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*Geo. H. P. Pencil  
Homburg 1845  
A*

# BIOGRAPHICAL DICTIONARY;

CONTAINING AN HISTORICAL ACCOUNT OF ALL THE

E N G R A V E R S,

FROM THE EARLIEST PERIOD OF THE ART OF  
ENGRAVING TO THE PRESENT TIME;

AND

A SHORT LIST OF THEIR MOST ESTEEMED WORKS.

WITH

THE CYPHERS, MONOGRAMS, AND PARTICULAR MARKS, USED BY  
EACH MASTER, ACCURATELY COPIED FROM THE ORIGINALS,  
AND PROPERLY EXPLAINED.

TO WHICH IS PREFIXED,

AN ESSAY ON THE RISE AND PROGRESS OF THE ART  
OF ENGRAVING, BOTH ON COPPER AND ON WOOD.

WITH SEVERAL CURIOUS SPECIMENS OF THE PERFORMANCES OF THE  
MOST ANCIENT ARTISTS.

By JOSEPH STRUTT.

VOL. I.

L O N D O N:  
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M,DCC,LXXXV.





## P R E F A C E.

**T**HE Art of Engraving was never more encouraged than in the present day, especially in England, where almost every man of taste is in some degree a collector of prints. It is therefore rather extraordinary, that a work of this kind, which I need not say is greatly wanted, should have been so long neglected; particularly when we recollect, that we have not any satisfactory account of the Engravers, or their works, in the English tongue.

In France the example has been set us by Bafan, who, with the assistance of the Notes of M. Mariette, has given us a regular account of upwards of a thousand artists. It is a very ingenious compilation, and, as far as it goes, exceedingly useful. The descriptions which he gives of the prints belonging to each artist are very accurate, and the observations which occur, are no small proofs of the solidity of his judgment; but he has generally omitted to inform us of the style or manner in which they worked: neither has he given us the marks or monograms, which they often substituted instead of their names; and these omissions render his work much less valuable than it would otherwise have been, because it affords us but little assistance in distinguishing the works of one master from those of another of the same name, or who might use the same mark.

The other foreign publications upon the subject, though very multifarious, are, nevertheless, exceedingly defective; few of them speak of the Art of Engraving abstractedly; and the greater part of them are little more than unsatisfactory catalogues of the names of the artists, or lists of their works, without any proper description. If Professor Christ had paid sufficient attention to this particular, his Dictionary of Monograms would have afforded infinitely more assistance in distinguishing the works of the old masters, the one from the other; though it is confessedly, as it stands, a very desirable performance. In English, we have Evelyn's *Sculptura*, a small book entitled *Sculptura*

*Historico-Technica*, compiled originally by the elder Faithorne; and *The Series of Engravers*, published at Cambridge: These, excepting *Catalogues* of particular masters works, are all the books I can recollect of any consequence, in which the artists are generally spoken of (for Virtue's *Catalogue of the Engravers*, published by the Hon. Mr. Walpole, is confined to the English school only); and that they are very defective, a small degree of examination will abundantly prove. I need not say how expensive it would be to purchase all the publications, which bear any reference to the Art of Engraving; but I fear, the information to be gained, from the far greater part of them, would be neither adequate to the cost, nor the study which must necessarily be bestowed upon them.

In the prosecution of the present work, I have followed Mr. Pilkington's plan, and arranged the names of the artists alphabetically, (in the manner of a dictionary) rather than chronologically; because by this method they are much more easily referred to. But I thought it highly necessary to add, for the conveniency of the Reader, a Chronological Table of the same names, with a List of the Disciples of each Master; which will, of course, be placed at the end of the second volume.

Nearly three thousand names are included in the narrow limits of this work; the lives of the artists must, of course, be drawn up in as short a compass as possible. I am well aware of the dryness of a mere Dictionary History, as also of the frequent repetitions which must necessarily occur; and I have endeavoured to compensate for these defects, by a diligent attention to truth: at the same time, whenever I could meet with an interesting anecdote to enliven the performance, I have gladly inserted it. But so many of the engravers lived and died in obscurity, that little, very little matter of amusement, exclusive of the arts, can be gathered from the barren soil. These unfavourable circumstances will not, I hope, be placed to my account, even when it appears, that I have chosen rather to leave the subject naked as it is, than to adorn it in a more pleasing manner, at the expence of veracity.

With

With respect to the general character of each artist, I have written as an Engraver, and endeavoured as clearly as possible, to point out the style in which he worked, and wherein his great excellence consisted; and upwards of twenty years experience, may, perhaps, plead a little in favour of my judgment. I have constantly, however, endeavoured to deliver my sentiments in the most impartial manner; and if I am in any instance thought to speak too highly in favour of the artist, I hope to claim some small share of indulgence, because I constantly speak as I feel, and never presume to give my opinion positively, without adding the reasons upon which it is grounded.

The prints contained in the several lists, are either such as are most generally esteemed, or such as best illustrate the criticisms I give of each master's works. I am too well convinced of the difficulty of deciding precisely upon the works of a great master; or saying positively which is his best print. I freely own, that looking over the battles of Alexander, engraved by Girard Audran from Le Brun, I have constantly considered that as best, which I last examined. Finding it so very hard a task to form a decisive opinion in my own mind, I could not reasonably presume to dictate to others; especially as I am certain that this book must fall into the hands of many, whose judgment is greatly superior to my own.

The work is preceded by an introductory Essay on the Origin and Progress of the Art of Engraving, with copies from the works of the oldest and scarcest masters; and at the end of each volume are given two tables, the first containing the initial letters used by the artists mentioned in it; and the other, an explanation of the monograms, cyphers, and other marks, with which they occasionally distinguished their engravings.

The Reader, by barely looking over the outlines of this work, will readily conceive the great labour and difficulty which must attend the prosecution of it, and on this account, I hope for indulgence. Many errors must necessarily have escaped my notice, not a few of them arising from the obscurity of a great number of the artists, and the confusion



confusion their works are subject to, from the want of proper distinction; several of them using precisely the same mark, and copying from each others engravings. Many omissions doubtless will be found; but to compensate in some measure for them, it must be remembered, that I have made an addition of nearly two thousand names, to the Catalogue of Bafan; and, I hope, at least, that the name of no artist of any great consequence will be found wanting in the work. To the candour of the Public I now submit it, and doubt not but that the judgment I shall receive, will be given without partiality.

CHARLTON STREET,  
AUGUST 1, 1785.

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A R T O F E N G R A V I N G,  
W I T H A F U L L A C C O U N T  
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C H A P T E R I.

*The Excellency of the Art of Engraving; the Qualifications requisite for an Engraver; the different Modes of Engraving; and some Observations concerning the Criticisms upon Prints.*

SECT. I. **T**HE improvement of the Arts has ever been considered as an object of great importance, by the enlightened part of mankind; and there is no nation in the world, where the art of engraving is held in higher esteem, or more generously encouraged, than in England. Hence it is, that Great Britain, at this time, abounds with artists, equal in number, and superior in abilities, to those of any other country. A view then of the rise and progress of an art, of such national consequence, naturally becomes interesting, not only to the engravers themselves, but to all who profess the love of it. And if England can lay no claim to the invention of engraving, we shall prove at least hereafter, that her pretensions to the early exercise of it are as justly founded, as those of the Italians or the Germans.

With respect to the use and excellency of the art of engraving, I beg leave to subjoin the following observations. They were drawn up by a gentleman of great taste, and are the result of a critical examination of the works of the greatest masters; and will, I trust, be still more acceptable to the public, as they are not the remarks of an engraver, but of a gentleman, no otherways interested in the cause, than as a man of science, and a lover of the arts.

“Of all the imitative arts, painting itself not excepted, engraving is the most applicable to general use, and the most resorted to from the necessities of mankind. From its earliest infancy, it has been called in, as an assistant in almost every branch of knowledge; and has, in a very high degree, facilitated the means of communicating our ideas, by representing to the sight whatever is capable of visible imitation; and thereby preventing that circumlocution, which would ill explain, in the end, what is immediately conceived from the actual representation of the object.”

“From the facility of being multiplied, prints have derived an advantage over paintings, by no means inconsiderable. They are found to be more durable; which may, however,

“ however, in some degree, be attributed to the different methods in which they are preserved. Many of the best paintings of the early masters have generally had the misfortune to be either painted on walls, or deposited in large and unfrequented, and consequently damp and destructive buildings; whilst a print, passing, at distant intervals, from the *porte feuille* of one collector to that of another, is preserved without any great exertion of its owner: And hence it happens, that whilst the pictures of Raphael have mouldered from their walls, or deserted their canvases, the prints of his friend and contemporary, Mark Antonio Raimondi, continue in full perfection to this day, and give us a lively idea of the beauties of those paintings, which, without their assistance, had been lost to us for ever; or, at least, could have been only known to us, like those of Zeuxis and Apelles, by the descriptions which former writers on these subjects have left us.

“ Perhaps there are no representations, which interest so strongly the curiosity of mankind as portraits. A high degree of pleasure, of which almost every person is susceptible, is experienced from contemplating the looks and countenances of those men, who, by their genius or their virtues, have entitled themselves to the admiration and esteem of future ages. It is only in consequence of the facility, with which prints are multiplied from the same engraving, that this laudable appetite is so frequently gratified. Whilst the original portrait is limited to the wall of a private chamber, or adorns some distant part of the world, a correct transcript of it, exhibiting the same features, and the same character, gives to the public at large the full representation of the object of their veneration or esteem.

“ In this country, where the genuine paintings of the ancient masters are extremely scarce, we are much indebted to prints for the truth of our ideas, respecting the merits of such masters. And this is no bad criterion, especially when the painter, as is frequently the case, has left engravings or etchings of his own. With respect to the principal excellencies of a picture, a print is equally estimable with a painting. We have there every perfection of design, composition, and drawing; and the outline is marked with a degree of precision, which frequently excels the picture; so that where the merit of the master consists more particularly in the knowledge of these primary branches of the art, his prints may be better than his paintings; as was notoriously the case with Peter Testa, who, possessed of every excellence of a painter, except a knowledge in the art of colouring, acquired that reputation by his etchings, which his paintings never could have procured him.

“ A knowledge of the style and manner of the different masters is only to be obtained by a frequent inspection, and comparison of their works. If we were to judge of Raphael himself from some of his pictures, we should be disposed to refuse our assent to that praise, which he has now for so many centuries enjoyed. Every master has at times painted below his usual standard, and consequently is not to be judged of by a single picture; and where is the collection, that affords sufficient specimens of any of the elder masters, to enable a person to become a complete judge of their merits?---Can we from a few pictures form an adequate idea of the invention and imagination of a painter,---of the inexhaustible variety of form and feature, which is the true characteristic of superior excellence? But let us look into a collection of prints after any eminent artist, engraved either by himself or others, and we shall then have an opportunity of judging of his merits, in the first and indispensable qualifications of a painter. If we find grandeur of design, united with elegant composition and accurate drawing, we have the strongest testimonies of superior abilities; and from a general comparison and accurate observation of a number of such prints, we may venture to form to ourselves a decisive opinion, respecting the merit of such masters. On examining the prints after Raphael, we find, that his first manner was harsh, and Gothic; in short, a transcript of his master Perugino; but that from some fortunate circumstance, he afterwards adopted that sublime and graceful manner, which he ever retained.

“ Wherever a painter has himself handled the graver, his prints are most generally impressed with the same character as his paintings; and are therefore likely to give us a very accurate idea of his style. The prints of Albert Durer, Rembrandt, and Sal-



“vator Rosa, are all such exact counterparts of their paintings, that at this time, when the colouring of their pictures is often so far changed, as to answer little farther purpose, than that of light and shadow, they become in a manner their rivals; and, in the general acceptance of the world, the prints of some of these artists have been as highly valued, as their paintings.

“Independent of the advantages which prints afford us, when considered as accurate representations of paintings, and imitations of superior productions, they are no less valuable for their positive merit, as immediate representations of nature. For it must be recollected, that the art of engraving has not always been confined to the copying other productions, but has frequently itself aspired to originality, and has, in this light, produced more instances of its excellence, than in the other. Albert Durer, Goltzius, and Rembrandt, amongst the Dutch and Germans; Parmigiano and Della Bella, amongst the Italians, and Callot amongst the French, have published many prints, the subjects of which, there is great reason to suppose, were never painted. These prints may therefore be considered as original pictures of those masters, deficient only in those particulars, in which a print must necessarily be inferior to a painting.

“The preceding distinction may perhaps throw some light on the proper method of arranging and classing a collection of prints, which has been a matter of no small difficulty. As an art imitating another, the principal should take the lead, and the design, composition, and drawing in a print, being previous requisites to the manner of execution, and finishing; prints engraved after paintings should be arranged under the name of the painter: and every person, who looks upon engraving only as auxiliary to painting, will consequently adopt this mode of arrangement. But when engraving is considered as an original art, as imitating nature without the intervention of other methods, then it will certainly be proper to regulate the arrangement, according to the names of the engravers.

“The invention of printing, in the fifteenth century, was undoubtedly the greatest acquisition, which mankind ever made towards the advancement of general science. Before that event, the accumulated wisdom of ages was confined to the leaves of a few mouldering manuscripts, too expensive to be generally obtained, and too highly valued to be often trusted out of the hands of the owner. History affords us many instances of the difficulty, with which even the loan of a book was procured, and of sureties being required to be answerable for its return; but the discovery of printing broke down the barriers, which had so long obstructed the diffusion of learning; and the rapid progress in civilization, which immediately took place, is itself the happiest testimony of the great utility of the invention. What printing has been, with respect to general science, engraving has been to the arts; and the works of the old Italian masters will be indebted to engraving for that perpetuity, which the invention of printing has secured to the Jerusalem of Tasso, and the tragedies of Shakespeare and Corneille.”

SECT. II. Of all the species of engraving, that of historical subjects is the most noble, and requires the greatest exertions of genius and application to bring it to perfection. But before I enter into an enquiry concerning the necessary qualifications to form a good historical engraver, I wish to make, what appears to me very necessary, a proper distinction between taste and judgment, abstractedly considered, as relative to the arts, particularly the executive part of them.

Judgment I conceive to be the result of a uniform habit of thinking, founded upon some given principle, received into the mind, as the standard of excellence, from which a comparison is formed, and things are admitted as perfect or imperfect, in proportion as they approach to or recede from those ideas of beauty, by which the mind is prepossessed. Hence it appears, that a man of judgment only will be a mannerist, in a greater or less degree; and this proportion must also depend upon the number of the objects the artist unites together, upon which he forms those decided ideas in his mind. If the object be single, of course his ideas will be unvaried; and the same style of execution will appear continually, and cannot fail of disgusting at last, though excellent in itself to a superior degree.

This habit of thinking, and expressing the thoughts, may be acquired by practice, whether it relates to the speculative notion of prints, or the manual execution of them.

Taste, I should wish to define, as the effect of a natural genius, or propensity in the mind, by which it is led to assimilate to itself a diversity of such forms as are generally allowed to be beautiful, and place them in such points of view, as shall render them agreeable to the eye. And this propensity must exist in the mind, previous to the application of the foreign aids of instruction and study, which, though they may, and certainly do, cultivate and improve the genius, can never bestow it. A blind man might as soon reason concerning the beauty of colours, and a deaf man upon the harmony of sounds, as a superior artist be produced by dint of study only. A neat, stiff, laboured engraving he might accomplish; but a spirited, free, and unaffected performance, is far beyond the reach of simple industry. It is the union of genius and judgment, which completes the artist; and without them both he can never be superlatively great.

On this account, we frequently see a man possessed of great judgment in drawing, and every other requisite for the execution of a plate, excepting taste, produce a cold, formal work; and though we cannot help perhaps admiring the patience of the artist, and the precision, with which he has finished the engraving; yet this admiration is mixed with a sort of pity for him. We conceive a painful idea of drudgery, which still increases, in proportion as we examine the performance; and we are obliged to confess, that it is no more equal to the animated works of genius, than the motionless statue of the animal, to the living animal itself.---To be convinced of this, let us compare the works of Jerom Wierix, or any of the precise German masters, with those of Henry Goltzius, or Gerard Audran. Upon the same principle it is, that all the learning in the world, exclusive of an animated conception, could never make a Shakespeare or a Milton.

These observations naturally lead me to others equally important, by which I mean to prove a manifest difference between neatness and high finishing, which are too frequently confounded. The first of these consists in the precision and exactness of the mechanical execution of a plate; the second, in the harmony and powerfulness of the effect, and a judicious distribution of the light and shadow. It is true, some proportion of neatness is also requisite, in order to produce a highly finished effect; but a print, on the other hand, may be extremely neat, and yet, when held at a distance, have all the appearance of a slight sketch. To elucidate these observations, I must again have recourse to the old engravers, and more particularly Jerom Wierix and his followers with respect to neatness; and the Sadelers, Cornelius Cort, and Villamena, nay, we may add Henry Goltzius himself: in all the works of these artists, though executed in a masterly manner, we find the lights left clear and broad, not in masses, but frequent spots, equally powerful upon the distances, as upon the principal objects, which confuses the subject, and fatigues the eye. These, when compared with the more modern engravings of Drevet and Edelinck in France, and of Woollett, with other great artists in our own country, (where the management of the *clair-obscur* has certainly been carried to a very superior pitch of excellence) will sufficiently manifest the difference.

From nature an historical engraver should possess strong mental faculties, a lively genius, and a just eye for proportion. To these he must add great application; the most excellent models of the art he ought constantly to have before him; and, above all things, he should acquire a thorough grounded knowledge of the human figure. Harmony of effect, and the management of the *clair-obscur*, are also to be considered as absolutely necessary. And having acquired a facility of managing the point, or graver, or rather of both, let him always bear in memory, that however he may suppose himself arrived at a superior degree of excellence, it will be greatly to his discredit, as an engraver, if he forgets to pay that attention to the picture he copies, which is due to its author; and, instead of giving us the style of the painter, exhibits one of his own. For though he should justly avoid the servile manner of a Chateau, he certainly ought not, on the other hand, to take the unwarrantable liberty of a Dorigny, who, engraving from Raphael, forgot the master, and transmitted to us his own mannered designs, under the sanction of that celebrated name. I need not, I hope, apologize for adding, that I con-



sider Gerard Audran, without exception, as the greatest historical engraver that ever existed; and I think his works will abundantly prove, that he possessed, in a superior degree, every one of those requisites, which I have mentioned, in the character of an engraver, as drawn above.

The illiberal reflections, which, by ignorant pretenders to the art, have been cast upon the engravers, hardly merit an answer, and particularly, when not mentioned under proper restrictions; namely, that they deserve not the name of artists, but are to be considered as mere copyists. Now, not to mention the works of Albert Durer, Lucas Van Leyden, Goltzius, Parmigiano, Della Bella, Callot, and a variety of other masters, which are perfectly original, we may examine those only, which are professedly copies from the pictures of other masters. And then we must observe, that every translator of a poem, however meritorious, falls precisely under the same censure; but how little understanding must that man possess, who would tell us, that Hobbes displayed as great an exertion of genius, in his *Homer done into English*, as Pope, in the elegant translation, which he has given us of that poet, and which is not more generally than justly admired. Admitting (which, I believe, is far from being true,) that the first has adhered to the precise and literal meaning of each word, compared with the original, can it be said, he felt what he wrote, or that the least spark of poetical animation can be found in the whole work? whilst the other enters, as it were, into the soul of the poet, (if I may be allowed the expression) and writes, as Homer might have been supposed to have done, had he been a native of England. What the poet has to do with respect to the idiom of the language, the engraver has also to perform in his translation, for so it may be called, of the original picture upon the copper; with this manifest disadvantage, that he has only one colour given him to express the same harmony and powerfulness of effect, which the painter so happily produces with variety. Would Raphael have spoken so disrespectfully of Marc Antonio, Rubens of Bolwert, or Le Brun of Gerard Audran?---The respect which they paid to these admirable engravers, plainly evinces the contrary.

SECT. III. Prints may naturally be arranged under three general heads: I. Historical and Emblematical Subjects; II. Landscapes; III. Portraits. And all these may easily be subdivided at pleasure.

The different modes of engraving are the following:

In STROKES cut through a thin wax, laid upon the copper, with a *point*, and these strokes bitten or corroded into the copper with *aqua fortis*. This is called *etching*.

In STROKES with the graver alone, unassisted by *aqua fortis*. In this instance, the design is traced with a sharp tool, called a *dry point*, upon the plate; and the strokes are cut or ploughed upon the copper with an instrument, distinguished by the name of a *graver*.

In STROKES, first etched, and afterwards finished with the *graver*: by this expedient the two former methods are united.

In DOTS without strokes, which are executed with the point upon the wax or ground, bitten in with the *aqua fortis*, and afterwards harmonized with the *graver*; by the means of which instrument small dots are made; or with the graver alone, as in the flesh and finer parts, unassisted with the *point*.

In DOTS, first etched, and afterwards harmonized with the *dry point*, performed by a little *hammer*, called *opus mallei*, or the *work of the hammer*, as practised by Lutma and others.

In MEZZOTINTO, which is performed by a dark barb, or ground, being raised uniformly upon the plate, with a toothed tool. The design being traced upon the plate, the light parts are scraped off by instruments for that purpose, in proportion as the effect requires.

In AQUA TINTO, a newly invented method of engraving. The outline is first etched, and afterwards a sort of wash is laid by the *aqua fortis* upon the plate, resembling drawings in Indian ink, bistre, &c.

On WOOD, performed with a single block, on which the design is traced with a pen, and those parts which should be white carefully hollowed out; and this block is afterwards printed by the letter-press printers, in the same manner as they print a book.

ON WOOD, performed with two, three, or more blocks; the first having the outlines cut upon it; the second is reserved for the darker shadows; and the third for the shadows, which terminate upon the lights; and these are substituted in their turn, each print receiving an impression from every block. This mode of engraving is called *chiaro-scuro*, and was designed to represent the drawings of the old masters.

ON WOOD and on COPPER: in these the outline is engraved in a bold, dark style upon the copper; and two or more blocks of wood are substituted to produce the darker and lighter shadows, as before.

SECT. IV. In criticising upon prints, the following observations may not be unworthy of notice, so far, at least, as they have any tendency to prevent an over-hasty decision with respect to their merit; for certainly no artist is so liable to accidents, which may lead the unwary to misjudge of his works, as the engraver. His plates may be badly printed: copies may be imposed upon the collector for originals; and retouched impressions of no value may be sold for genuine. Neither are these all the disadvantageous circumstances, which should come under our consideration. The works of the artist himself may be unequal, especially when they are exceedingly numerous. In this case, it is absolutely necessary for the collector to see all, or the greater part of the engravings by such a master, or perhaps a prejudicial judgment may be formed from his worst prints, whilst the most excellent remain unseen.

The works of all the old masters lie under these manifest disadvantages; but none more particularly so, than those known by the name of little masters, who are chiefly German artists, and distinguished by the epithet of *little*, from the diminutiveness of their works. Their plates, whilst in good condition, have often been badly printed; but the impressions most generally met with, are such, as are spoiled by retouching, so as not to retain the least shadow of that excellence, which distinguishes the print in its original state.

For these causes I conceive, no decided opinion ought to be formed of the works of an engraver, in general, and of the old masters, in particular, till a number of their prints, and those too fine impressions, have been carefully examined. If these rules were candidly attended to, I am sure the latter would stand much higher in the public estimation, than they do at present.

Prints, if they be original works, may be considered as beautiful, I. With respect to the drawing, the spirit of the composition, or the management of the *claire-obscur*, exclusive of the mechanical part of the execution; and of this species are the painter's etchings; or II. Principally for the excellence of the mechanical part of the engraving, as in the works of Wierix, Beham, and others of the German school especially; or III. For the correctness of design, and freedom of execution, as in those of Henry Goltzius and his contemporaries; or IV. For the beauty of the finishing; and V. When they are copies from the paintings of others, the more striking resemblance they bear to the originals, from which they are taken. And no prints ought absolutely to be thrown aside, if they excel in any one of these particular beauties, however they may be deficient in another. For want of this discrimination, we too frequently see many of the most valuable works of the old masters, and etchings of the finest painters, passed over with contempt by the unskilful, when nothing can be more certain, than that the etchings of Guido, and other great artists, are as excellent in their way, as the most highly finished and striking engravings of Edelinck, Nanteuil, or Poilly.

Neither is it reasonable entirely to condemn the works of an artist, because he followed the established taste of his country. This was a fault too much authorized by custom; but indeed originality of taste is much confined; few, very few, have possessed it; and even of those, all have not been successful. If the style of drawing or composition is not agreeable to the ideas we have formed of excellence in our own mind, shall we entirely pass over the beauties, which may be found either in correctness of drawing, neatness, or harmony of effect? The fertility of invention, and variety of character, which appear in the works of Albert Durer, make great amends for his want of that simplicity and correctness, which is the characteristic of the Italian schools; and his skill in the mechanical



part of the art deserves every possible encomium. Upon this principle, a person, fond of a powerful effect, would throw aside the works of Henry Goltzius, because they are not equal, in that respect, to those of Rembrandt Gerretz, disregarding, at the same time, the superior excellence, and correctness of drawing, which they possess, and the astonishing freedom of execution with the graver, by none out-done, if ever equalled by any.

## CHAPTER II.

*The Antiquity of the Art of Engraving, and by whom it appears to have been first practised.*

**T**HOSE productions of art, by which the mind is delighted or improved, naturally interest our affections. We feel, as it were, an obligation incumbent on us, and are solicitous of tracing out the man, to whom we stand indebted for the gratification we have received. And it appears to be a tribute justly due to him, to rescue, if possible, his name from oblivion, and place the laurel he deserves upon his brow. If we fail in this, the art itself becomes the object of our researches. We wish to know, at what period it was invented, and where it originated. If it should be said, this knowledge does not contribute to the improvement of the art, or add to the merit of its author, yet the desire of attaining it proves, at least, the decided part we take in their favour, and is a convincing argument, that our hearts are sufficiently warmed with gratitude to repay the obligation we conceive ourselves to lie under, if it were in our power.

But researches of this kind, especially with respect to an art, which has gone through so many changes as that of engraving, and may be divided into so many different branches, are by no means to be neglected; for they may not only be pleasing to those, who interest themselves in its cause; but by showing the variety of modes, which have been practised, in its gradual advancement from its infancy to its present maturity, may be usefully considered by the artists themselves, and prove perhaps productive of improvements hereafter, which at present are not thought of.

There is no art, that of music excepted, which can positively claim a priority to that of engraving; and though its inventor cannot be discovered, there is little doubt of its existence long before the flood. Tubal Cain, the son of Lamech, according to Moses, was the first artificer in metals. It is said of him, in the original, that he was,

לטש כל-חרש נחשת וברזל

*The whetter or sharpner of all instruments of copper and of iron.* And these words imply great skill in metallurgy; for the working of iron, and setting an edge upon copper, so as to make instruments fit for use, are proofs, that Tubal Cain was no small proficient in that art. To what degree of perfection he carried the mechanical part of his profession, cannot be discovered; but we may reasonably suppose, his performances were rude, and simple in their forms, and that he consulted use, rather than elegance or beauty; and probably had no leisure to ornament them with unnecessary decorations. But as his descendants increased, and the number of workmen was multiplied, new inventions were naturally brought forward, and comparative merit, of consequence, would enhance the value of one man's performances, in preference to those of another. Hence neatness, and even elegance, progressively became necessary; and the love of finery, so generally prevalent in the human mind, easily led men to prefer those works, which were most handsomely decorated. The ornamental parts of dress, as clasps, buckles, rings and diadems; also cups, and other household furniture, together with the arms of military chieftains, were probably enriched with the first specimens of engraving. These, in the remotest periods, appear to have been ornamented in this style, even among the most barbarous nations: rude portraits are mentioned, as carved and engraved upon the shields, and other accoutrements of war.

The immediate descendants of Tubal Cain may lay a claim to the invention of the art of engraving, which appears to me to be well founded, and certainly prior to any exhibited in profane history, unless the Grecian Vulcan really was, as some have thought, no other person than Tubal Cain, distinguished by another name. To what length the exercise of this art was carried by our Antediluvian progenitors, is totally unknown. Soon after the flood, if ancient records are to be credited, it had, as well as sculpture, made a considerable progress. I shall however pass over the works of the old Greek and Roman writers, concerning the history of these early periods; for the facts, as related by them, are not only exceedingly doubtful in themselves; but convey no certain intelligence.

Terah, the father of Abraham, lived in the days of Nimrod, and he is said to have been the first man after the flood, who fabricated carved images; and the carving of that remote æra, in many instances bore a great resemblance to engraving, and frequently is not distinguished from it. These possibly might be the very images, which Rachel afterwards stole from her father Laban, and are called תרפים *Teraphim* by the sacred historian; and by Laban himself distinguished by the name of Gods; for he says to Jacob,

### למה גנבת את-אלהי

*Why hast thou stolen away my Gods?* And these are supposed to have been personal representations of the Deity.

Moses, when he speaks particularly concerning the art of engraving, does not mention it by any means as a new invention, but seems to consider it as too well understood among the Israelites, to need any previous description. For though Bezaleel and Aholiab are the first names, mentioned professedly as engravers, and by way of commendation of their excellence, it is said, that *God filled them with wisdom of heart to work all manner of work of the engraver, &c.* Yet this does not by any means apply the invention of the art to either of them; for indeed, prior to the commencement of the workmanship for the tabernacle, it is said of Aaron, that he fashioned the calf he had made *with the graving tool.* It is highly probable, that this art, among a variety of others, as, casting of metals, forming of images, carving in wood and stone, working embroidery, &c. was learned by the Israelites in Egypt. The Egyptians were certainly famous at that time for their knowledge; for which reason St. Stephen, speaking in praise of Moses, says, *he was learned in all the wisdom of the Egyptians.*

There are several words, used by the sacred historian to express the works of the engraver; among which the following are more particularly applicable to my purpose. The first occurs, Exodus xxviii. verse 9. פתח signifies *to make an opening or incision*; and hence comes the noun פתח with its plural פתוחים engravings; in the Septuagint it is rendered by γλυψις,---In the 11th verse of the same chapter we have also, חרש the name of the engraver, one of the original senses of the root is *to plough up*; so that he is called *the plougher*; and frequently the word אבן *a stone*, is added for distinction, and both together may be properly translated *the plougher or engraver in stone.* No word can express more perfectly the operations of the engraver on copper or other metals in the present day, when performed simply with the graver, (which is of all modes the most ancient,) than the verb *to plough*; though it is true, the word חרש is principally applied to the mechanic in general, but his way of working is usually distinguished. To these we may add, קלע which occurs in the 6th chapter of the first book of Kings, and is used to express *the hollowing out of the carved work upon the cherubim, palm trees, and open flowering in the sanctuary, which were afterwards filled up with gold.* This word in the Latin Vulgate is rendered *sculpsit*; by others *calavit*: and by Junius *incidit.*

The tables which God delivered to Moses are said, Exodus xxxii. 16. *to be the work of God, and the writing was the writing of God* חרות engraved upon the tables. In the Chaldee and Syriac versions the word is used in the same sense. The Seventy render it *κικολαμμιση*, engraved; and the Latin Vulgate *sculpta*; and St. Paul, 11 Cor. ii. 7. *επιτετοπισμειη*, engraved. Both פתח and קלע are expressed in the Syriac version by the words גלף or גלף from whence evidently the Greek word γλυψω. I shall only add the following remarkable passage from the book of Job, ch. xix. ver. 23, 24, which Mr. Evelyn says, comprehends and alludes to all the sorts of ancient writing and engraving, both plates, stone, and style.



מִי־יִתֵּן אִפּוֹ וַיִּכְתְּבוּן מִלֵּי מִי־תֵן בַּסֵּפֶר וַיִּחְקוּ:  
בַּעַט בְּרוֹז וְעֵפְרַת לְעַד בַּצּוֹר יִחְצְבוּן:

which literally rendered in English will read thus: *Who shall give (or ordain) now, that my words shall be drawn (or written?) who shall give, that in a book (or memorial) they shall be delineated. That with a pen (or graver) of iron and lead, they shall be hewn out in the rock for ever?* In this passage the word עֵט may signify any small instrument of iron, used either as a stylus or pen to mark upon wax or other ductile substances; and also as a graver to cut out and engrave upon metals, in the same manner as Moses, Exodus xxxii. verse 4, uses the word הַרְט adding the affix ב, that is, *with a slender instrument of iron*, Aaron fashioned the brazen calf, which the Seventy translate *καὶ ἔκαστος ἔκαστος*; and in the Chaldee we have the word צִיפָא *stylus sculptorius*, or the *engraving tool*, as it is properly translated in our English bible. In the Syriac version it is rendered טַפְסָא *Typa*; and the Samaritan gives it a larger signification, calling it only a *marking tool*.

A sufficient number of words, besides these already quoted, might be produced from the above languages, equally applicable to the art of engraving. But after all, it is, doubtless, very difficult to determine how far the work of the ancient engraver may bear a resemblance to that of the artist of the present day; because the words above-mentioned are equally applicable to carving and chasing. The best mode of explaining them, will therefore be, to have recourse to the reliques of antiquity, and learn from them, if possible, how far these arts may have been blended together, and with what propriety we can suppose them, in many cases, to refer to the works of the engraver only.

### C H A P T E R III.

*The Remains of Antiquity considered.—The military Accoutrements of the barbarous Nations ornamented with Engravings.—An Egyptian Figure of Isis described.—The Description of an Etruscan Patera and Parazonium.—The Style of Engraving among the Anglo-Saxons.—The Brass Plates on Tomb-stones of ancient Date—Variety of Religious and Domestic Ornaments executed by the Engraver.*

The first engravings, professedly mentioned as such, are those which we have already spoken of, executed by Aholiab and Bezaleel, for the decoration of the Tabernacle, and the ornaments for the dress of Aaron. It is particularly said, that upon the plate of gold, which he wore upon his tiara or mitre, the words קֹדֶשׁ לַיהוָה *holiness to the Lord*, were engraved. But these productions of the art, as has been before observed, are by no means to be considered as of original invention. The art itself certainly existed long before, to whatever degree of perfection it might be advanced by them.

The first specimens of engraving, we may reasonably conclude, were nothing more than rude portraitures, expressed by simple outlines, such as are described by Herodotus to have been traced upon the shields of the Carians, who ornamented their arms in this manner, long before the custom was adopted by the Grecians. The ancient Celtic and Gothic nations, even in their most barbarous states, are said, in like manner, to have engraved, upon their military accoutrements, rude delineations expressive of their valour.

The hieroglyphical figures of the Egyptians afford us perhaps the most ancient remains of engraving on metal; and I mean now to confine myself entirely to that branch of the art. They are not uncommonly met with; and many of them were immured as a sort of talismans, in the coffins of the mummies. We have several very beautiful specimens of these figures at the British Museum; and one in particular, in brass, which bears every mark of great antiquity. It represents *Isis*, and is carved in alto relievo. The goddess appears standing upon two crocodiles; holding in each hand two serpents, a creature like a scorpion, and a four-footed animal. From the tails of the crocodiles arise two ornaments. Upon the top of one is a bird; but the representation on the top of the other is so obliterated by time, that it cannot easily be ascertained. The flat part or ground of the relief, together

with the bottom edges, and back part of it, are ornamented with figures and symbolical characters, executed entirely with the graver, without any other assistance; the backs of the crocodiles, and the heads of the four footed animals, are also finished with the same instrument, in a very careful manner. This valuable curiosity was purchased from the collection of Matthew Duane, Esq. It is four inches high, and three inches four tenths broad at the bottom, from which it gradually decreases to the breadth of three inches at the top.

The Phœnicians probably learned the art of engraving from the Egyptians; and their coins, which are said to be the most ancient extant, prove they were by no means indifferent artists. From Phœnicia it reached Greece, where, in Homer's time, it was carried to a considerable degree of perfection. But it is generally believed, that neither Egypt, Phœnicia, nor Greece, can produce any remains of sculpture, painting, and engraving, prior to those of Etruscan original. The beautiful vases and other curious reliques of the antiquities of that people, collected by Sir William Hamilton, and at present deposited in the British Museum are sufficient proofs of this assertion. In this noble collection, among other valuable specimens of the art of engraving, are the two, represented upon the frontispiece of this volume. That at the bottom is supposed to be part of the sheath of a *parazonium* or dagger. It is more than three inches and three quarters wide at the top, and decreases gradually to an inch and quarter at the bottom. Its present length is eight inches and an half. The story engraved upon it, appears to be taken from Homer. The trophy at the bottom, is symbolical of war. Above the trophy, two warriors are delineated with a woman, who seems to accompany them with great reluctance, which, I conceive, may represent Paris, with his accomplice, conducting Helen to the ship, in order to make their escape to Troy; and at the top, the messenger, a servant of Menelaus, is relating to his lord the ungrateful behaviour of his Trojan guest. The figures are exceedingly rude, and seem to indicate the very infancy of the art of engraving: for they are executed with the graver only, upon a flat surface, and need only to be filled with ink, and run through a printing press (provided the plate could endure the operation) to produce a fair and perfect impression. "The print so produced," says Monsieur D'Ankerville (who has drawn up a descriptive catalogue of the antiquities collected by Sir-William Hamilton), "would certainly be the most ancient of all, that are preserved in the collections of the curious; and demonstrate to us, how near the ancients approached to the discovery of this admirable art, which in the present day forms so considerable a branch of commerce. We may indeed say that they did discover it; for it is evident, from the valuable relique of antiquity before us, that they only wanted the idea of multiplying representations of the same engraving. After having conquered every principal difficulty, a stop was put to their progress by an obstacle, which, in appearance, a child might have surmounted. But in the course of the arts, it is much easier for the workman to conceive, what he can do himself, than foresee to what lengths the labours, which he executes, shall be carried in futurity, or to what unknown uses they may be properly applied. For it happens very rarely indeed, that the first inventors of an art have conceived all the subsequent consequences, which may be derived from it. It is those rather who follow, and know how to profit from the exertions of others, who generally pass for the inventors."

Upon the same plate is the representation of another valuable specimen of ancient engraving, greatly superior to the former in workmanship. It is a *patera*, or instrument used by the priests in their sacrifices: and is supposed, with great reason, to have belonged to an altar, dedicated to Hercules, who is represented upon it combating, as it appears to me, with Hippolite the queen of the Amazons, whose girdle he was enjoined by Eurystheus to unloose, and take from her. But M. D'Ankerville, the gentleman mentioned above, conceives it to represent Minerva, leaning upon the head of that hero, and pressing him forward in the arduous paths of glory. His bow and quiver are behind him. It is precisely seven inches in diameter, and about half an inch thick, and apparently made of brass; but the ornaments and borders are inlaid with silver. "It is," says the above author, "without contradiction, the richest and most remarkable remnant of anti-  
quity,"



quity, and of all the Etruscan bronzes the best executed, and most happily preserved." Under each figure is an inscription in the Etruscan character, which probably is the name of the personage represented above it. Part of that under Hercules is obliterated; what remains may be read HERECCEL. The second and last letters under the female figure are uncommon; and their power has never been properly ascertained. The others are M.\*ACV\*. The reader will easily perceive, that the letters which compose these inscriptions must be read from the right hand to the left, which is a strong proof of their great antiquity. The figures and ornaments upon this valuable antiquity are carved in low relief; but the hair of the woman, the ornamental parts of the drapery, and the smaller folds, are evidently the work of the graver only.

It is impossible to say, which of the two specimens, given upon this plate, is the most ancient. Judging from the rudeness and simplicity of the Dagger Sheath, one would be inclined to decide in its favour. But the Patera has also every external mark of great antiquity; and the mixed manner of workmanship, which appears upon it, consisting of carving and engraving, Homer and Hesiod seem to have been well acquainted with, and, I think, it is clearly alluded to, by the first, in his elaborate description of the shield of Achilles; and by the last (if the poem be by him) in that of Hercules. That those shields were supposed to have been ornamented with engraving, has been constantly understood by the generality of authors, both ancient and modern. Quintilian, speaking of the former, says expressly, *in calaturâ clypei Achilles*, "the engraved shield of Achilles." That the figures were partly carved, and protuberated more or less, both the descriptions sufficiently indicate. The shields are expressly said to have been inlaid with different metals, in order to vary the colour and appearance of the several objects; and this is in some measure the case with the Patera. The shields of the seven chieftans, who fought against the Thebans, are described by Æschylus as ornamented with emblematic figures, *εσχηματισται*, expressed upon them, which seems to refer to the same kind of workmanship. They were also inlaid with different metals, for the sake of ornament and distinction.

It is extraordinary enough, that both Homer and Hesiod, who have so minutely described the shields of Achilles and Hercules, with all the ornaments belonging to them, and the metals with which they were inlaid, have neither of them used any decisive words, expressive of *engraving, carving, or inlaying*. The translators of Homer, however, many of them, have not scrupled to substitute the word *engrave*, without any other authority, than the reasonableness of the supposition, that they might have been the work of the engraver. And if they confine themselves to such parts, as are evidently engraved upon the Patera, and other ancient reliques of antiquity, they are, I believe, certainly right. But if they conceive the whole to have been executed in that manner, exclusive of carving, I am not of their opinion. Granting, however, the argument either way, I cannot think that they are perfectly justifiable, in using so determined a word, without explaining the sense in which they would have it understood.

The two specimens I have given in the frontispiece, are sufficient to explain the manner in which the ancients engraved. But the curious reader may meet with many others, if he pleases to consult the works of antiquity, published by Montfaucon, Franciscus Gori, and a variety of other excellent writers upon the subject of antiquity.

It is impossible to say, how early the art of engraving existed among our British and Saxon ancestors. In the earliest account of them we find, that they traced rude delineations upon their shields, and other military accoutrements of war. And such remains, as are found in the ancient tumuli, and places of sepulture belonging to them, frequently bear the marks of the graver. But if other proofs were wanting, their coins would be abundantly sufficient, which are evidently no other than impressions from engravings, cut upon iron, or steel. These indeed are exceedingly rude; and if a judgment were to be formed from them, concerning the state of the arts in England, even after the conquest, the sentence would be very unfavourable, with respect to the abilities of the artists. But these are by no means proper examples of the engravers skill, any more than they are of the sculptors.

Under the protection of that good and excellent monarch, Ælfred the Great, the arts began to manifest themselves in a superior degree, notwithstanding the load of intestine troubles, which destroyed the nation. He not only encouraged such artists, as were in England at

that time, but invited others from abroad to assist them. And the works of the Anglo-Saxon goldsmiths, who were the principal engravers of that day, were held in the highest esteem, not only in England, but also upon the continent. The shrines and caskets, which they made for the preservation of the reliques of saints, and other pious purposes, are said to have been curiously wrought in gold, silver, and other metals, adorned with engravings, and ornamented with precious stones, in so excellent a style, as to excite the admiration of all who saw them.

It is greatly to be desired, that a sufficient number of specimens of the works of the artists of this early period, could be produced, by which a complete judgment might be formed of the perfection, to which they arrived. There is, however, yet preserved, in the Museum at Oxford, a very valuable jewel, made of gold, richly adorned with a kind of work resembling filligree, in the midst of which is seen the half figure of a man, supposed to be Saint Cuthbert. The back of this curious remnant of antiquity is ornamented with foliage, very skilfully engraved. I have given a more particular description of this jewel, which was made at the command of Ælfred, with a faithful representation of it, in the second volume of the Chronicle of England, published some few years ago.

Dunstan, archbishop of Canterbury, who died, A. D. 988, is in particular mentioned by the historians as an artist. He was a designer and a painter, and practised the working of metals, whether of gold, silver, iron, or brass, in the greatest perfection. He also frequently ornamented his works with images and letters, which he engraved thereon. Osborn, his biographer, says of him, *præterea manu aptus ad omnia, posse facere picturam, literas formare, sculpsello imprimere, ex auro, argento, ære, et ferro, quicquid liberet operam*. But we must consider, that these are the inflated praises of a monkish bigot; for he, who could add the title of saint to the name of Dunstan, would not hesitate to call him a Raphael in painting, or an Audran in engraving. We have indeed a specimen of his drawing, in an ancient manuscript, preserved in the Bodleian library at Oxford, which I copied for my first volume of the Manners and Customs of the English; but if his engravings were not superior to his drawing, we have little to regret in the entire loss of them.

Soon after the conquest, a new species of engraving was introduced into England, much more perfect in itself, than any which had preceded it; and, in every respect, distinct from the work of the carver or the chaser. In the former ages, the engraver seems to have united both those professions to his own; but, in the present instance, he seems to have depended upon the graver only. I am now speaking of the brass plates, so frequently found in our churches, upon the tomb-stones, which are usually embellished with the effigies of the person, to whose memory they are dedicated; and were probably invented to supply the place of sculpture, being, without doubt, considerably cheaper than carved images, whether in high or low relief; and for this reason I suppose they came into such general use. I cannot pretend to say, at what period they were first introduced into this kingdom; but they are certainly of a very early date. In the fourteenth, fifteenth, and sixteenth centuries especially, they were so generally adopted, that there is scarcely an old church, of any consequence in England, which cannot produce some specimen of this kind. The English, indeed, appear to have been famous for these engravings, and, I believe, no nation in Europe can produce a greater variety of them.

They are executed entirely with the graver, the outlines being first made; and the shadows are expressed by strokes, strengthened in proportion as they require more force, and occasionally crossed with other strokes, a second or third time, precisely in the same manner, as a copper-plate is engraved for printing. They were usually laid flat upon the stones, to which they belonged, and exposed to the feet of the congregation, constantly passing over them. They were, of necessity, executed in a coarse manner, and the strokes very deeply cut into the metal, especially if the engraver was desirous that his works should endure for any considerable time. Very neat or exquisite workmanship cannot therefore be expected. But however, some few of them may be found, which bear no small evidence of the abilities of the workmen, by whom they were performed.

By those very artists, who executed the monumental effigies, we may reasonably suppose, were engraved the bosses and clasps for the monastic books, boxes, shrines, and ornaments for the altars of churches; also cups; and a variety of other furniture of metal, as well

for



for religious as secular purposes. Hence we see the art of engraving was not only discovered, but practised, ages before it entered into the idea of man to conceive, to what great and noble uses it might be applied.

#### C H A P T E R IV.

*The first Discovery of producing Impressions from Engraved Plates considered; and the Claim of the Germans and Italians to this Invention, examined; with an Account of the most ancient Engravings of each Country, and a curious Specimen of the Workmanship of an Artist supposed to be a Native of England.*

HAVING proved, in the preceding part of this Essay, the great antiquity of engraving, it remains now to consider the art in a far more extensive point of view, and to examine, when it was professedly executed for the purpose of producing specimens on paper; which happy invention increased its reputation, and rendered it more generally useful. The consequence it now acquired with the public, occasioned its separation from the shop of the goldsmith, and worker in metals, with whom it seems to have remained for many ages, as a branch of their profession; and the engraver by himself was properly considered, as an artist of the first rank.

The Germans and the Italians both lay claim to the invention of the art of taking impressions, from engraved plates, on paper. The former place their dependance upon the antiquity of the works which they produce; as the engravings of the old masters of that country; the latter upon the positive assertion of Georgio Vafari, who attributes it to Maso Finiguerra, a Florentine artist; and declares, that it was accidentally discovered by him about the year 1460.

Professor Christ mentions several old engravings, evidently the production of some German artist; one of them dated as early as 1465; the rest 1466 and 1467; which account, respecting the two latter dates, is confirmed by M. Heineken, an excellent and able writer upon this subject, whose publications are frequently referred to in the course of this work. These, it seems, were the earliest German prints they could produce with dates; whereas the first dated engravings in Italy, are said to be the geographical charts for an edition of Ptolemy, published at Rome, A. D. 1478. The plates for the large edition of the Poems of Dante, invented by Boticelli, and engraved by him, or Baldini, did not appear till 1481. Hence we find the difference of twelve years, between the date of the Italian engravings, and those produced in Germany.

It is indeed remarkable, that no print has hitherto been produced by the Italians, which can with the least degree of certainty be attributed to Finiguerra. Neither has there been found in the foreign collections any engravings of a prior date to those mentioned above; but others rudely executed, and without date, are mentioned however as proofs of the exercise of the art, as well in Italy, as in Germany, before the publication of those prints which were dated. But it would be highly improper to place an implicit faith upon an evidence so doubtful; for if there be no date to a print, it is totally impossible to ascertain the time precisely, in which it was executed; for its rudeness, and the indifference of its workmanship, are by no means to be considered, as certain proofs of its antiquity; though in some cases they may have their weight, especially when strengthened by other corroborating circumstances: yet even then a positive decision in their favour ought to be very cautiously made.

From the simplicity of Andrea Mantegna's style, I wonder not, that he has been often considered, as one of the most early engravers. For I own, before I was convinced by experience of the contrary, I concluded, that his manner of engraving was, of all others, the most ancient. One of the earliest specimens of this kind of workmanship, which I have seen, is faithfully copied, plate V. of this volume. If the F. which appears upon the pedestal close to the hand of the seated figure, be granted to stand for Finiguerra, the print must be considered as a very valuable acquisition; for it would incontestibly prove, that this species of engraving, which was practised in Italy only, was more ancient than any other adopted in that country, and

in some measure exculpate Vafari for attributing the invention to Finiguerra, even if it should hereafter be proved, that the Germans practised the art of taking impressions, from engravings prior to the Italians. But this interpretation of the letter F. is not without some difficulty. It is expressly said by Vafari, that Baldini was instructed by Finiguerra, and Boticelli again by Baldini. Yet if we look at the plates, executed by one or both the last artists for the great edition of Dante, dated 1481, we shall find the strokes, which constitute the shadows, laid this way or that indiscriminately, as the engraver thought proper, and crossed with second strokes almost continually, and sometimes with thirds, as the reader may see upon plate VII. which is a faithful copy of one of the engravings for Dante. The style of the engraving, plate V. is precisely the same as was afterwards adopted by Andrea Mantegna, see plate VI. which is taken from a print executed by him. The outline is first cut upon the copper in a very powerful manner, and the shadows are expressed by simple strokes, running from one corner of the plate to the other, without any crossing, or considerable variation, precisely in imitation of drawings made with a pen. Now, if Finiguerra worked in this style, it is not reasonable to suppose that his immediate disciple, Baldini, or Boticelli, instructed by Baldini, should have so totally differed from it.

It is as confidently reported, on the other hand, that Andrea Mantegna learned the art of engraving from the works, if not from the instructions, of Finiguerra, or his scholars. If this be true, it will also appear incredible, that he should not in some measure have followed the style of his instructors. The print, plate V. has every external appearance of being executed prior to the works of Mantegna; the mechanical part of whose engravings is far superior, firmer, and more decided. It is therefore highly probable, that from this master, whoever he might be, Mantegna received his first instructions. This species of engraving was carried to a still further degree of perfection by John Antonio Brixianus, and other artists of that time. After which period it died away, and we hear no more of it. And that this style of workmanship was not the most ancient, we need only to refer to the oldest dated prints, and beyond them to the brass plates on tombs, and other specimens of the art, for centuries past, and we shall find the strokes, promiscuously laid upon them, forming the shadows, and crossed or recrossed without the least restraint.

According to what has been said, it appears, that 1465 is the earliest date affixed to any print, produced by the Germans, except indeed one mentioned by Sandrart, in his Academy of Painting, which he says he had seen bearing date ten years earlier, and marked with a cypher, composed of an H. and an S. joined to the cross-bar of the H. precisely in the same manner, as that used by Hans Schauflein. But even the most sanguine of his own countrymen, cannot help allowing their suspicion of a mistake in the date; and some have said, it should have been written 1477, which others think is still too early. It is readily allowed that an older master than Schauflein did exist, who used the same monogram; but his prints in general bear the evident marks of being copies from others, and by no means, from the manner of their execution, justify the supposition of their being the works of a master, greatly anterior to the year 1500. The subject of the print mentioned by Sandrart, is a *girl caressing an old man while she steals his purse from him*. This subject, it is well known, was frequently engraved, both on copper and on wood, by a variety of ancient masters; but, except Sandrart, I never heard of any one, who had seen the print alluded to. A fuller account of this artist, with his works, may be seen in the second volume, under the article Schauflein. The story, that Peter Schoffer invented the art of engraving on copper, and taking impressions from plates of that metal, does not bear any similitude to the truth; neither have we the least plausible reason given, in support of such an assertion.

With respect to the edition of the Ptolemy, printed at Rome in the year 1478, we must take notice, that the plates were not engraved by Italian artists, but by Conrad Sweynheim, and Arnold Buckinek, both of them Germans. The former, as appears from the dedication, first brought, not only the art of taking impressions from engraved plates, but that of printing also, to Rome, where he died, three years after the commencement of the work; which was at length completed by the latter; and the plates for this book are supposed to have been begun about the year 1472. It will doubtless seem very extraordinary, that the art of engraving should have been discovered at Florence, so early as 1460, and yet unknown twelve years afterwards at Rome, where it was first introduced by foreign artists. It



appears from this circumstance, that though Finiguerra, Boticelli, and Baldini, all of them Florentines, possessed the secret, they did not divulge it speedily; and hence, as a good presumptuous proof, it may be urged, that such Italian engravings, as are to be found prior to the year 1472, are by the hand of one or other of these artists. If this be granted, and great plausibility, at least, is on its side, it will follow that the originals, from whence the plates II. and III. are taken, are so. These curious and valuable specimens of ancient engravings, which, I believe, are unique, must have been executed as early as the year 1464; a very short interval, from the time, which Vafari gives us for the invention of the art; and are considerably more early, than any hitherto produced, though all the great foreign libraries have been repeatedly searched for that purpose. Two of them, I thought, were sufficient, to shew the style in which they are executed; but the set consists of eight plates, namely, the seven planets, and an almanack by way of frontispiece, on which are directions for finding Easter from the year 1465 to 1517 inclusive; and the dates regularly follow each other, which plainly proves, that there can be no mistake with respect to the first; and we may be well assured, in this case, the engravings were not antedated; for the almanack of course became less and less valuable, every year. A full description of all these engravings will be given in the seventh chapter of this Essay.

If we are inclined to refer these plates to either of the three Italian artists before mentioned, we shall naturally suppose them to be the work of Finiguerra, or Baldini; for they are not equal, either in drawing or composition, to those ascribed to Boticelli; which we know at least were designed by him; and as Baldini is expressly said to have worked from the designs of Boticelli, it will appear most probable, if they are to be attributed to any one of these three artists, they belong to the former. The reader must be left to judge for himself, whether he conceives them to be sufficiently well executed; for he is to remember, that Finiguerra is spoken of by Vafari, as a man of no small ability. I own, after all, if I could but tell to whom one might reasonably ascribe these curious plates, I should yet be tempted to suppose the original of the plate No. V. was really the production of Finiguerra's graver.

We have now seen what pretensions the Italians have laid to the invention of the art of engraving, and have proved, by producing undoubted specimens, that it did exist nearly about the time stated by Vafari. With respect to what he has said, concerning the art of taking impressions, from engraved plates being invented by Finiguerra, the ingenious observations of M. Heineken are well deserving of notice. "According to Vafari," says he, "and others, his countrymen, it was the goldsmith Finiguerra, who invented this art about the year 1460; and perhaps he was not mistaken, if he speaks of Italy only. It is very possible, that the art of engraving should have been long practised in Germany, and unknown in Italy. The Italians, those of Venice excepted, had very little correspondence with the Germans. For this reason, Finiguerra might discover this art, without knowing, that it had been already invented in Germany. All the merchandizes of this country were sent from Antwerp to the Italians, who were much better acquainted with the people of the Low Countries, than those of the other provinces. For this cause, Vafari supposed that Martin Schoen, who was born at Culmbach, and resided at Colmar, was a Fleming, and constantly calls him Martin of Antwerp."

We shall now proceed to examine, what claim the Germans can bring, prior to that of the Italians; and in that case we shall have recourse to their works. The earliest dated print I ever saw produced by this school, is copied, plate I. and the date is evidently 1461. And we shall see, however faulty it may be with respect to the drawing, or defective in point of taste, the mechanical part of the execution of it has by no means the appearance of being one of the first productions of the graver. We have also several other engravings, evidently the works of the same master, and concerning which the same observations may be justly made. Besides, the impressions are so neatly taken from the plates, and the engravings so clearly printed in every part, that, according to all appearance, they could not be executed in a much better manner, in the present day, with all the conveniencies, which the copper-plate printers now possess, and the additional knowledge they must necessarily have acquired, in the course of more than three centuries. Hence we may fairly conclude

clude, that, if they were not the first specimens of the engraver's workmanship, they were much less the first efforts of the copper-plate printer's ability. Not that plates being badly printed is any certain proof of their antiquity; but we can hardly imagine, that the first attempts to take impressions from engravings should immediately have arrived at perfection; and that at a time, when we cannot suppose them to have been aware of every circumstance, necessary to insure success; especially when we find it no easy matter, in the present day, at all times, to procure good impressions from our plates.

The artist to whom we owe this singular curiosity was, without doubt, a goldsmith. And indeed, it is certain, that the art of engraving plates, for the purpose of printing, first originated with those ingenious mechanics, or else with the engravers, who executed the brass plates for the monuments; but as I have said before, I do by no means suppose, that this print is the first specimen of engraving, even if we should allow its author to have been the inventor of the art. There are other plates, some of which I shall specify hereafter, that, I think, bear evident marks of priority, particularly those of the master, who used the Gothic initials F. and S. separated by a very singular mark, and who is called by Abbé Marolles. Francois Stofs, or Stoltzhirs; but upon what authority does not appear.

Martin Schoen, a painter, engraver, and goldsmith, who was born at Culmbach, and resided chiefly at Colmar, is said, with great appearance of truth, to have worked from 1460 to 1486, in which year he died. This artist was apparently the disciple of Stoltzhirs; for he followed his style of engraving, and copied from him a set of prints, representing the *passion of our Saviour*. So that, allowing Stoltzhirs to have preceded his disciple only ten years, this carries the æra of the art back to 1450, without having any recourse to the fabulous relation of some authors upon this subject, who speak of one Luprecht Rust, as the master of Martin Schoen, absurdly declaring, that he was an engraver on wood. Admitting therefore, that such an artist really did exist, it is by no means reasonable to suppose, that he should teach the art of engraving on copper to another, when he was not, according to their own account, acquainted with it himself. Martin Schoen never engraved on wood, as far as I have heard; but his works on copper, it is well known, are very considerable.

Israel van Mechelen, or Meckenen, whose engravings are as multifarious, as those of Martin Schoen's, was born at Mecheln, a small village near Bocholt, where he chiefly resided. The latter is a town situated upon the banks of the Aa, in the bishoprick of Munster, in Westphalia. He died, A. D. 1523. According to the tradition of the inhabitants of Bocholt, the father of this artist was a goldsmith, and his baptismal name was Israel. Hence M. Heineken concludes, that he also was an engraver, and that a great part of the prints, attributed to the son, belong to him. "An attentive examination," concludes that author, "will make it appear, that all these prints are not by the same hand. I am almost certain, that Israel the father engraved several, those especially, which have the greatest marks of antiquity, and are executed in a rude style, approaching nearest to the work of the goldsmith. Nor (adds he) will I deny, but that the son may have commenced originally as a goldsmith, by armorial bearings, foliages, crosses, and other ornamental works. But as he was a painter, as well as an engraver, and a man of tolerable abilities in the art of design, considering the time in which he lived, it is not at all astonishing, that among the prints produced by his graver, we should find some by no means wanting in merit." How far these observations may be considered as just by the experienced collector, I cannot pretend to say: For my own part, I see no reason to divide the works of this artist; nor can I find, upon strict examination, any other difference in the prints, which I have seen attributed to him, than what one might reasonably expect to find in the works of any one man, who with his own hand performed so great a number of engravings. Of course, his most early productions are the rudest, and manifest the least skill; but all of them are equally defective in point of drawing, especially when he attempted to express the naked parts of the figure.

It is certainly true, that the manner of engraving, adopted by Martin Schoen, differed exceedingly from that of Israel van Mechelen. The works of the former are more firm



firm and determined, and, upon the whole, greatly superior. Let any one take the trouble of examining the print, representing St. Anthony carried into the air by the demons, which was first engraved by Martin Schoen, and afterwards copied by Israel, and the question will be readily decided in favour of the former, without adding the anecdote, recorded by Vafari, that Michael Angelo was so pleased with this engraving, which is truly a master-piece of Schoen's, that he copied it in colours. The inferiority of Israel van Mecheln, when compared to Martin Schoen, as an artist, is by no means any proof of his priority in point of time. The only advantage, which M. Heineken gains by making the father of Van Mecheln an artist, as well as himself, is a greater length of time for the execution of those works, attributed to him; and upon this supposition he says, "I place the engravings of the two Israels between the years 1450 and 1503." The son was certainly a more modern artist than Martin Schoen; and we have a print by him, which bears so late a date as 1502. He was contemporary with Albert Durer; and some have supposed, that he visited that artist at Nuremberg. Sandrart attributes to Israel Van Mecheln, the invention of engraving, and tells us, that his first prints were executed about the year 1450. If this account indeed be true, it must make much in favour of M. Heineken's conjecture, concerning the engravings of the father; but the argument at present unfortunately wants sufficient proof, to be admitted as absolutely conclusive; and, until some more satisfactory account shall be produced, I cannot help declaring, that I am of a different opinion. The earliest dated print, which I have seen by Israel van Mecheln, is in the collection of Dr. Monro. It represents the Virgin and Child, with four angels. The engraving is rude, and coarser than the works of that artist are in general; and the date is 1480. He engraved however, I believe, something earlier than this period. In the same collection, is preserved a circular print, where the Deity appears surrounded by an ornamental border, in which the symbolical representations of the four Evangelists are depicted with St. Jerom, and three other saints. Upon the desk of St. Jerom, who is seated and writing, is the date 1466. There are several copies of this plate, and one of them by Israel Van Mecheln, apparently not greatly posterior to the original, which probably was executed by the same master as the print, dated 1461, mentioned already in the present chapter.

What has been said will, I doubt not, sufficiently prove, that there is the greatest reason to believe, that the art of taking impressions from engraved plates was practised in Germany, before it reached Italy; especially if we agree with Vafari, who expressly declares, it did not appear in that country before the year 1460; when, on the other hand, we may, I think, with the greatest justice, place it at least ten years earlier among the Germans.

Before I conclude this chapter, I beg leave to recommend to the attention of my readers a very curious specimen of English engraving, as ancient, according to all external appearance, as any of those produced in the course of this Essay, the *Patera* and *Parazonium* sheath, represented in the frontispiece, excepted. (See plate No. 4.) And it is to be observed, that this print is not a copy, as the others are, but an impression from the original plate, which is in my possession, and was purchased, in the course of last winter, in a sale, consisting of coins, medals, prints, and a variety of other curiosities, at the auction rooms belonging to Mr. Hutchins. A particular description of this plate, and of all the others already referred to, will be found in the seventh chapter of the Essay, to which they are annexed.

England has constantly been omitted in the list of those countries, which have produced ancient engravers. Our own authors had nothing to offer upon the subject in the least satisfactory. Evelyn indeed says, "the art of engraving, and working from plates of copper, which we call *prints*, was not yet appearing or born with us, till about the year 1490." By the word *us* he evidently means the moderns collectively in contradistinction to the ancients, whose works he had, in the preceding chapters, been speaking of, and not the English alone; nor indeed does it refer to them at all, as any one will be convinced, who peruses the context, but to the æra of the first invention of engraving, which he himself soon afterwards clearly explains. M. Heineken however has mis-

taken this passage, and, in fact, one cannot much wonder that he should, where he says, according to Evelyn, "the art of engraving on copper was exercised in England about the year 1490." But, according to our own authors, the first book, which appeared with copper cuts in England, was the *Birth of Mankind*, otherwise called the *Woman's Book*, dedicated to queen Catherine, and published by J. Raynalde, A. D. 1540. Yet it is by no means certain, that these plates were engraved in England, or the work of English artists. Chambers must have given himself very little trouble to examine the state of the arts in England, when he ignorantly asserted, in his dictionary, that engraving was first introduced here by John Speed, being brought by him from Antwerp in the reign of James the First.

Indeed no one seems to have supposed, that we could lay even the most distant claim to a rivalship (much less to a priority) with respect to the early practice of engraving, with any of the continental nations, famous for the arts. But when we consider, how many engravers we had in England, about the time in which the discovery of taking impressions from copper-plates was made, as the many monumental engravings, remaining in our churches to this day, sufficiently testify (and a little examination of these early specimens of the art will prove how well they are adapted to the purpose of printing), we shall readily conceive, that, if they did not themselves discover this mode of multiplying their works, they would at least have instantly adopted it, as soon as the knowledge of such an invention had reached them.

There can be little doubt of the antiquity of the engraving here produced; and that it was made for the purpose of printing, the letters being reversed upon the plate sufficiently prove. So that if it should be urged, though I see no kind of reason for such a supposition, that the plate itself was executed abroad, at the command of some English devotee, it must at least be granted, that the mode of taking impressions from it, was understood in England, or the plate could not have been of any use to the owner of it; and that the engraving was the work of some English artist, or executed at the desire of some English personage, no one, I conceive, will doubt, on examining the contents of the inscriptions. They consist of particular invocations to all saints, comprehended in seven compartments, the initial letters of each invocation or prayer being ornamented with the representation of the personages to whom it is addressed. The first is to the Virgin Mary; the second, to the Archangels, Angels, and Celestial Powers; the third, to the Patriarchs and Prophets; the fourth, to the Apostles Peter and Paul, &c. the fifth, to the Martyrs and Confessors of the Faith. This prayer is first addressed to Thomas Beckett, whose murder is represented in the midst of the initial letter; then to Edward the Confessor, or Edward the Martyr; and the name of Stephen, mentioned in the last line, refers also, without doubt, to some other favourite English saint. The sixth petition is to the Popes and Prelates of the church; and the last to the Virgins, and holy Women distinguished for their piety. The whole is concluded with a general prayer, including an address to all of them, and a petition to God, that their merit and example may tend to the salvation of the person, who is represented as offering it up to Heaven, in behalf of himself, and the church of which he was a member. The address to the English Saints, in the fifth petition, plainly, I think, determines the country to which it belonged; and the names of more English personages may easily be traced out in the sixth and seventh prayers. If the person at the bottom could be discovered, I have little doubt, but the date of this singular curiosity might be nearly ascertained. The style of the drawing, and the manner in which the little figures are composed, being placed in the initial letters, bear an exact resemblance to the illuminated delineations, which we meet with in manuscripts of the fifteenth century, especially towards the commencement of it; and the writing also has every appearance of an equal antiquity. It is evidently stamped upon the plate with small punches, and retouched afterwards with the graver. The figures are executed entirely with the graver, in a very slight and unskilful manner; which seems evidently to prove the inability of the artist, who, perhaps being used to the execution of large figures on monumental brass plates, met with no little difficulty in contracting his design, and expressing it in so small a compass. Yet though this print is so very indifferently executed,



executed, it has been considered as not sufficiently rude for a first attempt. To this objection I answer: First, with respect to the drawing and composition, many designs much superior may be seen, delineated in manuscripts, as early as the thirteenth and fourteenth centuries; consequently greatly prior to this. And secondly, with respect to the mechanical part of the execution of the engraving, many specimens of ancient workmanship with the graver may be produced, considerably more early, and much more skilfully performed.

M. Heineken observes, that, prior to the commencement of printing, the images and portraits of saints were impressed on slips of paper, resembling playing cards, and put into the hands of the ignorant, to amuse them, whilst, at the same time, they reminded them of their religious duties, and the benefit they might receive from the prayers of those holy personages, agreeably to the superstitious opinions of the time. And this very print seems to prove, that the most early impressions from copper-plates were devoted to the same pious purposes. In this point of view, the present engraving may justly be considered as one of the most early specimens of the art, which has as yet been produced. With these observations, I shall conclude this long, and I fear tedious chapter, leaving them entirely to the determination of my readers, how far they are to be considered as worthy of their attention.

## CHAPTER V.

*The peculiar Style of the German School, and an Examination of the Works of the Artists belonging to that School; especially with respect to the Mechanical Part of the Execution of their Engravings, from the Year 1461 to 1500.*

**B**EFORE I enter upon the subject of this chapter, it will, I conceive, be very necessary for me to explain, as clearly as possible, my own ideas of *beauty* and *elegance*, and the acceptation, in which I wish the expressions *stiff* and *Gothic*, which occur so frequently in the course of this work, should be received, as applicable to historical compositions in general.

Beauty, I conceive, consists not only in a variety of forms, but in a variety of elegant forms. straight lines convey the idea of solidity and strength, without motion, and are therefore very improper for any figure, which in itself is supposed to be capable of motion. For this cause it is, that a figure standing upright, with both the legs, and both the arms, precisely in the same position, and the head neither inclining to the right nor to the left, will be called a *stiff* figure, without requiring the examination of the artist's eye.

A variety of forms, judiciously contrasted with each other, naturally convey the idea of motion; and though the figure be represented as standing still, the same idea still subsists in the mind; and we conceive it could move, if it pleased: the reason is easily given. For, as all our ideas of external objects are acquired from the objects themselves, it follows, that, as we see no animal motion without variety of form, the same variety of form, represented in a picture, should produce the same idea of motion, or of the possibility of motion; so that, strictly speaking, *stiffness* is a something we conceive to be improperly formed for motion. And the more or less this idea is prevalent in the mind, the more or less we consider the object of our contemplation as censurable.

Hence it is we call those draperies *stiff*, or *Gothic*, in which the folds do not fall into such forms, as we naturally expect they should. Every appearance of studied exactness, in the disposition of them, is a constraint upon the easy flow of motion; and the more or less we discover it, we praise or condemn it in the same proportion. The common eye is no mean judge in this particular; for the common eye cannot help observing the ordinary appearances of simple nature, and judges accordingly, without any previous bias.

Much has been said with respect to elegance in the general form of the human figure. I have observed, that in the most estimable antique statues, the outlines of all the parts are expressed by large convex and small concave lines. I am not singular in this observation; from an artist of the first rank in this kingdom, whose friendship I am honoured with, I first received it; and repeated examination has abundantly confirmed the fact. It is evident, at least to me, that exact lines of any kind, even if they be drawn in the ser-

pentine form, cannot give the perfect expression of beauty and elegance; for these, if traced precisely, will have a formal appearance; and if they convey the idea of motion at all, it is the constrained motion of the jack-worm, rather than that of an animal, which can freely move itself at its own pleasure.

Such forms therefore, as convey the clearest idea of those flowing lines, which motion naturally gives, or seem disposed in the fittest order to move, appear to me most elegant and graceful; whilst, on the contrary, those forms, which are apparently unfit for motion, and least varied from one another, I consider as proportionably *stiff* and *Gothic*.

The reason why we have so few great artists amongst the number, which in all ages are pursuing the arts, is, because so few have the eye to see, and the faculty to retain, the beautiful variety of forms, which nature continually produces. Those, not possessed of these abilities, substitute in their own minds, a set of forms, which they themselves approve; and which they use on all occasions. The continual repetition becomes tiresome and disgusting; for variety alone can delight the mind. Those who, by painful attempts at neatness and laboured execution, endeavour to compensate for the want of genius, often fail still more than the mannerist. Nature sets the compasses at defiance; and no rule can be sufficient to instruct that man to draw her correctly, who has not the eye to see her naked as she is, and the idea, first strongly impressed upon his own mind, of what he means to express: For if he feels not the effects of beauty in himself, how can he possibly communicate them to another?

The want of natural simplicity, distinguished by the appellation *Gothic*, was a strong characteristic of the German school, especially at that early period, which we now are proceeding to speak of.

All the ancient German masters were exceedingly defective in drawing, especially when they attempted to execute the naked parts of the human figure. Martin Schoen succeeded the best; and a small upright print by him, representing St. Sebastian tied to a tree, may be produced as a specimen, by no means unfavourable. The body of the figure possesses great merit, and the head is not devoid of expression; but the other extremities are by no means equally well drawn. Drawing from nature seems to have been no part of an artist's education at this time; and as they had not the admirable remains of antiquity to direct their taste, no wonder they fell into a manner, which, however disgusting it may appear to us, was probably considered as excellent by them, who had not the opportunity of examining any works superior to their own.

From the old master, whose prints are marked with an F. and an S. named by Marolles Francois Stofs, or Stoltzhirs, I am greatly inclined to believe, that Martin Schoen learned the art of engraving. It is certain, however, that he not only copied the prints of Stoltzhirs, but imitated his style of engraving also; which indeed he improved to a very great degree. Schoen appears to have had a considerable number of scholars, who followed his manner; but none of them ever equalled him. Among these may be reckoned, Bartholomew Schoen, the elder Schauflein, Francois van Bocholt, Bosche, Wenceslaus of Olmutz in Bohemia, Adam Gamperlin, Pleydenwurff of Nuremberg, Michael Wolgemuth, Mathew Zagel, and Mair, whose works are mentioned under their respective names. To these may be added the following, known by their marks only; who, as they certainly worked during this period, may very properly be mentioned here: as, I. C. and S. and P. P. These letters are separated by a sort of cross. W. H. These letters are separated by a mark, something resembling that of Martin Schoen's. B. M. These initials are separated by a sort of cross. W. h. F. and W. with a sort of cross. T. W. and L. with a flourish, resembling a Gothic Z. All these artists were disciples or imitators of Martin Schoen.

I have given it as my opinion, in the former chapter, that the artist, to whom we owe the curious print copied in this volume, and dated 1461, (See plate I.) was the master, from whom Israel van Mecheln received his instructions in the art of engraving. The manner of Israel van Mecheln differed exceedingly from that of Martin Schoen, especially in the management of the flesh and draperies, which are executed in a neater and more



more laboured style. The strokes are much finer, in general, and often assisted in the finishing with a tender interline; by which they may be constantly distinguished. All the imitators of Israel adopted the same method; particularly the engraver, who subscribed his prints, Z. Wott, or Z. Woll. He executed many of his plates in a very neat, careful style; but they are so miserably defective in point of drawing, and so totally devoid of taste, that few collectors, I fear, will take the trouble of examining them.

We have several engravings by the ancient artist, mentioned above as the master of Israel van Mecheln; but one of them is too singular to be omitted. It represents the Sibyl, showing to the emperor Augustus, the Virgin Mary, with the infant Christ, in the clouds. The figures are loaded with drapery; and the crown, with other parts of the habit of the emperor, is richly ornamented with jewels. In the back-ground is represented a town at a distance; which, M. Heineken informs us, is a view of the town of Culmbach, with the castle of Blesenberg: from which circumstance he conjectures, that the artist was a native of that place; at least, adds he, I am persuaded, that the inventors of the art of engraving did live at Culmbach, or at Nuremberg, or at Augsbourg. He speaks of this as a very ancient print, and declares, "that every part of it proves it to have been the work of some goldsmith, which perfectly demonstrates the immediate commencement of the art." This print is seven inches and a half wide, by ten inches and a half high. The mechanical part of the execution is precisely the same, as in that which is dated 1461: and the style of drawing, with every other mark of distinction, corresponds so exactly, that I am perfectly persuaded, they were both performed by the same hand. So also are those, I verily believe, marked with an E. and an E. with an S. or else, by a disciple, who imitated this master's style of engraving in a most admirable manner. The print mentioned by professor Christ, dated 1465, which, he says, is marked with a C. and an E. joined together, is by the same hand. And though I have never met with a print, so dated, with that mark, yet I have seen the same mark upon another print, with the date 1466; and, I conceive it is an E. and S. joined together in the Gothic style. This print represents the Deity, with Christ and the Holy Spirit, surrounded by many angels, in a sort of gallery; whilst beneath an arch the Virgin appears seated, holding the infant Jesus; and an angel, with other figures, accompanying her; a man and woman are also represented kneeling at her feet. Upon the arch is an inscription in honour of the Virgin. This print is eight inches and a quarter high, by four inches and three quarters wide. I have also seen a St. Sebastian, marked E. S. dated 1467. The Virgin and Child with angels; also a single figure of the Virgin; the Virgin and Child appearing to St. John; and a fuderium supported by St. Peter and St. Paul; all marked with the same letters, and bearing the same date. These are in the collection of Dr. Monro; and all apparently by the same hand, though the latter are finished the most. But to return to Israel van Mecheln. Besides Zwoll, he had several disciples, or professed imitators, who lived in this century; after which his style of engraving was nearly lost; and the works of Albert Durer were considered as most worthy of imitation. Among them is Michael Bogner, and the artist who uses the Gothic initials I. A. another, who marks his prints B. M. every way different from him, mentioned before, who used these letters divided by a sort of cross; he also who signed the initials B. R. the letters being divided by a mark bearing some small resemblance to an anchor; and another, who subscribes his prints S. A. but above all, that great artist, Lucas Jacobs, better known by the name of Lucas van Leyden, of whose works we shall give an account hereafter. The engraver, who used the W. distinguished by a sort of cross, worked occasionally in the style of Martin Schoen, and of Israel van Mecheln; and so also did Francois van Bocholt, and some others.

The German engravings therefore, prior to the sixteenth century, may be divided into two classes: Those of Upper Germany, which resemble the style of Martin Schoen; and those of the Low Countries are imitations in, a greater or less degree, of the works of the old master, upon which Israel van Mecheln founded his style of engraving.

## CHAPTER VI.

*The general Style and Character of Design among the Italian Engravers, and the Extent of their Knowledge, in the Execution of the Mechanical Part of their Plates, examined, from 1464 to 1500.*

AS we divided the engravings of the old German school into two distinct classes, we shall do the same, and with still more propriety, with respect to those of the ancient Italian school. As first those which bear the nearest resemblance to drawings with a pen, in which the strokes, that express the shadows, are laid from the one corner of the plate to the other; and this style of engraving was adopted by the artist who executed plate V. also by Andrea Mantegna, Pollaioli, and their followers. Secondly, The engravings in which the strokes are laid to form the shadows, without the least constraint; and crossed with other strokes, as often as the artist pleased, unconfined by any particular rule. In this style the Planets, dated 1461, are executed; one of which is copied plate III. together with the frontispiece belonging to the set, plate II; and are particularly described in the seventh chapter of this Essay. The same method was adopted by Boticelli, and apparently by Baldini; also by an artist, who uses the initials, L. A. F. and by another, who marks his plates with an N. Several others, as will be noticed presently, engraved in both these manners, and that sometimes upon the same plate.

The prints belonging to the Italian school, from the very commencement of the art, are easily distinguished from those engraved in Germany; not only by the visible difference which appears in the execution of the mechanical part of the workmanship, but also by the simplicity of style, with which the former designed the human figure; and this simplicity in some degree is constantly found in the slightest Italian compositions: being professedly acquired by the study of the works of antiquity. But perhaps the distinction between the German and Italian engravings is no where more strikingly evident, than in the drawing of the draperies, and the disposition of the folds. In the one, it is plain and unaffected; the folds are long and flowing, and the turn of the figures has always more or less of that grace, which is so powerfully demonstrated in the statues, bas-reliefs, and other remains of the ancients: whilst the Germans, forsaking nature, or contenting themselves with viewing her in disguise, and having no assistance to correct their taste, degenerated into what is called manner, and drew the human figure, not as it really did, but as they conceived it should appear to them.

And the manifest difference in the drawing and composition, as well as in the style of engraving, which appears in the prints, belonging to these schools, may be considered as an argument of some force, in favour of the ingenious opinion of M. Heineken, who conceives, that Finiguerra might have discovered the art of engraving in Italy, without being conscious that it was practised at the same time in Germany, and consequently could not be a new invention. For had one nation taken it from the other, it is reasonable to suppose, that some resemblance would have been easily traced, with respect to the mechanical execution of the work; and when the Germans copied the works of the Italians, we constantly find that it was so. For Boticelli engraved several plates of the Prophets, and Sibyls, soon after the discovery of engraving by Finiguerra, which were imitated soon after by the Germans, in a style much resembling the originals; though the copies have all the appearance of labour, and are executed with much fervility. The imitations are also in some circumstances to be distinguished from the originals, by the orthography: as for example, No. XIV. instead of *David*, the name is written *Davit*. These Prophets and Sibyls are single figures, five inches and a half high, by four inches one-eighth in width. The originals are very rudely executed, and bear every mark of priority, when compared with the plates for the Dante. They are also very badly printed, and, without doubt, the first efforts of Boticelli in the exercise of engraving.

The Prophets and Sibyls of Boticelli were also copied by an Italian artist, in a style superior to the originals, and by no means resembling them in the mechanical part; being



being executed very neatly, in the manner adopted by Mantegna. These prints have several Italian verses underneath them; and were apparently the works of Giov. Ant. Brixianus, or some other engraver, contemporary with him, and his equal in point of merit.

Boticelli is spoken of as a man of genius, in the history of the painters. He certainly did not draw incorrectly upon the whole; though the outlines of the figures are frequently overcharged, which gives them too great an appearance of shortness. The limbs and extremities, in particular, are heavy, and often very indifferently marked. It must be remembered, that I speak of him now as an engraver; and these observations refer to him in that character only. His friend Baldini, who worked conjointly with him, or from his designs, is generally allowed to have been deficient in the art of drawing, but superior to him in the management of the graver. There are a set of upright plates, more than sixty of which I have seen, on which are depicted the Seven Planets, the Nine Muses, the Four Ages, the Liberal Arts and Sciences, together with the Trades, and Mechanical Employments of Mankind. They are represented chiefly by single figures, enclosed in a twisted border, and bear every mark of great antiquity. They are little more than outlines, but very neatly engraved, and printed in such a manner, as proves, that the artist knew much better how to engrave, than to take impressions from his plates. I never met with the set complete. Dr. Monro has near forty; and Mr. Thane lent me twenty-one. The names of the planets, muses, arts, trades, &c. are written at the bottom in capitals; and an alphabetical letter is put at the left-hand corner, and the number of the print at the opposite corner, in a line with the name. These prints are seven inches high, by three inches three-eighths in width; and, I verily believe, they are some of the first productions of the graver in Italy, and probably the works of Baldini, assisted perhaps in the designs by his friend Boticelli. An artist, who signed his plates with an L. and an A. joined together, with an F. standing, I presume, for *fecit*, engraved in the same style; so also did another artist, whose signature is a species of N. And both are very ancient. From these masters, it is probable, Giovanna Mariae Brixianensis, the Carmelite of Brescia, learned the art of engraving; for he did not entirely follow his brother, who imitated the manner of Mantegna; but sometimes connected both styles together. And this is the source from which Marc Antonio Raimondi acquired that knowledge, which has rendered him so justly famous, and stamped so high a value upon his excellent performances.

The print, plate V. is executed in that slight, simple style, which Mantegna afterwards improved. The outline is engraved very powerfully, and the shadows are expressed by strokes, running from one corner to the other of the plate, which are rarely, if ever, crossed. The subject of this print is certainly emblematical. It represents the engraver at work; and Hercules is standing before him, supporting the universe upon his shoulders, to show, that all visible beings are the objects of the artist's imitation. By the figure of Hercules is testified that labour and strength of mind, which are necessary to arrive at perfection. The book, the sphere, and other emblems of learning, are to shew us, that the artist ought to be a man of science; and he is represented as an old man, because a considerable length of time is necessary for study and practice, before he can be supposed to arrive at any very high degree of excellence. The foregoing ingenious interpretation of this print, I owe to a worthy friend; as also several other important observations, which occur in the course of the Essay. By this very artist, we have another print, of nearly the same size, and executed in a manner exactly similar. The subject is also allegorical, and represents Cupid binding the God of War, and claiming his laurels. Probably both might belong to a set of emblems. These two, however, are all I have seen. The last has no inscription, letter, or mark to distinguish it. It is, at this time, in the possession of Mr. Thane.

There is a large print, length-ways, by an engraver, who lived at this period; but used no mark of any kind. It represents the last judgment. Christ, with a multitude of saints and angels, appears above, seated in the air; other angels, on one side, are conveying the spirits of the just men into Paradise; whilst, on the other side, the devils



are thrusting the wicked into separate pits of fire, where they are punished according to the nature of their crimes, which are written on labels above them: as, LUSSURIA, IRA, GOLA, AVARITIA, INVIDIA. It is very rudely executed, and, without doubt, very ancient; yet some of the figures, and most of the heads, are by no means destitute of merit. The maps or geographical charts, mentioned in the fourth chapter of this Essay, as engraved by Conrad Sweynheym and Arnold Buckinck, for the edition of Ptolemy, published at Rome, 1478, are also very rudely engraved, according to Heineken, in this style, which he distinguished by the appellation of *traits de zigzag*, or zigzag lines; and in this manner, says he, the goldsmiths usually ornamented their work. The letters, continued he, are executed with much labour, being stamped upon the plate with punches, by the assistance of the hammer. The zigzag mode of workmanship adopted by these artists, seems to prove, in my judgment, that though they were natives of Germany, they learned, however, the art of engraving in Italy, where only it was practised in this style; and never in Germany; or indeed in any other country, that I can recollect. Pollaioli and Andrea Mantegna imitated the foregoing masters; and a fine specimen of the work of the latter is copied on the plate No. VI. subjoined to this Essay. These were followed by Giovanna Ant. Brixianus; an artist, who signs his name I. F. T. and was probably a disciple of Brixianus; together with several others, whose names are totally unknown and undistinguished by any mark.

The two following prints are, without doubt, very ancient, and prior to the sixteenth century. And because of their singularity, I have thought it necessary to describe them, though they have no mark, by which they can be properly distinguished. They are executed in a mixed style, formed in part upon that of Boticelli, and in part upon that of Mantegna. The one represents Judith putting the head of Holophernes into the bag, which her maid holds for her. It is a large print, one foot high, by eight inches and three quarters wide. It is rudely engraved; and the drawing is very defective, especially with respect to the extremities of the figures. The other is seventeen inches and a half long, by twelve in height, still more rudely executed than the former, and by no means more correctly drawn. In the front, we see a woman sleeping upon a bench, whilst a satyr is lifting up the drapery, with which she is covered. Near him is another satyr, apparently frightened by a young man, who is clothed and lying down, presenting to him two flutes, which he holds in his right hand. Towards the left we see a large basin, with water issuing from it; and fishes, ducks, and frogs, are depicted swimming in the stream below. Among the rushes is an inscription upon a scroll, which is perfectly unintelligible to me.

I have a small print, seven inches high, by nearly four inches and an half wide. It represents St. Sebastian, a standing figure, bound to a column. From the manner in which it is executed, I take it to be the work of Boticelli; and if so, it is certainly the finest specimen of this style of engraving, that I ever saw. The figure is carefully drawn, and possesses great merit. Marc Antonio improved upon this style of engraving, and by it acquired such great reputation, that it was presently adopted by nearly all the Italian engravers; whilst that of Mantegna and his followers was totally neglected, soon after the commencement of the sixteenth century.







VENERE ESEGNO FEMMINO POSTA NEL TERZO CIELO FREDDA E VMIDA TENPERATA LAQVALE A 9VE2 TE P











GENARO. A. DI. XXI. LVNA. XXX.  
 A. DI. PRIMO. L'ORCUCIONE. DXP.  
 A. DI. V. VIGILIA

A. DI. III. TRE. MAGI.  
 A. DI. X. S. PAVLO. P. HEREMITA.  
 A. DI. XVII. S. ANTONIO. ABATE.  
 A. DI. XX. S. SEBASTIANO.  
 A. DI. XXII. S. AGNESE.

A. DI. XXV. LA. CONVERSION. D. S. PAVLO.



FEBBRAIO. D. XXVIII. LVNA. XXVIII.  
 A. DI. DVA. S. MARIA. DELE. CANDELE.  
 A. DI. III. S. BLASIO. MARTIRE.  
 A. DI. V. S. AGHATA.  
 A. DI. X. S. SCOLASTICA. VERGI.  
 A. DI. XIII. S. VALENTINO. MARTIRE.  
 A. DI. XXII. S. PIETRO. IN. CADREGH.  
 A. DI. XXIII. LA. VIGILIA.  
 A. DI. XXIII. S. MATIA. APOSTOLO.

MARZO. A. DI. XXXI. LVNA. TRENTA.  
 A. DI. VII. S. PERPETVA. E. FELICITAS.  
 A. DI. VIII. S. QUADRAGINTA. MARTIRE.  
 A. DI. XII. S. GREGORIO. PAPA.  
 A. DI. XXI. S. BENEDETTO. ABATE.  
 A. DI. XXV. LA. VNCIACIO. D. S. MARIA.



APRILE. A. DI. XXX. LVNA. XXXI.  
 A. DI. A. DI. XIII. S. TIBURCO. E. VALERIO.  
 A. DI. XXXIII. S. EORSO.  
 A. DI. XXXV. S. MARCO. ET. VANGELIST.  
 A. DI. XXVIII. S. VITALE. MARTIRE.  
 A. DI. XXVIII. S. PIETRO. MARTIRE.

1510	1511	1512	1513
A. DI. 31	A. DI. 20	A. DI. 11	A. DI. 27
M	A	A	M

MAYO. A. DI. XXX. LVNA. XXX.  
 A. DI. P. S. IACOPO. E. FILIPPO.  
 A. DI. III. LA. T. VENGIONE. DI. S. CROX.  
 A. DI. VI. S. GIOVANNI. PORTA. LATINA.  
 A. DI. VIII. LA. PARCIONE. D. S. MICHAEL.  
 A. DI. XIII. S. BONIFACIO. MARTIRE.  
 A. DI. XXV. S. VRBANO. MARTIRE.  
 A. DI. DETO. S. EA. NOBI. PISHOPE. ECOFOR.  
 A. DI. XXXI. S. PETRONILLA. VIRGINIS.



1514	1515	1516	1517
A. DI. 16	A. DI. 8	A. DI. 23	A. DI. 11
A	A	M	A

LVGLIO. A. DI. XXXI. LVNA. TRENTA.  
 A. DI. XV. S. EVIRICI. E. VLITE.  
 A. DI. XX. S. MALGHARITA.  
 A. DI. XXII. S. MARIA. MADALENA.  
 A. DI. XXII. S. APLINARO. ES. B. OIDA.  
 A. DI. XXIII. S. CRESTINA. E. VICILIA.  
 A. DI. XXV. S. IACOPO. APLOI. SXPFANO.  
 A. DI. XXVII. S. PANTALEONE. MARTIRE.  
 A. DI. XXX. S. ABOON. ET. SENÈ.



GIUGNO. DI. XXX. LVNA. XXVIII.  
 A. DI. DVA. S. ERASMO.  
 A. DI. XI. S. BARNABE. APLI.  
 A. DI. XIII. S. ANTONIO. DAPADVA.  
 A. DI. XVIII. S. STORV. GERVASII.  
 A. DI. XXIII. VIGILIA.  
 A. DI. XXIII. S. GIOVANI. BATISTAT.  
 A. DI. XXVI. S. STORV. IOHANNES. EPAVL.  
 A. DI. XXVIII. S. PIERO. ET. S. PAVLO.

SETTEMBRE. A. DI. XXX. LVNA. XXX.  
 A. DI. VIII. LA. NATIVITA. D. S. MARIA.  
 A. DI. XIII. LA. ESULTACIONE. D. S. CROCE.  
 A. DI. XX. VIGILIA.  
 A. DI. XXI. S. MATEO. APLO. EVANGELISTA.  
 A. DI. XXII. S. MARICHO. MRE.  
 A. DI. XXVI. S. IVSTINA.  
 A. DI. XXVII. S. COSMA. ED. MIANE.  
 A. DI. XXVIII. S. MICHELE.



AGHOSTO. DI. XXX. LVNA. XXVIII.  
 A. DI. P. S. PIERO. T. VINCULA.  
 A. DI. TRE. LA. VEN. E. IO. DI. S. STEFANO.  
 A. DI. X. S. LAURENCIO.  
 A. DI. XI. S. CLARA.  
 A. DI. XV. S. MARIA.  
 A. DI. XXIII. S. BARTOLOMEO. XPLO.  
 A. DI. XXVIII. S. GIOVANI. DICOLATO.

NOVEMBRE. A. DI. XXX. LVNA. XXX.  
 A. DI. I. TV. TI. ISANTI.  
 A. DI. VI. S. LEONARDO. COFESOR.  
 A. DI. XI. S. MARTINO. COFESOR.  
 A. DI. XII. S. ELISABETA.  
 A. DI. XXIV. S. CECILIA. VIRGINE.  
 A. DI. XXVI. S. CLEMENTI. PAPA.  
 A. DI. XXV. S. CATERINA. VIRGINE.  
 A. DI. XXX. S. ANDREA. APLO.



OCTOBRE. A. DI. XXXI. LVNA. XXVIII.  
 A. DI. P. S. REMIGIO.  
 A. DI. III. S. FRANCESCO.  
 A. DI. VIII. S. DIONISIO. MARTIRE.  
 A. DI. XVI. S. GHALLO. ABATE. VANGELISTA.  
 A. DI. XXVIII. S. LUCA. VANGELISTA.  
 A. DI. XXI. S. VRSOLA. COLASVA. COPAGNIA.  
 A. DI. XXVII. VIGILIA.  
 A. DI. XXVIII. S. SIMON. E. IYDA.

SETEV. V. TROVARE. QUANDO. EL. PASOVA. ELTE. CONVIENE. TROVARE. S. LA. LESMO. CHE. CORE. E. VULO. ANNO. E. TROVERAI. ENTENDE. CE. LA. TERA.  
 R. SE. INTENDE. APRILE. EL. P. M. SINIENDE. MARZO.

1480 AD 12  
 1481 AD 12  
 1482 AD 12  
 1483 AD 12  
 1484 AD 18  
 1485 AD 7  
 1486 AD 26  
 1487 AD 15  
 1488 AD 14  
 1489 AD 15  
 1490 AD 11  
 1491 AD 10  
 1492 AD 22  
 1493 AD 22  
 1494 AD 20  
 1495 AD 19  
 1496 AD 10  
 1497 AD 24  
 1498 AD 15





Oro de tribus sanctis :

<p>1. <b>A</b>uide mater saluatoris          mēte fide          flos cor          is inuadit          q̄ solacium          Nunc letare          celi choros          In hoc festo &amp; laetioris          Nostris remedium</p>		<p><b>A</b>uide petre cum          sodali          paulo          &amp; petra          lucens          orbis ch          mata Et cabo          na generalē vestri          lta loco tali nos          cum eis adiuua</p>
<p>2. <b>A</b>uide          michael          i hac die          gabriel          raphael          matthe          angelor ordi          nes nos precamur no          bis pie sitis causa me          lodie supra celi card          nes</p>		<p><b>A</b>uide          thoma          spēs anglor          Et georg          tutor horum          Cum edua          rdo nobili          Tu laurati regē lorunt          ut huius polē chorunt          Cum fauore stephan</p>
<p>3. <b>A</b>uide ve          nire con          stratus          bapti          sta mē          uatus sac          er degens seu          lo p̄narchis iocianis          Et p̄phetis vult flatus          ffac fūne tubilo</p>	<p><b>A</b>uide          mē go          katherina          margare          ta manda          lena cum          hugula          brigida Anna fides          &amp; yuliana nos          seruando mē diu          ita gens celorum          iuliana. Amen          letamur in dno &amp;          te Et glia oēs</p>	<p><b>A</b>uide          presul o          maxime          nicholae          hugo linc          poste nobis          graciā er ben          valde q̄ sume iam          cū huius augustine          Da supremo gloriam</p>

Concede quis opotes deus ut inter cello: sancte dei genitricis  
 marie sanctar q̄ om̄e celestū virtutum & beatorū p̄narcharū  
 prophetarū ap̄lorū euangelistarū martirū cōfessorū atq̄ uirginū & om̄i elec  
 torū tuorū nos ubiq̄ letificet ut diu eorū merita recolunt pro cuncta  
 sanctam. P. ruidēti ep̄m̄ dominū nostrū Amen.



De Spot.





















## CHAPTER VII.

*A Description of the Eight first Plates referred to in the foregoing Essay.*

AS the engravings which accompany this Essay are occasionally referred to in more places than one, it was judged most eligible to put them all together, (the frontispiece excepted) with such a description as was necessary for their explanation, and a reference to the collections from whence they are taken.

## THE FRONTISPIECE.

On this plate is represented an ancient Etrurian *patera* or *sacrificing instrument*, and part of a *sheath* for a sword or dagger; these are particularly described page 10 of the Essay; the originals are preserved in the British Museum, and were brought from Italy by Sir William Hamilton.

## PLATE I.

The Virgin and Child, a very ancient German engraving; the date which appears under the tree is 1461; the four is very commonly written in this manner in the old manuscripts, and it seems to have continued longer in use among the Germans than the other European nations. The original print from whence this engraving is taken, is in the collection of Dr. Monro, who kindly permitted me to copy it.

## PLATES II. AND III.

The original prints from which these two plates are engraved, belong to a set which consists of eight; seven of them represent the seven planets, and the influence those heavenly bodies are supposed to have upon the human constitution. The plate marked with the No. II. served as the frontispiece; it is a sort of almanack, exhibiting a calender of the faints days, and a calculation of the day on which Easter would fall, from 1465 to 1517 inclusive. Upon twelve small circles in the middle of the plate, are represented the employments for the twelve months of the year, with the zodiacal sign belonging to each month; and the gradual increase and decrease of the days, is expressed by the extent of the shadow upon the border, within which these delineations are inclosed. They are as follows:

January. An elderly gentleman seated at a table, spread with provisions, near the fire, holding a glass with liquor in his hand.

February. The gardener digging his ground.

March. The employment of the two figures represented in this compartment is rather obscure; probably the man is planting shrubs or herbs in the garden, according to the direction of the lady who is standing by him.

April. Hawking and hunting the hare.

May. Running at the ring.

June. Mowing.

July. Gathering in corn and thrashing.

August. Sicknefs; the doctor is examining the urinal.

September. Gathering grapes.

October. Making wine.

November. Ploughing.

December. Killing of Swine, and providing the good fare for Christmas.

The following directions are written in Italian at the bottom of the plate: *If you will know when Easter shall be, find the date of the year in this engraving, the letter A. standing for April, and the letter M. for March.*

PLATE III. represents the planet Venus, she appears in the clouds riding in her chariot drawn by doves, accompanied by Cupid, who has just discharged an arrow at one of the ladies standing in the balcony; at a distance we see an unfortunate lover upon his knees, invoking the assistance of the deity; the rest of the figures appear to be immediately under the direction of her powerful influence. On the wheels of her chariot are represented the Bull and the Balance, with these inscriptions: TORO and BILANCE, the signs of the zodiac over which this planet was supposed to preside.

At the bottom of this and six other plates, are inscriptions importing the properties of the planets represented upon them. I shall give the following entirely as a specimen for the whole; one line of it only being copied upon the plate No. III.

VENERE. E SEGNO. FEMININO. POSTA. NEL. TERZO. CIELO. FREDDA. E VMIDA. TENPERATA LA QVALE. AQVESTE. PROPRIETA. EAMA BELLI. VESTIMENTI. ORNATI. DORO. E DARGENTO. E CHANZONE. E GAVDII. E GVOCHI. ET. E LACIVA. ET HADOLCE PARLARE. EBELLA NELLIOCHI. E NELLA. FRONTE. E DI. CORPO. LEGGIERI. PIENA. DI CARNE. E DI. MEZZANA. STATVRA. DATA. A. TVTTI. OPERE. CIRCA. ALLA. BELIZZA. ET. E SOTTO POSTO. ALLEI. LOTTONE E. IL. SVO. GIORNO. EVENERDI. E LA. PRIMA. HORA. 8. 15. ET 22. E. LA. NOTTE. SVA. E MARTE. DI. E IL. SVO. AMICO. E GIOVE. EL NIMICO. MERCVRIO. ET. HA. DVE HABI. TATIONNI. EL. TORO. DI. GIORNO. E LIBRA. DI. NOTTE. E PER. CONSIGLIERE. EL. SOLE. E LAVITE. SVA. EX ALTATIONE. EIL. PESCE. ELA MORTE EDVMILIAZIONE. E VIRGO. E. VA. IN IOMESI. IZSENGI. INCOMIN CANDO. DA. LIBERA. E IN 25. GIORNO. VA VNO. SENGNO. E IN. VN GIORNO. VA VNO GRADO. E IZ. MINVTI. E. IN VNA ORA. 30 MINVTI.

I thought two specimens sufficient to be engraved, in order to show the style in which these curious plates were executed. However, I doubt not but that a short description of the rest, will be also very acceptable to many of my readers.

GIOVA, *Jupiter*. He is seated in his chariot in the clouds, with a crown upon his head, and a dart in his left hand; before him is represented Ganymede kneeling, with a small vase in one hand, and a cup in the other. The chariot is drawn by two eagles, and on the wheels are the two signs Sagittarius and the Fishes, with the words SAGITARIO and PISCE. The distance is a mountainous country, with figures on horseback and on foot, hunting and hawking; in the foreground towards the right we see an emperor upon his throne with figures doing him homage; and to the left, three figures representing (as it is supposed) Boccace, Dante, and Petrarch seated in an alcove, &c. with the inscription underneath, beginning thus:

GIOVE. EPIANETA. MASCVLINO. POSTO. NEL SESTO. CIELO. CALDO. E HVMIDO. TEMPERATO. DI NATURA. DARIA. DOLCE. SANGVIGNO. SPERANTE. &c.

SOLE, *the Sun*. He is represented splendidly armed, with a crown upon his head, and seated in his chariot, drawn by four horses; upon the chariot wheel is the zodiacal sign of the Lion, inscribed beneath LEO. In the back-ground we see a castle upon an hill, and some figures shooting at a mark with cross-bows; near them are two men praying to a crucifix; others are diverting themselves with mock fights, and a laughable figure of a dwarf is standing by them with a sword under his arm; others again are throwing stones and wrestling, whilst in the front an emperor is seated, and three tumblers are depicted before him, exhibiting their feats of activity. The inscription begins in this manner:

SOLE. E. PIANETA. MASCVLINO. POSTO. NEL QVARTO. CIELO. CALDO. E. SECHO. INFOCATO. CHOLERICO. DI. COLORE. DORO. &c.



MARTE, *Mars*. He is seated in his chariot, drawn by two horses, and represented completely armed, with wings upon his head, and a sword in his right hand; upon the wheels of the chariot are expressed the Ram and the Scorpion, two signs of the zodiac, and under them is written ARIETE and SCARPIONE. At a small distance is a castle, with figures fighting before it, and a man is represented ringing the alarm bell; in the fore-ground, a foraging party of soldiers are seen falling upon a company of herdsmen, and seizing their cattle, the inscription begins in the following manner:

MARTE. ESENGNO. MASCULINI. POSTO. NEL QUARTO. CEILO, MOLTO. CALDO. FOCOSO. ET HA QUESTE. PROPRIETE. DAMARE. MILIZIA. BATTAGLE. ET UCCISIONI. MALIGNO. DISCORDINATO, &c.

SATVRNO, *Saturn*. He is seated in his chariot, drawn by two dragons, in his right-hand he holds a scythe, and upon the wheels of the chariot are two signs, the Goat and the Water-Bearer, inscribed CAPRICORNO and AQUARIO; the distant country is bounded with mountains, and with castles, and a figure is represented hanging upon a gallows holding a cross in his hands; near to the spectator is seen a man ploughing with two oxen, in a large space, overflowed with water, and other men are thrashing corn in the open field. Towards the left appears an hermitage surmounted with a cross, and the hermit is seated at the door, near which is a man cutting wood, and two other labourers with their tools; in the fore-ground, to the right, is a prison, and before it a man seated with his legs and arms in the stocks, and two grotesque figures are standing in the front; towards the left are men killing hogs, one of which is hanged upon a tree. The inscription at bottom begins as follow:

SATVRNO. E PIANETA. MASCVLINO. POSTO, NEL SETIMO. CIELO. FRIDDO. E SECHO. MA. ACCIDEITAL MENTE. HVMIDO. DI NATVRA. DI TERRA, &c.

MERCVRIO, *Mercury*. He is represented in his chariot, holding his caduceus and drawn by two birds like hawks; on the wheels of his chariot are two zodiacal signs, the Virgin and the Twins, inscribed VIRGO and GEMINI; we are here presented with the inside of a city; in the back-ground is a view of a street, and in the front, towards the right, a large building, which the workmen are decorating with ornaments; below appears the potter with a variety of small vessels, and in the front the sculptor carving a head in stone; above him are two philosophers holding a celestial sphere, and near them a table covered with viands; in the buildings towards the left, we see a musician playing upon an organ; it is singular enough that the bellows, by means of which the instrument is supplied with wind, resembles the common bellows which we have in our houses at this day; in a compartment below, are two figures at a table writing, and a third is regulating a clock. The perspective, in which science the artist had here an opportunity of shewing his abilities, is most dreadfully defective. The inscription at the bottom begins in this manner:

MERCURIO. E PIANETA. MASEVLINO. POSTO NEL SECONDO. CIELO. ET SECHO. MA PERCHE. LA SUA. SICCITA. E MOLTO. PASSIVA LVI. E FREDO. &c.

LVNA, the *Moon*. She is seated in her chariot, drawn by two females, holding a bow in her left-hand, and a dart in her right; upon the wheel of the chariot is the zodiacal sign of the Crab, with the Latin name CANCER, written underneath it. The distance represents a mountainous country, with a castle and a town, very rudely executed. Nearer to the eye is a fowler setting his nets, figures fishing in a boat, and a man shooting at a flock of birds with a bow and arrow; near him, some people are seated at a table playing at dice; in the fore-ground, towards the left, is a water-mill, part of the wheel of which appears, and a bridge over the river upon which we see a man on horse-



back, and an afs fallen down under his load; beneath the bridge are naked figures in the water fishing with a net. The infcription at the bottom of the plate begins as follows:

LA LVNA. E PIANETA. FEMININO. POSTO. NEL PRIMO. CIELO.  
FREDA. E. VMIDA. FLEMATICHA. MEZANA TRA EL MONDO.  
SVPERIORE ET LO. INFERIORE. AMA. LA GEOMETRIA, &c.

These curious and valuable specimens of ancient engravings are in the collection of Dr. Monro, with whose permission I copied the two above described.

P L A T E IV.

This fingular curiofity is already spoken of in the fourth chapter of this Effay; there is the greateft reafon to believe that it was engraved in England, and the plate itfelf bears every mark of great antiquity. It had a hole at the top quite through it, by which it appears to have been faftened with a nail to the wall, perhaps of fome religious place, and to this circumftance, it is not improbable, we owe its prefervation. The scratches and other defacements which it has fufained from the hand of time, could not be removed without danger of deftroying the originality of the engraved work, and for that reafon, it was conceived to be much better to let them remain as they are, than run any hazard that was not abfolutely neceffary. This plate is in my own poffeffion.

The prayers contained upon the plate are, as my readers will readily fee, in Latin; but as this work may fall into the hands of fome perfons unacquainted with the old manufcript form of letters, which are here clofely imitated, I have tranfcribed them (fome few words excepted, which are by no means intelligible to me.)

O R A T I O D E O M N I B U S S A N C T I S.

Gaude mater falvatoris  
Felix fide flos decoris  
Mundique folatium  
Nunc letare celi choris  
Ju hoc fefto et langoris  
Noftri fis remedium.

Gaude Michael in hac die  
Gabriel Raphaelque Meflie  
Augelorum ordines  
Nos precamur nobis pie  
Sitis caufa melodie  
Supra celi cardines

Gaude ventre confervatus  
O Baptifta mire natus  
Sacer degens feculo  
Patriarchis fociatus  
Et prophetis viæ flatus  
Fac finire jubilo

Gaude Petre cum fodali  
Paulo Chrifto speciali  
Luceus orbis climata  
Et caterva generali  
Veftri fita loco tali  
Nos cum iis adjuva.

Gaude Thoma spes auglorum  
Et Georgi tutor horum  
Cum Edwardo nobili  
Tu *Laurenti* rege lorum  
Ut *tuamur poli* chorum  
Cum favore Stephani.

Gaude preful O martine  
Nicholae hugo lini  
Poffe nobis gratiam  
Erkenwalde que Birine  
Jam cum tuis auguftine  
Da fupremo gloriam.

Gaude virgo Katerina  
Margaretta Magdalena  
Cum Brigida  
Auna fides & Christina  
Nos fervando divina  
Geus celorum jubila  
Amen letamini in Domino &c.  
Et Gloria omnes.

Concede quibus omnipotens Deus ut intercessio sanctæ Dei genetricis Mariæ sanctarum que omnium celestium virtutum & beatorum patriarcharum prophetarum apostolorum evangelistarum martyrorum confessorum atque virginum & omnium electorum tuorum nos ubique letificet ut dum eorum merita recolemus præmia sentiamus  
per eundem Christum dominum nostrum amen.

The words printed in Italics, are such as are very difficult to decypher; and I am by no means certain, that the true meaning is given to them. In the seventh prayer, there are two words which I cannot explain.

## P L A T E V.

An emblematical subject in which an engraver is represented at work. This print is faithfully copied from a very ancient engraving of the same size, in the collection of Dr. Monro. The letter F. which appears upon the stone near the hand of the artist, gives some plausibility for supposing the plate to have been the work of Finiguerra. See a more particular account of it in the fourth chapter of this Essay.

## P L A T E VI.

The Virgin and Child, from a print of the same size, engraved by Andrea Mantegna. The original is in my own possession.





A

D I C T I O N A R Y

O F

E N G R A V E R S.

H. VANDER AA.

Flourished, 1701.

**H**E was nearly related to Peter Vander Aa, the great publisher of Leyden. I find no account of his life; and, as an artist, he merits little notice. His works were chiefly for books; and as they are very indifferent, he seldom subjoined his name; but in the multifarious collections of Peter Vander Aa, by whom he seems to have been greatly employed, some few prints occur, to which it is affixed.

The style in which they are engraved is coarse and heavy, all executed with the graver; and the strokes are crossed stiffly one over the other, in a square manner, without any harmony; the drawing and effect in these prints are still more deficient:—I shall only mention the following.

The title for the book of Adrian Pars, named *Index Batavicus*, printed at Leyden in 1701, 4to.

The portrait of Otho Archiep. et Vice-Comes Medicolan H. V. der Aa del. et sculpsit, in the collection entitled *Principium et illustrium Virorum Imaginis, Lugd. Batav.* folio. In this book is also a statue of Erasmus, drawn by this artist, and engraved by Stoopendael.

B

ANTONIO.

## A N T O N I O A B A C C O .

Flourished, 1558.

This artist is also sometimes called La Bacco.—He was the disciple of Antonio da san Gallo, and followed the profession of an architect at Rome, where he published a great work, ornamented with fine prints, engraved by himself, in the year 1558, entitled *Libro d'Antonio Abacco, appartenente a l'architettura, nel quale si figurano alcune nobili Antichità de Roma*, folio.

He also engraved the plans for the church of St. Peter at Rome, from the designs of Antonio da san Gallo, his master.

## H. A B B E .

Flourished, 1670.

This artist was of Antwerp, at which place, according to M. Christ, some prints engraved by him were published, A. D. 1670. M. Heineken mentions him as a designer only; and, besides a portrait drawn by him, takes notice of several designs made by him for Ovid's *Metamorphosis*, published by Banièr.

## J. A B E R R Y .

Flourished, 1753.

Known only, I believe, by an etching of Sir Watkin Williams Wynne, from T. Hudson, half length. This artist, who probably worked only for his own amusement, has adopted the stile of Worlidge; and his performance is by no means devoid of merit, especially, if it be considered as a first attempt in the art.—He has put his name to it, and it is dated 1753.

## G I U S E P P E A B B I A T I .

Flourished, 1700.

A designer, who, according to M. Heineken, lived at Milan, in the beginning of this century. He engraved some few things; amongst the rest, an emblematical subject, from a design of his own, with his name: also several small battles.

## P. M. A B B I A T I S .

Flourished

An artist of no kind of note, who seems only to be known by a portrait, engraved by him, of Jerom Cornaro, procurator of St. Mark, without date, or the name of the painter.

## L E O N A R D A B E N T S .

Flourished

According to M. Christ, this artist was a native of Passau: He engraved

engraved for the topography of Braun the plan of the town of Passau, to which he put his monogram, which may be found in the table, at the end of this volume.

CÆSAR ANTONIUS ACCIUS.

Flourished, 1609.

According to M. Heinekin (who is the only author I have met with, that mentions this artist as an engraver) there is a landscape length-ways, in which are three figures, one of which holds a drum,—mark'd at the left upon a tablet, Cæsar Ant. Accius fecit et im. A. D. 1609.

ARNOLD VAN ACHEN.

Flourished, 1700.

Lived in the beginning of this century, and was brother to a famous drapery painter of the same name, who resided at London, and was called the Taylor Van Achen, from the facility with which he clothed his figures. Arnold etched some frontispieces to plays, and other small works for the bookfellers.

ADAM of FRANCKFORT, see ELSHEIMER.

ADAM of MANTUA, see GHISSI.

P. A D A M.

Flourished,

An artist of little merit, and of whom we have no account. His works are only a few landscapes, etched in a stiff, tasteless stile. The mechanical part is poorly executed, and his foregrounds are fatigued with little dots, without any mark of the master.—I have seen six of these landscapes, in one of which is represented a figure seated on a bank, engraved in the stile of Melan, without any cross hatching upon the first stroke. They are marked with his name at length, the P and the A joined together in a cypher.

CHARLES ADAMS.

Flourished,

M. Heineken, who mentions this engraver, tells us, that he engraved a portrait of *Charles Stuart, King of England*, on horseback.—But he has neglected to inform us, whether it is the portrait of Charles the First or Second.—The Hon. Mr. Walpole and Mr. Grainger are both silent with respect to this print; and I have not been able to meet with it in any collection, for which reason, was I not well assured of the accuracy of my author, I should be led to suspect some mistake in the name. But I have often met with single prints of little note, bearing the names of obscure artists, which have repeatedly escaped the eye of the most accurate



writers. This man was probably a foreigner, and his works of no value, as this seems to be the only print remaining of them.

R O B E R T A D A M S.

Flourished, 1589.

An English artist. He was surveyor of the buildings to Queen Elizabeth, and died in London. Besides some large plans, he engraved the representations of the several actions between the English fleet and the Spanish armada, on the British coasts, which plates were published by Augustus Ryther, A. D. 1589.

P H I L I P A D L E R, P A T R I C I U S.

Flourished, 1518.

This extraordinary artist was doubtless a German, though we have no account of his life; nor is it easy to discover, from whom he learned the art of engraving, or rather etching; for he made but little use of the graver in his works.—At a time when etching was hardly discovered, and, even in the hands of the greatest artists of the day, carried to no perfection, we find this ingenious man taking up the point, and producing such plates, as not only far excelled all that went before him in that way, but laid the foundation of a fine style, which his imitators have, even to the present time, scarcely improved. His point is firm and determined, and the shadows broad and powerful. It is true, his drawing is by no means correct, or his faces fine; and his draperies are in the German gusto, without much freedom. But notwithstanding all these blemishes (for which great allowance must be made, when we consider, that he only followed the prevailing taste of his country) his prints will always be estimable to the curious; not only as greatly meritorious in themselves, but because to them we doubtless owe the Hopfers, who followed his style, and after them, that truly excellent artist Hollar himself.

If it can be said, that this master borrowed his style from another, I should suspect his making great use of those prints, which we find marked with a W, having an O on the top of it, and which are generally ascribed to Michael Wolgemuth, the master of Albert Durer; a remarkably fine print of this artist in the collection of Dr. Monro, on which this observation is founded, will be considered in the next volume: where see Wolgemuth.

Florent le Comte mentions a print by Adler, whom he calls Adler Paticina, of St. Christopher carrying the infant Jesus, dated 1518. But the best print I have seen of his, is of a midling size, nearly square; where, beneath an arch richly decorated with foliage, are several figures of both sexes. In the middle of them appears the Virgin Mary crowned, and near her is a female saint, holding the infant Christ, who is distinguished by the glory round his head. On a tablet in the middle of the arch is written OCH OPVS FECIT, PHILIPUS ADLER PATRICIUS

MDXVIII.

MDXVIII. The mark, which Florent le Comte and others attribute to this master, may be seen in the table at the end of this volume.

A D M I R A L, see LADMIRAL.

J. A. CEPH. A D O R F.

Flourished,

Who calls himself a student in philosophy, says M. Heineken, engraved for his amusement the portrait of *Andre Ebrig Med. Cultor.* A. 59, in 8vo.

——— A E L S.

Flourished,

Seems only to be known by a print marked with his name, where Joseph appears in a landscape, leading the infant Christ by the hand.

N I C H O L A S V A N A E L S T.

Flourished, 1550 to 1600.

A native of Bruffels, but established at Rome, where he lived from 1550 to 1600, and carried on a very considerable commerce in prints. It was very common with him to omit the name, both of the engraver and the painter, to such plates as were engraved for his collection, and insert his own with the word *Formis*, to denote his being the publisher. And indeed, so indifferent, in general, were the works he published, that this omission leaves us little to regret. However, as M. Heineken informs us, there are some plates with the word *fecit*, and others with the word *sculpsit*, added to his name, which proves, that he sometimes took up the graver. Hence it seems very reasonable to suppose, that he might retouch his plates as occasion required, though the manner, in which they were repaired, will certainly be no credit to him.—My author mentions a set of birds on twelve plates, as engraved by him.

M. Christ and others attribute to Nicholas Van Aelst such prints, as are marked with the letters N. V. A. But this, at best, is a very doubtful matter.

P. V A N A E L S T, see COECK.

P. A E N E A S.

Flourished,

A printseller and engraver in Mezzotinto, and, as it seems, chiefly of portraits; amongst others, according to M. Heinekin, is that of Nicholas Blankard, profess. a Fran. aged 63 years, in folio. P. Aenea' fecit et excud.

A F F N E R, see HAFNER.

C O U N T

## C O U N T D ' A F F R Y .

Flourished,

Lieutenant general to the king of France, and ambassador in Holland, according to M. Heineken, etched for his amusement a landscape, the fore-ground of which he has embellished with a rotundo, and the distance with a steeple.

## R A L P H A G G A S .

Flourished, 1578 to 1589.

He was, according to the Hon. Mr. Walpole, a surveyor, and related to Edward Aggas the printer. He published the plan of Oxford and Cambridge, in the year 1578. And also a map of Dunwich, 1589. He engraved also on wooden blocks, the large plan and view of London, afterwards engraved on copper by Geo. Vertue.

## F R E D E R I C A G N E L L I .

Flourished, 1600.

An engraver who lived at Milan, in the beginning of the seventeenth century. His chief employment seems to have been portraits, though he sometimes engraved architecture and emblematical subjects.

Amongst his portraits is that of Simplicien, bishop of Milan. The dome of Milan was engraved by him on several large plates, to which he has put his name and *Carolus Butius Architect. Ædific.*

## A G O S T I N O D E S A N A G O S T I N O .

Flourished,

An Italian engraver, of whom we have no account. Amongst other prints of this artist is the Zingara of Corregio; that is, the Virgin Mary, habited in the Bohemian manner, seated in the midst of a landscape, with the infant Jesus; also, St. John seated writing, from a picture of Corregio in the church of St. John at Palma.

## C H R I S T O P H E R L U D W I G A G R I C O L A .

Born 1667. Died 1719.

A landscape and portrait painter; was born, according to M. Heineken, at Ratisbon; and, after having travelled into several countries, died in his own, aged 52. He amused himself but little with the graver, as the only print my author notices of his is a landscape, in which is represented the fable of Diana and Acteon, marked Agricola fec.

G I O V A N N A



## GIOVANNA AGUCCHIA.

Flourished,

He was an ancient engraver of Milan, and lived, says M. Heineken, in the sixteenth century. According to the *Abecedario* and M. Christ, his mark was G. A. Initials of Giovanna Agucchia. The large design for the dome or cathedral of Milan has his name at length.

To a portal of a large building he has placed the initials, as above only.

## JOHN VAN AKEN.

Flourished,

This artist has been mistaken for John Van Achen or Aken, who was a painter, born at Cologne, 1556, but never engraved. John Van Aken, of whom we now speak, has left no memorial behind him of the time or place of his birth. By the style of his etchings I should conclude, that he lived in the sixteenth century. All the works I have seen of his, are a few small landscapes, length-ways. The set consists of six; of which some are from his own designs; and the others from the designs of an artist, whose mark is a sort of monogram, which appears to be an H an E and an L; which, according to M. Heineken, signifies *Lingelback* or *Saftleben*; but this I leave entirely to the judgment of the curious. These etchings are very slight, but have something masterly in the style, and appear to be the work of a painter; because they are more free and less determined, than might have been expected from the point of an engraver only.

Besides these six, there is a small landscape length-ways, where a horse saddled appears in the fore-ground, and a man seated behind it, with only his back seen; and, towards the left, another man with a hat on. This, which is said to be very scarce, is marked with his name, J. V. Aken inv. et fec.

## WILLIAM AKERSLOOT.

Flourished, 1624.

He was, according to M. Heineken, a painter as well as an engraver, and lived at Harlem. I have never seen any specimens of his painting; nor do I recollect any engraving from his designs. He engraved not only portraits, but historical subjects, amongst the latter is Peter denying Christ, from P. Modyn; and another of Christ loaded with chains, from the same. He engraved also from A. Van der Velde and other masters.

## FRANCESCO ALBANI.

Born 1578. Died 1660.

It is almost needless to inform the reader, that this eminent artist was an historical painter, born at Bologna, and that he was the disciple of Lodov. Carracci and of Guido. His works, so justly esteemed, are the best eulogium, that can be produced in his praise. As an engraver, he has by

no

no means added to the fame his other works have established. Conscious, no doubt, that the time and pains he must bestow upon this branch of the arts, to arrive at any great degree of perfection, would too much engage him from his other pursuits, he quitted the point, after having made but one small folio etching of Dido killing herself; in which he has by no means well succeeded.

### CHERUBINO ALBERTI BORGHEGIANO.

Born 1552. Died 1615.

The last name was given to him because he was born at Borgo S. Sepolcro.—From his father Michele Alberti, he learned the first rudiments of historical painting, in which art he made very considerable progress. His greatest works are in Fresco at Rome. He also painted in oil; but his superior merit as an engraver is no less remarkable. From whose instructions he learned the use of the graver, is quite uncertain; but his best style of execution seems evidently to have been founded on the prints of C. Cort and Agostino Carracci; though without doubt, in his friezes and other slighter plates, he owed much to the works of Francesco Vилlemena, whose freedom of handling the graver is justly admired.

Like all these artists, he worked entirely with the graver, and seems never to have called in the assistance of the point.—His engravings, which are very numerous, are not all in the same style, but those are the most excellent, which approach the nearest to that of Agost. Carracci. Some times he is very neat, and at other times, as in his friezes, and smaller subjects, he runs into a loose open manner, very slight and frequently quite unequal to himself. This manner, however, Henry Goltzius improved upon, and carried to the greatest perfection.

The engravings of Alberti, are never very highly finished, or powerful in effect. The great fault of this time was, the little attention paid to the Chiaro-Scuro. The lights are scattered and left untinted, as well upon the distances, as upon the principal figures, of the fore-ground; which destroys the harmony and prevents the proper gradation of the objects. The drawing of the naked parts of the figure in the works of this artist, is rarely incorrect; the extremities are well marked; and the characters of the heads generally very expressive; but his draperies are apt to be rather stiff and hard. His prints may be considered as very extraordinary efforts of a great genius; whilst the art was as yet at some considerable distance from perfection. According to the *Lettere Pittoriche*, Lattantio Pichi, brother-in-law to Alberti, formed the design of publishing such of his prints, as had not appeared in his life time; and though this project was never entirely executed, it is certain however, that some of his plates were published after his death, by his heirs: and for this reason the year, dated on his prints, does not always signify the year, in which they were engraved; but frequently the year of their publication. His usual mark may be seen on the plate at the end of the volume.

The number of plates, great and small, engraved by this artist, amounts

to nearly 180; of which 75 are from his own compositions; the rest from Michael Angelo Buonaroti, Raphael, Polidoro, Andrea del Sarto, &c. The limits of my work being so confined, I can only take notice of a few:—and the rather because the works of Alberti are far from being uncommon.

*A large nativity*, with his cypher, from his own design.

*A dead Christ*, supported by an angel, oval.—ibid.

Several *figures* from the last judgment of M. Angelo.

*St. Jerom* seated in a landscape, meditating upon the cross, a large upright plate from the same.

*The resurrection of our Saviour*, from Raphael, a large plate length-ways, dated 1628, published by his heirs.

*A holy family*, where the Virgin holds the infant Christ upon her knees, and St. John presents him with a bird; Elizabeth is kneeling by the side of the Virgin, and the back ground is a landscape, dated 1582, a large upright plate from the same.

*Creation of Adam and Eve*,—*Adam and Eve driven out of Paradise*,—*and Adam and Eve subjected to work*: three small plates length-ways, from Polidoro.

Great part of the *friezes*, which were painted by the same master, in the houses of several noblemen at Rome; in these are represented the stories of *Niobe*, *the rape of the Sabines*, &c.—long narrow prints, engraved on several plates each.

*The miracle of St. Philip Benizzo*, where the men, who despised the exhortations of the saint, are struck dead with lightning: a large upright plate, engraved from the picture of A. Del Sarto, which is in the convent of the Servites at Rome. This I always esteemed, as one of the most excellent prints of the master.

#### DURANTE ALBERTI.

Flourished, 1590.

With his two brothers Cosmio and Giorgio, painters and engravers, mentioned by Gandallini; according to him they were natives of Borgo S. Sepolcro. The two first engraved upon copper and wood; the last upon copper only, and he died young, 1597. Durante lived to the age of 75, and died at Rome, 1613.—M. Heineken very reasonably concludes, that they were artists of no great note, and worked for the book-fellers only, as their prints are not to be found at present. Perhaps indeed the *portrait* of Henry the Fourth of France, with emblematical figures round it, marked C. Albert, and dated 1585, is by Cosmio.

#### PIETRO FRANCESCO ALBERTI.

Born, 1584. Died, 1638.

An historical painter, son to Durante Alberti, mentioned in the preceding article. By this artist we have a print, called the *Academia de Pittori*, a large plate length-ways, containing many figures slightly etched, but with spirit,



and in a style that indicates much of the master: it is signed at bottom, Petrus Franciscus Albertus inventor et fecit.

#### H. C. ALBERTUS.

Flourished,

Painter of Saxony. He painted and engraved the portrait of John Seckendorff, rector and professor at Zwickau.

#### C. ALBRECHT.

Flourished,

An engraver and architect at Berlin.

M. Heineken mentions this artist, and adds: "I cite him, because I would not omit the name of any one I have knowledge of. But his engravings were only for the bookfellers, and of so little value, as not to merit a separate list."

#### H. VAN ALDE.

Flourished, 1650.

He was a painter, and excelled in portraits. We have by him an etching, from a picture of his own, of Gasper de Charpentier, an ecclesiastic of Amsterdam, which *portrait* is dated 1650.

#### HENRY ALDEGREVER.

Born, 1502. Died,

Many of the ancient engravers, particularly those of Germany, applied themselves chiefly to the engraving of small plates; and for that reason the French authors, by way of distinction, first called them *little masters*; which appellation is now generally used. In this class we must place Aldegrever; and in this class he doubtless claims the first rank.

This celebrated artist was born at Zouft in Westphalia, in the year 1502; but we have no certain account of his family. Both his names have been mistaken; for by some authors he is called Aldergraft; and others tell us, his christian name was Albert. But, where his fir name is written at full length, as upon his own portrait, it is Aldegrever; and M. Christ assures us, that his christian name was Henry, and not Albert. It is reported, and with great appearance of truth, that he went to Nuremberg, and studied under Albert Durer; for he certainly copied the style of that master. The time of his decease is by no means known; but the last date, which appears upon his prints, is said to be 1558; and the number of his plates is extraordinarily great: according to Abbé de Marolles, no less than 350.

The criticisms, which have been made upon the works of this master, are much to his honour; and the esteem his pieces are justly held in, is no small proof of their value. It is universally supposed, that if he had made his

his residence in Italy, where he might have had the opportunity of examining the beautiful remains of antiquity there preserved, and the pictures of the greatest masters of the age,—the genius and ability, which so conspicuously displayed itself in his own country, would have shone with double lustre, assisted by such manifest advantages. However, whilst we lament in his works the want of that elegance and simplicity which mark the Italian school, let us not lose sight of the expression, and propriety of composition, with a variety of other beauties, which we find in them at present.

The mechanical part of the engraving is extremely neat, executed entirely with the graver, and in a style (as before observed) evidently founded upon that of Albert Durer. The light parts upon his flesh he has often rendered very soft and clear, by the addition of small long dots, which he has judiciously interspersed occasionally. His drawing of the naked figure, which he seems very fond of introducing, is much correcter, than is usually found amongst the old German masters; and much less of that stiff taste, so common to them, appears in his best works. But Florent le Comte's observation is certainly very just, that his men figures are far more correct, than his women. His heads are very expressive, in general; and his other extremities well marked; but sometimes rather heavy. As a painter also, he is spoken of very highly, and considered as nearly, if not entirely, equal to his master Albert Durer.

As this artist's works are so very numerous, they cannot be supposed to be all equal; it is, therefore, necessary to see many of his prints, before any adequate judgment can be formed; and it is just as necessary to be careful, that they are good impressions. For those retouched, or ill printed (which is often the case) are unworthy of preservation; whilst the good impressions of the same plates are highly estimable. His monogram may be seen in the plate at the end of the volume.

I shall only notice the following:

His own *portrait* twice, and several other *portraits*; as those of Knipperdolling, Philip Melancthon, &c.

*The history of Susannah and the two Elders*, on four small plates length-ways, dated 1558.

*Dives and Lazarus*, in five small plates length-ways, 1554.

*The Passion of Christ*, in thirteen small upright plates.

*The Labours of Hercules*, thirteen small plates length-ways.

Several *madonas*, &c. many *historical subjects*, as well sacred as profane; a variety of *goldsmith ornaments* very beautifully engraved; and some few nudities; amongst which is *the society of Anabaptists*, a small plate length-ways. This last was copied in the same size, by Virgil folis, with the mark of Aldegrever; but he has added his own.

Also three processions; and many single figures, &c.

There is only one etching attributed to this master, which is very free, but slight, representing *Orpheus* playing on a violin, and *Eurydice* seated at the foot of a tree, a small upright plate, dated 1528.

## JOHN ALEXANDER.

Flourished, 1718.

A Scotsman by birth, and, according to M. Heineken, established at Rome about the year 1718; but whether as an engraver or printseller, we are not informed. His works are slight, loose, incorrect etchings; and so very indifferent, that the latter seems more probable than the former. They are (or at least all those I have seen) from pictures of Raphael in the Vatican; and, as he himself informs us, both drawn and engraved from the originals: but certainly they do him no kind of credit. There are six of them with a title, dedicated to Cosmio III. great duke of Tuscany, middling size plates length-ways, as follows:

*The benediction of Abraham*, which I should rather call, the Deity appearing to Noah, and commanding him to build the ark, dated 1717.

*The sacrifice of Abraham*, 1718. *The three Angels appearing to Abraham*. *The departure of Lot from Sodom*. *Jacob's ladder*, 1718. *The Deity appearing to Moses in the burning bush*, 1717.

## ALEMANNA.

Flourished,

This artist is mentioned by Papillon (in his usual slight way, quoting from the Abbé Marolles) as an eminent engraver in wood; and some excellent figures are attributed to him. But we have no account of his country, or the time in which he flourished.

## DON EPIFANIO D'ALFIANO.

Flourished, 1600.

To which name M. Heineken adds, *Monaco Valembroso*; but gives no further account of him, than that he was a lover of the arts, who for his amusement engraved

A set of festivals and decorations, A. D. 1592, and a book of writing, A. D. 1607, in which he styles himself, *Priori dello Spirito Santo di Firenze*.

## NICHOLAS WILLIAM ALFORÆ.

Flourished,

An Italian artist of Lorrain, as himself seems to testify, and settled at Rome. By him we have a book of flowers, consisting of twelve small upright plates, not very neatly engraved, but with great spirit, and in a masterly style. To these he has subscribed, *Nicolaus Guilielmus Alforæ Lotharingus fecit Roma*.

## ALESSANDRO ALGARDI.

Born, 1598. Died, 1654

This excellent artist was both a sculptor and an architect, born at Bologna. He was the disciple of Julius Cæsar Conventi; and the reputation he acquired  
in



in sculpture nearly equalled that of Michael Angelo Buonaroti. It is said, that he much frequented the school of the Carraccii, where perhaps he learned the art of engraving; for the style he adopted (if those plates be the work of his hand, which are attributed to him) was very like that of Augustino Carracci: all executed with the graver in a bold open manner,—slight and free. Two plates supposed to be his, are

*Christ upon the cross*, a large plate upright, and *the deliverance of the souls from Purgatory*, in a small oval.

His mark is given on the plate at the end.

### COUNT ALGAROTTI.

Died, 1763.

This gentleman, says M. Heineken, is known by his writings, which are highly esteemed. They were published in eight volumes at Livourne, A. D. 1763; of which some treat upon the fine arts. He died at Pisa, the same year, and was buried in the church of Campo Santo, where a magnificent monument was erected to his memory. He designed and engraved, for his amusement, several plates of *beads* in groupes; one of which, containing thirteen in the antique style, is dated February 15, 1744. This article is entirely from M. Heineken; for I do not recollect to have ever seen any of this gentleman's performances. See his mark on the plate at the end of the volume.

### JOHN ALIX.

Flourished, 1672.

This artist was a painter, the disciple of Philip Champagne, and for his amusement took up the point. The only print noticed of his, is an *holy family* from Raphael; which he has executed in a very pleasing style, and marked with these letters, R. V. P. that is. Raphael Urbin pinxt.

### HUYCH ALLARD.

Flourished,

What relationship there was between this man, and the two following of the same name, I cannot learn; but from the great sameness in the style of engraving, which appears in almost all their works, one may be led to conclude, that they lived nearly at the same time. Their prints, in general, are confounded together without distinction; for they usually marked them with the name of Allard only. It is, however, a matter of little signification; for their plates, which are exceedingly numerous, are all of them very indifferent; and by no means worthy the trouble of a particular description, in order to ascertain, how many of them each of these three artists might separately claim as his own; I shall therefore content myself with mentioning such only, as are distinguished in the marking by themselves.

The *portrait* of David Gloxin, I. V. D. *Huych Alaerd, scu.* Also the portrait of Adrianus Paw, Legat. Holland, marked in the same manner.

ABRAHAM ALLARD was established at Leyden; where, besides engraving,

engraving, he traded in prints. M. Heineken mentions twelve plates, *views of towns*; to which he adds, exactly drawn and engraved by Abraham Allard at Leyden.

Amongst some miscellaneous prints at the British Museum, is a very large plate length-ways, entitled, *Het. Lust-Hof van flora*; where, in a garden, is represented a fountain and a variety of figures, partly etched, and finished in a stiff, bad style, with the graver; very poorly drawn, and totally devoid of taste: *A. Allard cecinit—C. Allard edit.*

CHARLES ALLARD was a printseller, as well as an engraver. He also scraped some mezzotintos, according to M. Heineken. These I do not recollect to have seen. But of his engravings there are, amongst the loose prints at the British Museum, four plates representing *the seasons*, half figures, exceedingly bad, and engraved in a coarse, heavy style, devoid of all taste. He also engraved some portraits; but they are in little or no estimation.

### ANTONIO ALLEGRI, called CORREGGIO.

Born, 1494. Died, 1534.

This extraordinary artist, one of the greatest painters Italy ever produced, is said by Abbé Marolles to have engraved several plates, from his own compositions. But the truth of this assertion is exceedingly doubtful; nay indeed, positively denied by M. Heineken, in his *Idéa generale d'une collection d'Estampes.* Certainly there is no mark, that ever I heard of, to ascertain these etchings, if any such there be. The mistake, I doubt not, lies with the Abbé, who, in several other places of his catalogues, for want of sufficient examination, has hastily attributed to one master what evidently belongs to another.

### GUISEPPE ALLEGINI.

Flourished, 1746.

An Italian engraver, by whom we have the following plates:

*A Virgin Mary*, half figure, with the infant Christ with this inscription: *Egreditur virga de radice, &c.*

*The circumcision*, inscribed, *Guis. Allegrini Stamp. in rame delle croce rosa*, a middle sized plate length-ways.

*The stoning of St. Stephen*, the same.

A small print of *Rinaldo and Armida*.

A large *architectural opera-scene* length-ways, from Joseph Chamont.

### FRANCESCO ALLEGRINI.

Flourished, 1760.

This artist designed, as well as engraved, and, according to M. Heineken, lived at Florence. By him we have a vast number of *portraits*, from different masters.

The *frontispiece* to the collection, entitled, *Cento Ritratti della Real Famiglia de Medici*, for the new edition published 1762. Several of the plates

for the collection, entitled, *Dei grand duchi di Toscana della a reale casa de Medici, Protettori delle lettere e delle belle Arti, &c.*

The image of St. Francis d'Assise, which is held in high estimation at Sienna, in the church named, L'Alberino.

G. L. ALLEMAND, see L'ALLEMAND.

FLOPERT VAN ALLEN.

Flourished, 1686.

He is also named Van Alten Allen, as we find upon the view of the town of Vienna, which he drew, A. D. 1686. This was engraved on two plates by J. Mulder, at Amsterdam. But he himself engraved *the town of Prague* a large, slight print, with many figures; and marked with his name,—Van Allen.

FRANCIS ALLEN.

Flourished, 1652.

I found the name of this obscure engraver, at the bottom of an octavo *frontispiece*, to a book, entitled, *Dialogus D. Urbani Regi. Lubeck 1652.* On each side of the inscription stands a figure, one representing Moses, and the other our Saviour, and a view of Lubeck is seen at the bottom; all slightly etched, in imitation of the stile of Callot; but the figures are exceedingly incorrect, and the whole but very indifferent.

JOHN CHARLES ALLET, or ALET.

Flourished, from 1690 to 1732.

This engraver, according to M. Heineken, was a Frenchman, and worked a long time in Italy, and is supposed to have died at Rome. Owing to his not having always put his two baptismal names, (or the initials,) to his plates, but signing some few of them with Charles only, some have been led to imagine, that there were two *Allets*. But my author with great reason supposes, from the sameness of style, as well with respect to the drawing as the engraving, which appears on the plates, with both signatures, they were done by the same person. In the *Abcedario* he is called Carlo Alet only.

He drew and engraved several *portraits* of eminent persons; and, amongst them, Cardinal Alvisio Amodei, from a picture painted by J. M. Morandi, in folio, dated 1690. Also that of Carol. Eman. I. to which he has put, J. C. Allet ad vivam: dated 1732.

Also a variety of other subjects, fairs, and sacred history, from different masters: amongst them,

*Ananius restoring sight to St. Paul*, a large upright plate, from Peter Beretin de Cortona; which picture is over the altar in the church of the Capuchins at Rome.

*The vision of St. Paul*, from a picture of the same artist, in the same church.

These



These two prints, which appear to me to be his best in the historical line, are executed entirely with the graver, in a cold silvery manner. They show that he had great command of hand, though very little taste. His style is evidently formed upon the finer prints of F. Spierre, and Corn. Bloemart. But he has greatly failed in his imitation. The lights are harsh and unharmonized; and the shadows thin and feeble. The drawing, though not incorrect, is often stiff; and the heads in general, want character. His hands and feet, however, are by no means devoid of merit: they are usually well proportioned, and not badly marked.

### JOHN ALMELOVEN.

Flourished,

This artist, who was a Dutchman, professed painting, as well as engraving. The latter he did chiefly for the bookfellers; and as M. Heineken observes, his works prove him to have been a man of ability. Besides the *portrait* of Gisbert Voetius, to which he puts, J. Almeloven inv. et fec. we have six small *landscapes*, length-ways, from his own drawings.

Also, twelve *views* of towns and villages, the same; and four *landscapes*, representing the four seasons of the year, after Saftleven; all these are small plates length-ways

### BALDASSARE ALOISI, called GALANINO.

Born, 1577. Died, 1621.

A painter of great eminence in portrait and history, born at Florence. He learned from his father Alessandro Aloisi the first principles of painting; but finished his studies from the works of other masters. As an engraver, little can be said of him; for I know of but one print by him, which is a copy of that beautiful etching of Guido's, from Annib Carracci, where *St. Rock is giving charity to the poor*: but the copy is far inferior to the original.

### ALBERT ALTDORFER.

Flourished, 1511.

Authors, in general, have agreed, that this remarkable artist was a native of Altdorff, in Switzerland. But Mr. Wild, a senator of Ratisbon, who is, according to M. Heineken, a very learned connoisseur, with great reason, imagines him to have been born at a town named Altdorff, in Bavaria. And he is confirmed in this opinion, by several documents, discovered at Ratisbon; where this family was known in the fifteenth century, being then established in that town, or its environs. And the name of our Albert is found in the registers, amongst the citizens of Ratisbon, in the year 1511; where his artist, having passed through all the civil offices, was at last made a member of the interior senate, and architect to the town. He died A. D. 1538, without issue. Some of his pictures are at Ratisbon; and at the town-house is preserved a complete collection of his engravings. The French call him *Le petit Albert*: that is, the little Albert, because he engraved

engraved small prints only; and for this reason, he is ranked amongst those artists, distinguished by the name of little masters.

His merit, as a painter, must have been very considerable, if the observation of M. Heineken be just, where he says: "*He applied himself more to engraving than painting. But however, being the disciple of Albert Durer, and a man of genius, his pictures may be placed in the same rank with those of his master, being executed in the same taste.*" From the few pictures I have seen of this artist, it would not be fair to form a decided judgment. It is true, they seemed by no means to merit so high an eulogium. But surely the prints of those two masters ought not to be set in competition with each other; for whatever merit we may allow to Altdorfer, it certainly cannot be said to equal that of A. Durer. Neither does it so clearly appear, that he was the disciple of A. Durer. His engravings, especially those on copper, have much less the style of that master in the mechanical part of their execution, than might have been expected, if he had really been his scholar. But this I shall not insist upon. It is certain, that his best prints are those, which he has cut in wood. He appears to have had a lively fancy, and facility of invention. He designed with freedom, in the German style, and executed his designs with great precision. I speak now of his wooden cuts; and their slight, sketchy appearance hides, in a great measure, those defects, which appear more visibly, as he approaches nearer to neatness, and high finishing, because a more determined outline is then required. For, in his engravings on copper, we find the drawing, though spirited, very incorrect; the heads neither beautiful nor expressive, and the outlines of the other extremities exceedingly defective. He marked his plates with two sorts of monograms, though little different from each other: see both upon the plate at the end of the volume. The second has been falsely attributed by some to Aldegrever, notwithstanding the monogram of that master is so very different: but the style of the plates themselves would be sufficient evidence to detect the mistake; for Aldegrever, as an artist, doubtless was greatly superior to Altdorfer.

From the spirited wooden cuts of this master, Hans or John Holbein is said to have drawn great assistance. And this opinion seems to me to be well grounded. For evident traces of the style of Altdorfer, appear in the prints of that inimitable artist, prodigiously improved indeed, as well with respect to the spirit and taste of the design, as to the excellency of the execution.

The number of his engravings on wood and copper amount at least to 170; of course they cannot be all supposed to be equal in merit: it is requisite therefore to see many of them, before a just judgment can be formed of his ability.

I shall only mention some few of the engravings of this artist of both sorts: and first those on wood.

*The fall and redemption of man*,—forty very small upright prints. A certain person, the initials of whose name are G. L. F. having found some of these blocks, caused what was deficient to be copied, to the number of 38, and published them at Zurich, A. D. 1604, with a description of each print in verse, and this title, *Alberti Dureri Noriberg. German. Icones sacrae nunc primum à tenebris in lucem editæ*; which proves, in the first place, the ignorance of the man, in attributing these prints to Albert Durer, notwithstanding

they have the mark of Altdorfer, and his disingenuity, in declaring that time to be the first publication of them.

The *resurrection of Christ*, a small upright plate dated 1512, generally esteemed one of his most spirited and best prints.

The *beautiful virgin of Ratisbon*, from the image of the virgin, which was in the cathedral of that town, a small plate upright. This is printed in two tints, or chiaro-scuro, though there are some few impressions from the single block, on which were engraved the outlines, without the half tint.

*St. Jerom*, kneeling before the crucifix, in a cavern, a small upright plate.

Another *St. Jerom*, a small upright plate: These are two spirited prints; the back ground of the latter is very romantic, and executed with great spirit.

All these have his monogram.

On copper: one of the earliest I have seen, is the *head of an infant* dated 1507.

An *Adam and Eve*, a very small upright plate.

Several *virgins*, with the *infant Christ*, all small.

A *crucifixion*, with several figures, a small upright plate.

Another, with the Virgin Mary and St. John, the same.

*St. Jerom* in his grotto, with an altar, in which stands a cross; a book is open before it, and a tablet over it, on which is the monogram of Altdorfer.

*Venus* leaving the bath, a small upright plate.

A *crouching Venus*, the same. These two are copied from prints of M. Antonio Ramondi, in a very neat style, and the figures not badly proportioned, except the extremities, which are rather heavy.

A variety of other subjects and *figures of heroes and heroines*, and many *ornamental plates* for goldsmiths, &c.

To these may be added two etchings :

A small *landscape*, length-ways, executed with great freedom, especially the trees in the fore-ground, which are touched in a masterly manner.

A *cup or chalice*, adorned with ornaments.

## ANDRE ALTOMONTE.

Flourished, 1728.

What countryman this engraver was, I cannot learn; but I find that he resided at Vienna, and was employed there by Prenner, to assist him in engraving certain plates from the pictures in the Imperial gallery, published 1728.

## WILLIAM ALTZENBACK.

Flourished,

This engraver, with William his son, according to M. Heineken, lived in the seventeenth century, and worked at Paris, amongst other places, with Landry. After this, they resided at Strasburgh, where many of their plates were published by Gerard Altzenback, a printseller, and probably a relation. Amongst others they engraved,

Twenty plates of *bible subjects*, conjointly with other masters.

*St.*



*St. Bridget* kneeling before our Saviour, and the martyrdom of *St. Margaretta*, both upright prints, from Touffaint.

The *marriage of St. Catherine*. Wilhelm. Altzenback le june, Gerard Altz. ex.

A set of *flower pieces* from Touffaint and others, by W. Altz. and Fr. Brun.

### FRANCISCO AMATO.

Flourished,

An Italian painter. Some slight, spirited etchings are attributed to him, which are executed in the style of Biscanio: amongst others we have the following:

*St. Joseph*, seated, reading a book, accompanied by the infant Christ, a small upright plate, marked, Franciscus Amatus in.

*St. Jerom*, the same.

The *prodigal son*, an upright plate, but no name.

### CHRISTOPHER AMBERGER.

Born,

Died, 1550.

A native of Nuremberg, but he resided at Augsburg, where he died, 1550. He was disciple to the famous Hans or John Holbein; and he succeeded so well in imitating the style of his master, that many of his pictures have been taken for Holbein's. He painted both history and portraits; in the latter of which he is said chiefly to have excelled.

Abbé Marolles, and, after him, Florent le Comte mention Amberger, as an engraver, without specifying his works; and Basan tells us, that he engraved in wood several prints, from his own compositions.

### DOMENICO AMBROGI.

Flourished, 1653.

An Italian artist, who painted both history and landscape. He was the disciple of Brizio; and for that reason called *Minghino del Brizio*. In the *Abecedario* he is spoken of with great praise, and mentioned as an engraver; and Malvasia says, that in the year 1653, he executed on wood some prints in chiaro-scuro. Amongst others, engraved by him, is

*A woman seated in a triumphal car*, holding two flambeaux and a serpent; conducted by Neptune.

### FRANCESCO AMICI.

Flourished,

A modern engraver at Florence, who, according to M. Heineken, employed himself in engraving small plates of devout subjects: such as, *Christ praying in the garden*; *Christ before Pilate*; *the carrying the cross*; and the *entombing of Christ*, &c.

## JACOPO AMICONI.

Born, 1675. Died, 1758.

According to the best accounts, this artist was a native of Venice, where he studied for some years the art of painting, and afterwards went to Rome to complete himself in his profession. He travelled into several countries of Europe, and was much encouraged, especially at London, where he resided some time. He died at Madrid, A. D. 1758, being then employed by the king of Spain.

His works, as an engraver, are very inconsiderable, because he only followed that art as an amusement; but he is more remarkable for teaching it to Joseph Wagner, to whom it is no small credit, that Mr. Bartolozzi was formerly his pupil.

By Amiconi there is a small upright plate, representing *our Saviour*, half figure, inscribed, *Salvator mundi*.

*Jupiter and Calista*, a small plate length-ways *Gi Giove di Cinthia*, &c.

And *Zephyrus and Flora*, the same, a *Zefiro de cui*, &c.

## CARL. GUSTAV. AB AMLING.

Born, 1651. Died, 1702.

This artist, who was a German, born at Nuremberg, A. D. 1651, was a painter and designer, as well as an engraver. He learned the art of engraving from Francis de Poilly, whose style he followed. But never nearly equalled his master. He chiefly excelled in portraits, (in which line he was much employed) many of which have great merit. He failed most in historical subjects. His drawing of the naked figure was not correct, neither are his heads in these plates sufficiently expressive, or the other extremities well marked. The effect of the whole is cold and silvery, the draperies heavy, and the lights much fatigued. However upon the whole, his works, which are very numerous, are held in no small esteem by many collectors. He was, according to Bafan, engraver to the duke of Bavaria, and died, A. D. 1702.

Amongst his portraits are,

*Maximilian Emanuel*, prince electoral, from Thomas Maccolinus, dated 1670, an oval, this is said to be very scarce.

*Maximilian Emanuel*, elector of Bavaria, from J. B. Champagne, a large upright plate, this is esteemed as one of his best.

Amongst his historical, I shall mention only the following:

The *history of the Emperor Otho*, from the tapestries at the palace at Munich, which were made after the paintings of Peter Candido; engraved on thirteen plates of different sizes.

The *four seasons*, from the same tapestries, by the same master, &c.

## JOST or JODOCUS AMMAN or AMMON.

Born, 1539. Died, 1591.

M. Papillon observing, that this artist had signed his name two different ways, and that he sometimes added to it, *of Zurick*, where he was born; at other times, *of Nuremberg*, where he resided, has taken upon him confidently

to

to assert, that there were two artists of this name, the one of *Zurick*, and the other of *Nuremberg*; pretending, that this opinion is perfectly established by the considerable difference, which may be found between the works of the one master and the other. But this argument is by no means decisive. For suppose, we should take those prints alone, where the artist has signed, *of Zurick*, we shall find on examination, that they differ full as much from one another, as those do, which are signed, *of Nuremberg*, from such as bear the signature *of Zurick*. And the same observation will hold equally good, if we examine those signed, *of Nuremberg*, also by themselves. For this reason I am readily inclined to agree with such other authors, as have supposed, that the prints signed both ways belong to the same person.

Jost Amman was born at *Zurick* in Switzerland, A. D. 1539, and died at *Nuremberg*, where he resided, A. D. 1591, aged 52. He was a designer, as well as an engraver; for many of his compositions were engraved by other artists. He is ranked amongst the *little masters*, so-called from the diminutiveness of their works.

If patience and assiduity of themselves could complete an artist, I know of no one more likely to have attained to a superior degree of excellence than Jost Amman. The multitude of designs which he made, and the number of plates which he engraved, are almost incredible. But though a great genius may be much improved by cultivation, yet it is equally certain, that neither pains nor study can create a great genius. I mean not, that this observation should detract from the merit of our artist. Much merit he certainly possessed as an engraver; but not equal to what one might have expected from the labour he evidently must have bestowed upon his profession. He lived at a time, when almost every book, which made its appearance, was ornamented with prints; and he was employed by most of the great booksellers; especially by the celebrated Feyerabend.

The engravings by Jost Amman, are chiefly upon wood. We have some also by him on copper; but the last are much inferior to the former. His prints do not discover any very great variety of invention. His figures are well proportioned; and in general not incorrect in the drawing. The hand of the master appears in his designs; and animals, in particular, he touched with great spirit. His manner of engraving is neat and decided; but if his strokes are more regular than was usual with the engravers on wood of his time, it is to be feared, that as much as he gained, by the pains he took with this part of his execution, he lost in freedom and spirit.

I shall mention only the following of our artist's performance:

*Πανοπισια, omnium liberalium mechanicarum et sedentarium artium genera continens &c.*—*Edit per Hostman Schoperum, Francof. 1564.* This work consists of the different tradesmen and artists, represented in their respective employments: and there are some excellent figures amongst them. The collection amounts to 115 prints; and it is said, that Amman has given his own portrait in that which represents the art of engraving.

The above edition is very scarce. It was re-printed, A. D. 1574, and again 1588, in large octavo.



*Neuve Biblische Figuren, Franckfurt, per Jo. Amman von Zürich, 1564, ibid.*

He also engraved on wood some detached pieces; and on copper, the *illustrious women*, beginning at Eve, with this title, *Eva die Gebererin*, on twelve plates, small upright, signed, *Jost Amman fecit. Stefan Herman, exc.* These are chiefly etched, and in a slight incorrect style.

A set of *figures of warriors*, 1590, small upright plates. The *four seasons*, and the *four elements*, small long plates, 1569; and two *portraits*, one of *Casparis de Colignon*, marked, *Fecit Norimbergæ, Jost Amman Figurinis, 1573.* See his marks on the plate at the end of the volume.

### JOHN AMMAN.

Flourished, 1623.

According to M. Christ, John Amman was not only an artist, but a bookfeller. He lived at Hanau in Germany, about the year 1640; and marked his engraving in this manner, I. A. The same letters, we are well assured, were also frequently used by Jost Amman. To this artist, amongst other things, is attributed a set of small wooden cuts, representing the *passion of our Blessed Saviour*, executed greatly in the style of Jost Amman. They are very neat and spirited, and possess a considerable share of merit. These prints were published at Amsterdam with Latin verses, A. D. 1623.

### CLEMENT AMMON.

Flourished, 1651.

He was son-in-law to the famous Theodore de Bry; and followed the business of a bookfeller, as well as the profession of an engraver; induced thereto perhaps from the consciousness of a want of sufficient abilities to support himself by the latter, independent of the former; for his engravings in general, are very poor and stiff, executed indeed in a laborious style, copied from the works of his father-in-law, but without taste, and vastly inferior to them. His greatest work was the continuation of the collection of *portraits*, first published by Theodore de Bry, and afterwards by his sons, entitled, *Bibliotheca Calcographica*, in six volumes, quarto. To these Clement added a seventh, and an eighth volume; the first of which was published at Frankfort, A. D. 1650, to which he puts, *Sculptore Clemen. Ammon junior, Calcograp.* and to the last, published in the year 1652, *Sculptore Clemente Ammonio chalcogr: Franc.* to both is added, *Imp. Job. Ammon.*

### JOHANN AMMON.

Flourished,

This artist, according to M. Heineken, was a native of Schaffhausen. His engravings, of which my author cites half a dozen, are *portraits* only; amongst which is one of John Locke, Phil. without any name of the painter.

ANKER VON ZWOLL. See ZWOLL.

SIMON

SIMON RENARD DE ST. ANDRE. See RENARD.

NICOLO DI ANDREA.

Flourished, 1573.

Of the life of this engraver I can find no account. M. Heineken informs us, that in the year 1573, he engraved at Constantinople, the *portrait* of the ambassador, Giles de Noailles, Abbé de St. Amand.

ALESSANDRO DE ANDREA.

Born, Died, 1711.

A native of Abriozzo, and the disciple of Solimene, who engraved a few things for his amusement only. This article I have from M. Heineken; but have never seen any of his works. According to this author, he died in 1711.

JEROME ANDREAE. See APSCH.

T. ANDREAE.

Flourished,

An artist of no great merit, whose name, to the best of my recollection, is not mentioned by any author. There is a small upright etching by him; it is a sort of *emblematical subject*, in which is represented a woman fallen down in the front, and another woman standing over her, who holds a book in her hand, on which is written, *Guilio Cesare opera*. The design is not amiss; but the execution is so slight, that much of the original intention is lost. The heads are but indifferent, and the other extremities very badly drawn. He signs his name, T. Andreae inv. et fec.

ANDREA ANDREANI.

Born, Died, 1623.

This justly celebrated artist was a native of Mantua; for which reason he has frequently added to his name or monogram, INTAGLIAT. MANTUANO; or else, IN MANTOUA; which it seems has led some hastily to mistake him for Andrea Mantegna, an artist who lived nearly an hundred years before Andreani. Others again call him Andreaffi; whilst others have run into a still grosser error, and confounded him with Altdorfer, a native of Switzerland, under the name of the *Petit*, or little Albert: which appellation was given to Altdorfer, on account of the smallness of his engravings in general. This last mistake, it is likely, was occasioned by the great resemblance there is between the monograms of the one and the other.

When our artist was born does not appear so clearly; but he died, A. D. 1623, at a very advanced age. Besides the prints which he performed himself, he procured a great many other engravings, the works of different masters, and sold the impressions, with his own name, often effacing the name of the true artist, to substitute his own with more security. Thus, amongst others, we find

find the death of Ajax, a small plate length-ways, from Polydore, has his cypher with the date 1608, whereas the first impressions of that print bear the name of IO. NIC. VICENT, who was really the engraver, without the cypher of Andreani, or the date. In the same manner he has adopted some of the engravings of Hugo da Carpi and Antonio da Trento, &c. This diligenious artifice, altogether unworthy of him, renders it very difficult to distinguish his works precisely; for, after all, it is most likely, that many prints are attributed to him, in which he had no concern.

Andreani engraved on wood only, in a peculiar style, distinguished by the name of *chiaro-scuro*; which is performed with two, three, or more blocks of wood, according to the number of tints required, these are stamped upon the paper one after another, so as to produce the effect of a washed drawing. The invention of this species of engraving was greatly prior to the æra of our artist. Among his countrymen he had Hugo da Carpi and Antonio da Trento for models; and, in the early part of his time, he seems to have followed them very closely. But at length he carried the mechanical part of the work to a far greater degree of perfection; and we often find in his prints a correct and determined outline. At times, he used only two blocks (as for some of his slighter performances) but oftner three: one for the outline, and very dark shadows, the other two for two different tints. This number, I believe, he never exceeded. His great merit, as an artist, is acknowledged by all who are conversant in prints. His drawing is excellent, executed with great spirit, and in a very masterly style. The heads of his figures, though slight, are characteristic and expressive; and he has displayed great judgment in the management of his various tints. In short, his works are justly considered as admirable transcripts from the sketches of many of the greatest painters.

Amongst his most finished prints may be reckoned, *Christ departing from Pilate*, who is washing his hands: a large print, lengthways, on two blocks, engraved from a bas relief of Giovan. Bologna. On the shield of one of the soldiers is written, *Gian. Bologna scolps. Andrea Andriano lontagliatore*. Dedicated to *Giovan. Baptista Deti*, a gentleman of Florence: without date.

*An emblematical print*, representing the Christian, after his spiritual warfare in the present life, received as victorious into Heaven, and crowned by Christ. At the left corner is this mark, B. F. which signifies the name of the painter, Baptista Franca of Venice. It has also the cypher of Andreani; and the date 1610, with this inscription: *Bonum certamen certavi, cursum consummavi, Fidem servavi, reposita est mihi Corona Justitiæ*. Pauli Epist. ad Timo. cap. IV. This print is of a middling size, upright. Some of the impressions are with a dedication to Louis Gonzago.

To these may be added,

*The Triumph of Julius Caesar*, from Andrea Mantegna, the original of which is at Hampton-Court. It is cut on ten blocks of wood, including the title, dated 1598. But it is very difficult to find all these pieces of the same colour or equally good impressions.



The *entombing of Christ*, from Raphael da Reggio, a small upright plate, half figures. *Dated 5-95*

The *rape of the Sabines*, from a group, by the sculptor, Giovan. Bologna; three several views, dated 1583 and 1584.

Another print of the *same subject* from a bas-relief of the same master, on three blocks, dated 1585.

Variety of other prints equally excellent, from Raphael Urbin, Polidoro, Permgiano, &c. &c. The scarcest of all his works is said to be *the pavement of Sienna*, after a drawing of Francesco Vanni, from Domenico Beccafuni Sanese. See the cyphers or monograms which Andriani often put to his engravings, instead of his name, on the plate at the end of the volume.

### FRANCOIS ANDRIOT.

Flourished, 1672.

A French engraver, who worked both in France and Italy. We have several prints historical and others, from some of the greatest painters, by this artist. He worked chiefly with the graver, in the style of Francois de Poilly, but without any powerful effect. His drawing is stiff, and the extremities of his figures in general, are rather heavy.

I shall only notice the following:

*The good Samaritan*, a large print, length-ways, from Nicholas Poussin.

*The incredulity of Thomas*, the same, from Nicholas Le Sueur.

*The portrait of John Everhard*, Card. Nidard, from Jonas de la Bonde, dated 1672.

And some of the *anatomical statues*, published at Rome by Rossi, 1691.

### JAMES ANDROUET DU CERCEAU.

Flourished, 1576.

This artist was a Frenchman, and some say a native of Orleans. I have seen a book in folio, entitled, *Premier Volume de plus excellent Bastiments de France, par Jacques Androuet du Cerceau, Architecte a Paris*, 1576. That is, The first volume of the most excellent Buildings in France, by James Androuet du Cerceau, Architect at Paris. The plates, which are said to be done by himself, are etched in a very slight coarse style, without any taste; yet sufficiently correct perhaps for his purpose.

### MARCO ANGELI.

Flourished,

According to Gandelline, this Angeli engraved some grotesque figures and ornaments; if, says M. Heineken, the author has not, as I fear, mistaken the name of sculptor for that of engraver. I have never seen any print by this artist.

### NICOLO ANGELI.

Flourished, 1635.

The disciple of Remigius Canta Gallina. He engraved, conjointly with  
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his master, the *festivals* which were published at Florence in the year 1635, from the drawings of Giulio Parigi.

FILIPPO DI ANGELI, called NAPOLITANO.

Born, 1640. Died, 1680.

According to most authors, this artist was born at Rome, A. D. 1640 ; and the name of Napolitano was given him because he was carried to Naples, by his father, whilst he was very young. To some prints, engraved by himself, he signs his name, Theodor. Filippo de Liagnio Napol. from whence some have doubted whether he was not really a Neapolitan. But leaving this matter, which we have not sufficient light to clear up, we find he pursued his studies as a painter with great success, and returned to Rome, where he was employed, and died in 1680, aged 40 years. As an engraver he is not so well known. However, we have etched by him a set of thirteen small prints of military habiliments, &c. which are marked with his name in the manner specified above.

GIOVANNA BATISTA DE ANGELIS.

Flourished,

An Italian artist, who, according to Pascoli, engraved some plates in Italy ; but we have no particular account of him or his works.

ANGELO ALBANASI.

Flourished,

An artist by whom we have some very pretty, spirited etchings of ruins, chiefly in and about Rome. From the appearance of the style of these little prints, I should suppose he flourished at the beginning of the present century.

PETER ANGELUS.

Flourished, 1611.

An obscure engraver, of whom I have met with no account. Amongst the collections of Mr. Bagford for a history of printing, which are in the Harleian library at the British Museum, I found an *ornamental frontispiece* to a folio volume of Lud. Tena's commentaries upon St. Paul's epist. to the Hebrews, by this engraver. It consists of several figures, with the Trinity represented at the top ; all rudely designed and executed, entirely with the graver, in a bad style, without the least mark of taste or judgment : the drawing and effect are equally indifferent.

PAUL ANGIERS.

Flourished, 1749.

What countryman this young artist was, I have not been able to learn. The best information I could meet with is, that he resided in London, and  
was

was instructed in the art of engraving by John Tinney. He never arrived at any great excellence. It seems he was chiefly employed in engraving landscapes, and also small plates for bookfellers. His landscapes are etched in a slight style sufficiently neat, and with no great taste. M. Heineken informs us that he was only thirty years old when he died; which was within these few years. His best print is said to be landscape entitled, *Vue de Tivoli*, after Moucheron. I have before me *a view of Roman ruins*, from Paul Panini, a middling sized plate, length-ways, with figures. This print is very neatly engraved, but the figures are very indifferent. It is dated November 4, 1749.

ANGLOIS. See LANGLOIS.

BENJAMIN ANGLUS.

Flourished,

M. Heineken mentions this engraver, but without any account of him, or the time when he lived; and cites two *emblematical subjects* engraved by him, one from Antonio Tempesta, the second most probably from his own design, as he adds the word *fecit* to his own name.

PIETRO ANICHINI.

Flourished, 1655.

This was an Italian artist; but we have no account of his life. Amongst other plates, engraved by him, are the following: A small *holy family* in a landscape, length-ways, dated 1655. The Virgin is seated holding the infant Christ upon her knees, he is reading a scroll, which St. John, who is kneeling, presents him. The *good Samaritan*, also a small plate, length-ways; and the *portrait* of Cosmus P. Etruriæ, P. Anichinus fec.

ANSELME or ANSHELME.

Flourished, 1590.

Among those prints, the engravers of which are unknown, is a very fine one of a middling size upright, representing *Hercules and Omphale*, from B. Spranger. The style of this engraving, seems to me to be a strong evidence, that its author received his instructions in the school of Henry Goltzius; and the manner of John Muller, a disciple of this master, the most resembles it. There is a fine impression of this curious print in the British Museum, which I examined very carefully. It is not equal to Muller, either in freedom or correctness. Omphale is a back figure, entirely naked, excepting her right shoulder, over which is thrown a part of her robe. Her hand is too large: excusing this fault, the drawing and general proportion of the figures are not amiss. The draperies are very neat; yet the whole is slight, and the lights are too much scattered, which destroys the effect. But harmony was by no means the characteristic of this æra of engraving. Instead of a name subjoined to this print, we have a singular sort of rebus: a capital A; and, be-



tween it and the word *fecit*, a casque or helmet, which is copied on the plate at the end of this volume. It is dated 1590. Professor Christ gives us the following ingenious solution of this extraordinary mark: "*C'est vraisemblablement un nommé Anselme, qui a voulu se cacher sous ce rebus; comme Michel Ange Anselme, peintre de Sienna, fort connu en ce temps, & dont Vasari parle avec éloge.*" To this M. Sellius the translator adds the following explanatory note: "*Casque signifie en Allemand Helme, dont la figure, jointe au rest, peut former un Rebus, pour exprimer Anselme ou Anshelme.*" In English thus: "This artist very probably was named *Anselme*, and chose to conceal his name under this *rebus*, like *Michael Angelo Anselme*, a painter of Sienna, well known at that time, and of whom *Vasari* speaks with praise. In the note is added, "*casque* signifies in German *helme*, the figure of which, joined with the rest, may form the *rebus*, to express the name *Anselme* or *Anshelme*." I have thought that the first letter may be the initial of the artists baptismal name, and then it may be read *A. Helme*.

Whatever appearance of truth this conjecture may be allowed to bear, I hope it will be remembered, that I give it as a conjecture only; and, I trust, I shall stand excused for adding to my list such names, as plausibility at least will admit, until such time as the true name shall be discovered, or a more reasonable conjecture proposed: especially, as, on all occasions of this sort, I shall be scrupulously careful not to mislead the reader by giving that for fact, which is built on supposition only.

#### SEBASTIAN ANTOINE.

Flourished, 1729.

Native, as it seems, of Nancy, the capital of Lorraine. But whether he resided there entirely or not, I cannot discover. It was there he engraved the *portrait* of R. P. Augustin Calmet, in a large oval, A. D. 1729. The *enterprise of Prometheus*, from the ceilings of Versailles, painted by Mignard, was also engraved by him; and the *crown of precious stones*, with which Louis XV. was crowned, Oct. 25, 1722. He worked chiefly with the graver in a thin feeble style, without effect;—he was also very deficient in the other requisites of the art.

#### SILVIUS ANTONIANUS.

Flourished, 1567.

An engraver on wood, who, according to Papillon, ornamented with cuts, a small book of fables by Gabriel Faerno, published at Antwerp, entitled, *Centum Fabulæ ex antiquis Aucteribus deletæ, & a Gabriele Faerno Cremonensi, Carminibus explicatæ. Antuerpia ex officina Christoph. Plantini, 1567.* To each fable he has given a print, the whole of course amounting to an hundred; all which, two or three excepted, are marked with a sort of cypher, composed of an A and an S; which is copied on the plate of monograms, at the end of the volume: these are the initials, adds my author, of the name of *Silvius Antonianus*, the engraver of this work, which was dedicated to Cardinal Charles Borromeo who was canonized after his death.

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Upon what foundation Papillon inserted this name, I cannot discover. M. Christ takes notice of the same cypher, and informs us, that it is to be found on the prints of the emblems of Sambucus also; and attributes it very falsely, in my opinion, to Abraham de Bruin of Antwerp.

## PIETRO ANTONIO DE PITRI.

Flourished.

This artist seems to have been an Italian, and perhaps resided at Rome: but I have not met with any account of his life. He engraved a *frontispiece* to a collection of *altar-pieces* by Mariotti, which Gio. Giacomi de Rossi, published at Rome: it is from Ciro Ferri, a slight, spirited etching, in a style something bordering upon that of Pietro Aquila. The drawing is good; the extremities are touched in a masterly style: it is inscribed Pietro Antonio de Pitri, sculp.

## MARC ANTONIO. See RAIMONDI.

## ANTONIO DA TRENTO. See TRENTO.

## CORNELIUS ANTONISZE.

Flourished, 1536.

This artist was a painter, and lived at Amsterdam; where, about the year 1536, he engraved a set of twelve prints on blocks of wood, representing ancient Amsterdam, with the convents, churches, and other buildings.

## G. APPELMANS.

Flourished, 1671.

The booksellers appear to have been the chief, if not the only employers of Appelmans. We find the *portrait* of T. Bartholinus to the octavo edition of his book of anatomy engraved by this artist, as were many of the anatomical plates in the edition of 1674. They are all executed with the graver in a neat, stiff style, the effect of labour without genius. The portrait, which is the best, has little to recommend it: however, it was again repeated by him for Hondius's collection of eminent men.

## C. APENS.

Flourished, 1673.

He resided at Groningen in the Netherlands, about the year 1670, where he engraved the *portrait* of Samuel Marenius, Theol. in quarto, A. D. 1673.

## JEROME ANDREAE APSCH.

Born, Died, 1556.

According to M. Heineken, this artist was a native of Nuremberg. He engraved

engraved on wood, and assisted Burckmayer in the works which the emperor of Germany designed to publish. He died, it is said. A. D. 1556.

CRISTAFANO DELL' AQUA, or ACQUA.

Flourished, 1760.

His employment seems to have been chiefly for the bookfellers, as far as I can judge from the prints I have seen of his. Many of them are in the architectural line; all executed with the graver, in a poor feeble style, without effect. He engraved, besides, the *portrait* of the present king of Prussia. There is also a large upright plate by him, representing *merit crowned by Apollo*, from Andrea Sacchi, and some other portraits and vignettes, &c.

FRANCESCO FARAONE AQUILA.

Flourished, 1691 to 1722.

An engraver of some eminence, born at Palermo; but he appears to have resided chiefly at Rome, where it is likely he died. His engravings are numerous, and many of them esteemed. We find from the signatures upon his plates, that he usually made the drawings himself, from the pictures he intended to engrave. How far he succeeded in them, the prints will in some measure show. In merit he certainly never equalled Pietro Aquila, who resided at Rome at the same time, and very probably was not only of the same family, but also a near relation. His style of engraving in general is rather neater than that of Pietro; but in drawing and expression he fell far short of him. Those plates, which he executed with the graver only, are cold and silvery, without effect, and by no means so meritorious as those, where he called in the assistance of the point. Some of the statues, which he engraved for Rossi, are of this stamp.

Among the sets of prints, which he published, I shall notice the following:

*Le Camere Sepolchrali* di Livia Augusta, consisting of forty plates, after the designs of P. Ghezzi.

*Pittura Raphaelis Urbinitis*, &c. or the pictures of Raphael Urbin, which are in the hall and chambers of the Vatican, engraved on twenty-two large plates, including the title, dated 1722.

Amongst his single prints,

*A Repose*, where the Virgin, with the infant Christ, is represented seated under a tree, and Joseph appears working in the back-ground, a large upright plate, engraved at Rome, A. D. 1691, from Correggio.

The *first Mosaic Arch* in the church of St. Peter of the Vatican, a large plate, engraved A. D. 1696, from Ciro Ferri.

The *rape of Europa*, a large plate, length-ways, dated February 1, 1699; from Paolo de Mattei.

He also engraved from Albano, Pietro de Cortona, Bernini, Annib. Carracci, Giovanni Lanfranchi, Carlo Maratti, Nicholas Poussin, and several other masters.



## PIETRO AQUILA.

Flourished, 1696.

The prevalence of genius in this artist was such, that even the gloomy retirements of an ecclesiastic life could not overcome it. He was born at Palermo, and in his youth applied himself to such studies, as might capacitate him for the reception of orders, which he actually took upon him, and supported his character in a very respectable manner. His studies and retirements, however, prevented not his following the dictates of his natural inclination, with respect to the arts. How much he loved them may be easily conceived, by the rapid progress he made in them. As a designer and a painter, he stands high in the estimation of the curious. But as an engraver, he is more generally, and perhaps more deservedly known. He drew admirably, and etched in a bold, free manner, finishing his lights, and harmonising his shadows with small dots. His greatest faults are want of effect from scattering his lights, and what by the artist is called *manner* in his drawing. The first gives a confused, flat appearance to his prints; and the last presents us with a style of his own, instead of that of the painter from which he copied; and these faults seem never more glaring, than in his prints from Raphael; where the chaste simplicity of outline, the great characteristic of that wonderful master, is lost in the *manner* of Pietro Aquila. It is from Annib. Carracci, that he has best succeeded; and his prints from that artist will, I trust, be always held in great estimation. In all his works he discovers much scientific knowledge. The extremities of his figures, in general, are well proportioned, the heads expressive, and the characters finely preserved; but his outlines are often too hard upon the lights; and the folds of the drapery too strongly marked. It appears from his prints, the drawings of which he made from the original pictures, that he resided chiefly, if not entirely, at Rome, where perhaps he also died.

He engraved several plates from his own composition: amongst the rest,

*An adoration of the wise men*, a large, upright plate.

Two of *the flight into Egypt*: the one a small, the other a large plate, both length-ways.

*Diana and Acteon*, a small plate, length-ways.

Many from other masters: amongst the rest,

*Imagines veteris ac novi Testamenti*, commonly called *Raphael's Bible*, from the pictures of that master in the Vatican. This work consists of fifty-five plates, of which Cæsar Fantetti drew and engraved the first thirty-six plates, and the fortieth.

*The battle of Constantine*, on four large plates, from the picture of Julio Romano, which he painted from the designs of Raphael.

*Concilium Deorum*, commonly called *Lanfranc's Gallery*, representing the assembly of the Gods, on nine plates, including the title, a large folio, from Giovan. Lanfranchi.

*The battle of Arbella*, where Alexander overcame Darius king of Persia, from Pietro de Cortona, a large print on two plates.

*The rape of the Sabines*, a large plate, length-ways, from the same.

*The sacrifice of Polixena*, the same, from the same.

*The*

- The triumph of Bacchus*, the same, from the same.  
*Sacrifice to Diana*, by Xenophon, on four large plates, from the same.  
*Moses striking the Rock*, from Ciro Ferri, a large plate, length-ways.  
*The triumphs of the Christian religion*, an emblematical print, from Carlo Maratti, a large plate.  
*The death of the Virgin*, a large plate, length-ways, from Giovan. Morandi.

A Q U I L A. See ARENT VAN HALEN.

T O B I A S A Q U I L A N U S.

Flourished, 1570.

I find no account of this artist. He engraved an upright plate of the Crucifixion, dated 1570.

H O R A T I U S D E S A N C T I S A Q U I L A N U S. See S A N C T I S.

P O M P E O A Q U I L A N O, or D E L L ' A Q U I L A.

Flourished, 1550, to 1570.

A Neapolitan painter, born in the town of Abruzzo. He is spoken of in the *Abecedario* as an artist of great merit. It is also said, that he engraved; and to him is attributed, the lower part of a *descent from the cross*, from a composition of his own; the whole of which was afterwards engraved by Horatius de Sanctis, A. D. 1572. Florent Le Comte mentions seven prints, of this artist, without specifying, whether they were engraved by him or not.

L E O N A R D O D E L L ' A R C A.

Flourished,

Engraved, according to the Abbé de Marolles, some plates of ornaments and grotesque figures.

J A M E S M A C A R D E L L.

Born, Died, 1765.

The works of this excellent artist are too well known, and too much esteemed, to need any eulogium here. Basan calls him "*one of the best engravers in mézzotinto, that England ever produced.*" Whether he has been surpassed or not by our more modern artists, I shall leave entirely to the judgment of my readers. It is generally said, that he was an Irishman by birth. I have heard indeed (though not by sufficient warrant to assert it for fact) that he was born in England, but of Irish parents. However this may be, he resided chiefly in London, and died June 2, 1765.

The far greater part of his works are portraits, and many of them from the most celebrated painters of his time. I think it is generally remarked, that he succeeded best in his engravings from Vandyke. Two most beautiful prints from this master are,

*Time clipping the wings of Love*, an upright plate; and *Moses in the ark of bulrushes*, found by Pharoah's daughter, the same.

Add the following portraits also from Vandyke :

*George duke of Buckingham and his brother*, whole lengths, from the picture at Kenfington, dated 1752.

*Rachel, countess of Southampton*, seated in the clouds, whole length, upright, dated 1758,

I shall also take notice of the following : namely,

*St. Francis*, a most beautiful print, whole length, from Morillis.

*St. Jerom*, the same.

The portrait of Rubens with his wife and child, from a picture painted by Rubens himself.

*The tribute money*, from Rembrandt, a very fine print.

*Daniel Lock*, from Hogarth.

*Mr. Garrick and Mrs. Cibber*, in the characters of Jaffier and Belvidera, in Venice Preserved, a large plate, length-ways, from Zoffany.

*The countess of Waldegrave*, from Sir Joshua Reynolds.

#### SANTES DE ARDUINIS.

Flourished, 1515.

He is also called Arduino de Bologna; and, according to Gandellini, was both a painter, and an engraver on wood; but his prints are not specified.

ANT. JOSEPH D'ARGENVILLE. See DEZAILLIER.

#### JONAS ARNOLD, or ARNOUL.

Flourished,

A painter and engraver of history and portraits. He worked, amongst other places, at Nuremberg, at Ulm, and at Paris. He drew the *portraits* and *figures* for Sigismund Van Bircken, Spiegel der Ehren, or *Mirrouir of Honour*, which were engraved by Philip Kilian. Among his own engravings are,

*Louis le Grand*, seated upon his throne, whole length, a large upright plate, from Antoine Dieu.

*Louis Dauphin*, whole length, the same, and from the same painter.

#### JOHN ARNOLD.

Flourished,

An engraver of no great merit, by whom, among other things, is a small plate of *Daniel in the lion's den*, from Fr. Xav. Palco.

#### N. ARNOULT.

Flourished, 1684.

A French engraver, who resided at Paris, and acquired some reputation by his



portraits *a la mode*, of the personages at court. Of this kind are a set of *six figures* in folio, published in the years 1673 and 1674; also the portrait of *Madame la marquis d'Angéau* at her toilet, with many others, all engraved in a poor, coarse manner, without any taste.

### BALTHASAR ARNOULLET.

Flourished,

Papillon informs us, that there is in the collection of the King of France, a large print, length-ways, of the *town of Poitiers*, engraved, as it should seem, on wood, by Balthasar Arnoullet of Lions, with the privilege of his *royal majesty* for six years.

### A R R E.

Flourished,

A Swedish artist, by whom we have the *portrait* of Thorstan Ruden, Epis. de Linkoping, in the form of a medallion.

### COSMAS DAMAN ASAM.

Born, Died, 1739.

A native of Bavaria; he went to Rome to pursue his studies as a painter, and succeeded both in history and portraits. After which he resided at Munich, where he died, A. D. 1739. On the plates, to which he engraved his name, it is inscribed *Cosmus Asam*; he is also called *Cosme Damien Asam*, and *Gosmond Daniel Asam*. We have by him,

An *altar-piece*, representing a Franciscan before the Virgin Mary, who appears in the air, surrounded by Angels: a large, upright plate.

Another large *altar-piece*, like the former in size, where Joseph is presenting a book to a bishop: both from his own designs.

### A S N E, See MICHAEL LASNE.

### JOHN ASNER.

Born, Died, 1748.

He was born at Vienna, and instructed in the art of Engraving by Dietel. However, he never produced any very meritorious work, being chiefly employed on devotional subjects. He died at Vienna, where he resided, A. D. 1748.

### AMICO ASPERTINI.

Born, 1474. Died, 1552.

Native of Bologna, and the disciple of Francesco Francia. Masini pretends, that he also engraved on copper, without specifying his works. The invention, if not the engraving, of a large upright plate, representing the *sacrifice of Cain*, is attributed to him: a strange grotesque design. Above we see the Angel driving our first parents out of Paradise: whilst nearer to the front

front is an altar with an offering. Below, on the left side of the print, is Adam lying upon the ground, with an axe by his side; and opposite to him Eve seated holding a scepter. In the middle Cain appears holding a mirror and near to him a tree, at the foot of which is represented the serpent. The engraving is very indifferent, and the drawing worse. I should much rather suppose it to have been done by one of the inferior scholars of Marc Antonio.

## FRANTZ ASPRUCK.

Flourished,

Was born at Bruffels. From a great resemblance, discovered in the works of this artist, with those of Spranger, some have been led to conclude, that he was the disciple of that master. He seems chiefly to have employed himself in painting figures: many of which have been engraved by different masters. He also sometimes amused himself with the graver; and his usual mark was F. A. the initials of his name. By him we have,

*Four archangels*, half figures, on four small plates: namely, Michael, Gabriel, Raphael, and Uriel.

*Love and Anteros*, half figures, a small plate, marked with his name, Frantz Aspruck, B. fecit.

## JOHN WALTHER VAN ASSEN.

Flourished, 1514.

Among the early prints on wood, we find few superior to those attributed to this master. They are very boldly cut, with great spirit, and show a vast fertility of invention. However, when he has attempted to express the naked parts of the figure, he has by no means succeeded so well, as in the expression of his heads, and the variety of characters he has given them. His mark, which is very singular, is copied on the plate of monograms, at the end of the volume. The reader will readily see the difficulty, which attends the explication of it. However, as it is thus decyphered by M. Christ, and I can by no means find a better solution, I have therefore willingly avoided all unnecessary dispute, by giving it as I found it. A small upright print by this artist, representing *an armed figure on horseback*, inscribed St. Hadrianum, has also written upon it, 'Amstelodamus, in Ædibus Donardi Petri ad signe Castræ Angelicæ:' from which we may reasonably conclude, he resided at that time at Amsterdam; but whether he was a native of that city or not, I cannot take upon me to say. We have besides by him, a set of prints on wood, in circles about nine inches diameter, representing *the life and passion of our blessed Redeemer*, dated 1514. That which represents *Christ praying in the garden* is particularly excellent.

Some very spirited *processions*, &c.

## ADRIAN ASSCHOONEBECK.

Flourished,

A Dutch engraver, by whom we have some slight, incorrect etchings, published

lished in Holland the latter end of the last century, representing the flight of king James of England: with a description of each plate. These etchings are of a middling size, length-ways.

### JOHN AUBERT.

Flourished, 1700.

This engraver was a native of France, and mentioned by M. Heineken as an architect. As an engraver he is much better known, at least, I believe in England. His prints in general, are little more than etchings, very slight, and without effect. Besides *academy figures* from Edme. Boucherdon, he engraved, among a variety of other things, a *book of studies for drawing*, from Raphael and other great masters, after the drawings of Boucherdon. Add to these the *portrait* of Gillot, an upright oval.

### MICHAEL AUBERT.

Born, Died, 1740.

This artist, as well as the former, was a Frenchman, and perhaps of the same family. He resided at Paris, and died, A. D. 1740. He was much employed in engraving portraits; but we have many other subjects by his hand. His manner was slight and free; and in his best historical subjects, he seems to have had an eye to the prints of G. Audran.

Amongst his portraits I shall only notice the following:

*Louis the Dauphin of France* on horseback, an upright plate from Le Sueur.

*Louis XV.* also on horseback, the same.

*Mars and Venus*, bound by Love, middling size, upright plate, from Paolo Veronese, for the Crozat collection.

*Mars disarmed by Venus*, of the same size, from the same master and for the same collection.

*Laban seeking for his gods*, and the *reconciliation between Jacob and Esau*, two middling sized upright prints, from Stephen Jeaurat.

*The brazen serpent*, from Rubens; and many others from various masters.

### AUBRIER.

Flourished,

A name, as M. Heineken informs us, found upon the portrait of Cæsar Bargo, duke of Valentinois.

### ABRAHAM AUBRY.

Flourished, 1650.

A native of Oppenheim; about the year 1650, he resided at Strasbourg, where he followed the employment of a printfeller. As an engraver, he possessed so little merit, that his works are not worth recording.

The *twelve months*, from Sandrart, eleven of which are engraved by Abraham Aubry, are among his best plates: the twelfth, the month of May, is by F. Brun.

PETER



## PETER AUBRY.

Flourished,

An engraver and printfeller, a native of Oppenheim, and probably of the same family with the preceding artist, was also established at Strasburgh, where he traded very largely; especially in portraits, of which we have a great number engraved by him, or under his direction. But they are so very indifferent, as not to merit a separate list. Professor Christ attributes to this engraver, those prints, marked P. A. but I must differ from him in this instance; for all the prints I have seen thus marked, are in a style as much superior as it is different from that of Peter Aubry.

## JOHN PHILIP AUBRY.

Flourished,

An Engraver and printfeller at Franckfort, of the same family with the preceding, who also engraved a prodigious number of prints, some of them being portraits, as well for the booksellers as for his own collections; but by no means superior to the former in merit.

## ROBERT VAN AUDEN-AERD.

Born, 1663. Died, 1743.

From the town of Oudenord, or, as the French often write it, Audenaerde, of which his father was a native, our artist is said to have taken his name. He himself was born at Ghent, A. D. 1663, and very early in life applied himself to painting. He studied under Mierhop Van Cleef, and several other masters; and going to Rome, was received by Carlo Maratti, into his academy. As a painter he is spoken of with great praise. It is sufficient, in the present work, to consider him as an engraver only. But his studies in the art of engraving were interrupted in their beginning, by the following unexpected incident. He frequently used to amuse himself at his leisure, with the point; and being pleased, as it should seem, with a sketch of his master, representing the *marriage of the Virgin*, he etched a plate from it. The impressions being circulated abroad, Carlo Maratti accidentally saw one of them in a print shop; and by enquiry soon discovered its author. Auden-aerd felt severely the effects of his resentment, which he carried to such an height, that he forbid him to approach his school, declaring he would never see his face again. However, after some time had passed, his friends made known to Maratti, how very sorrowful the young man was for his offence; and by their intercession, and his promising never to publish any thing again from his pictures without his consent, the fault was excused; and the pupil was again received by his master, who encouraged him to pursue the art of engraving with assiduity; which he accordingly did, and made such great progress, that Maratti was extremely pleased with his performances, and employed him afterwards to engrave many of his best pictures.

After residing a long time at Rome, he returned to his own country, where he died, A. D. 1743. His prints have not always the name at full length; but  
afice

After an R he substituted a cypher, composed of an A and a V, adding the word *Gandensis*, that is, of Ghent, the name of the town where he was born. See the cypher on the plate, at the end of the volume.

The plates, which were done by this artist, entirely with the graver are not equal, in my opinion, to those, where he also used the point: they are cold, and destitute of effect, and often, from his great solicitude to avoid an outline, his draperies appear heavy, and want sharpness in the folds. The same heaviness appears also in his heads and other extremities, and all the naked parts of the figure in general; as I think, will readily be allowed on examination of that print, which represents the *assumption of the Virgin*, from Carlo Maratti, a middling sized, upright plate, with this inscription, *Quasi aurora consurgens*; which, if compared with the slight etching of *Hagar and Ishmael*, from the same master, I think the spirit of the latter will well repay the want of that neatness, which is found in the former. He certainly possessed great knowledge of the human figure; and his drawing is seldom incorrect, unless it may be thought, that the extremities are sometimes rather large.

Among his best prints are generally ranked the few which follow:

*The birth of the Virgin*, a large upright plate, arched at the top, from Annibal Carracci.

*The death of the Virgin*, a large plate, length-ways, from Carlo Maratti.

*The martyrdom of St. Blaise*, a large upright plate, from the same master.

*Saint Phillippe Neri*, a middling sized upright plate, from the same.

*Apollo and Daphne*, a large print, length-ways, on two plates, from the same.

Among his other works, which are from a variety of masters, there are some *portraits*, and also three etchings from Domenichino, which are very slight and indifferent.

### CLAUDE AUDRAN.

Born, 1592. Died, 1677.

The first of the celebrated family of the Audrans, mentioned as an artist. He was the son of Louis Audran, an officer belonging to the wolf-hunters, in the reign of Henry the Fourth of France. Claude Audran was born at Paris, A. D. 1592, but I think he did not take up the graver till rather late in life; and we have very few things done by him. He never made any great progress in the art; so that his prints are held in little or no estimation. Yet though he acquired no great reputation by his own works, it was no small honor to him to be the father of three great artists, Germain, Claude, and Girard; the last of which has immortalized the name of the family for ever. Claude Audran retired from Paris to Lyons, where he resided, and died A. D. 1677.

### CARL or KARL AUDRAN.

Born, 1594. Died, 1674.

It is generally believed, that this eminent artist was the brother of Claude Audran, mentioned in the preceding article; but others have asserted, that he

was cousin-german to him only. It is, however, universally agreed, that he was born at Paris, A. D. 1594. In his infancy he discovered much taste, and a great disposition for the arts; and to perfect himself in engraving, which he appears to have been chiefly fond of, he went to Rome, where he produced several prints, that did him great honour; at his return, he adopted that species of engraving, which is performed with the graver only.

What master he studied under at Rome, cannot easily be determined. The style he adopted is very like that of Cornelius Bloemart, but still neater; perhaps the prints of Lucas Kilian and of the Sadeliers may have laid the first foundation which he built upon. A print I have now before me by him, namely, an *emblematical subject*, wherein is represented a prince, seated upon a throne, surrounded by a variety of figures, from Alex Vajanus, has much of Kilian's manner.

On his return to his own country, he settled at Paris, where he died. A. D. 1674, without having ever been married. The Abbé Marolles, who always speaks of this artist with great praise, attributes 130 prints to him: amongst which, the *annunciation*, a middling sized plate, upright, from Annabale Carracci; and the *assumption*, in a circle, from Domenichino, are the most esteemed.

In the early part of his life he marked his prints with C, or the name of Carl, till his brother Claude published some plates with the initial only of his baptismal name; when, for distinction sake, he used the letter K, or wrote his name Karl, with the K instead of the C. Besides those prints already mentioned, I shall notice the following:

*A large emblematical print*, length-ways, from Pietro de Cortona.

*A holy family*, with St. Catherine, accompanied by many Angels, a middling sized plate, length-ways, from James Stella.

Another *holy family*, where the Virgin is taking an apple, which St. John presents to her; and St. Catherine, who is represented kneeling before her, is raising the infant Christ, with this inscription beneath: *Osculetur me, &c.*

*A dead Christ*, with two Angels, from J. ab Ach. This print is evidently copied after that, which Raphael Sadeler engraved from the same painter. It has much of the manner of Sadeler, and is of the same size.

Several *portraits*, and a vast variety of other subjects, from the greatest masters.

#### GERMAIN AUDRAN.

Born, 1631. Died, 1710.

This artist was the eldest son of Claude, mentioned in the preceding article but one, and was born at Lyons, where his parents then resided. Not content with the instructions of his father, he went to Paris, and perfected himself under his uncle Carl; so that, upon his return to Lyons, he published several prints, which did great honour to his graver. His merit was in such estimation, that he was made a member of the academy established in that town, and chosen a professor. He died at Lyons, A. D. 1710, and left behind him four sons, all artists: namely, Claude, Benoit, John, and Louis.

Among



Among his works are some *portraits*, and a variety of other subjects, as *ornaments, vases, cielings, &c. &c.*

A large book of *views in Italy*.

A book of six *landscapes* from Gaspre.

### CLAUDE AUDRAN.

Born, 1639. Died, 1684.

The second of this name, and second son to Claude, of whom we have spoken in a former page. He was born at Lyons, A. D. 1639, and went to Rome to study painting, he succeeded so well, that, at his return, he was employed by Le Brun, to assist him in the battles of Alexander, which he was then painting for the king of France. He was received into the Royal Academy in the year 1675, and died unmarried at Paris, A. D. 1684. His virtues, says Abbé Fontenai, were as praise-worthy as his talents were great. M. Heineken mentions this artist as an engraver, without specifying any of his works in this line. I own I have never seen any.

### GIRARD, or GERARD AUDRAN:

Born, 1640. Died, 1703.

The most celebrated artist of the whole family of the Audrans. He was the third son of Claude Audran, mentioned in a preceding article, and born at Lyons, A. D. 1640. He learned from his father the first principles of design and engraving: following the example of his brother, he left Lyons, and went to Paris, where his genius soon began to manifest itself; and his reputation brought him to the knowledge of Le Brun, who employed him to engrave the *battle of Constantine*, and the *triumph* of that emperor; and for these works he obtained apartments at the *Gobelins*. At Rome, where he went for improvement, he is said to have studied under Carlo Maratti, in order to perfect himself in drawing; and in that city, where he resided three years, he engraved several fine plates; among the rest, the *portrait* of pope Clement the Ninth. M. Colbert, a great encourager of the arts, was so struck with the beauty of Audran's works, whilst he resided at Rome, that he persuaded Louis XIV. to recall him. On his return, he applied himself assiduously to engraving; and was appointed engraver to the king, from whom he received great encouragement. In the year 1681, he was named counsellor of the Royal Academy; and died at Paris, A. D. 1703. He had been married; but left no male issue behind him.

I own my great partiality for this master; and that partiality may by some of my readers be thought to lead me too far, when I say, that I consider him as the greatest engraver, without any exception, that ever existed in the historical line. However, I am not singular in this opinion; and, I believe, a careful examination of the *battles of Alexander* alone, engraved by this artist (which are said to be equal, if not superior to the pictures) will justify the assertion. His great excellency, above that of any other engraver, was, that though he drew admirably himself, yet he contracted no *manner* of his own; but transcribed (if I may be allowed the expression) on copper simply,

simply, with great truth and spirit, the style of the master, whose pictures he copied. On viewing his prints you lose sight of the engraver, and naturally say, it is Le Brun, it is Poussin, it is Mignard, or it is Le Sueur, &c. as you turn to the prints, which he engraved from those masters. Let any one examine the *battles* above-mentioned from Le Brun, the *preservation of the young Pyrrhus* from Nicholas Poussin, the *Pest* from Mignard, and the *martyrdom of St. Laurence* from Le Sueur, and then judge candidly of the truth of this observation. Thus much, I hope, the reader will excuse my saying; and I thought it the more indispensably necessary in this place, because a modern writer on prints has professed to give, in one of the chapters of his *essay*, the characters of the “*most noted masters*” in the art of engraving; and begins that chapter with the “*masters in history*.” But neither in it, nor in any other part of the book, has he once mentioned the name of Girard Audran. Indeed Francois de Poilly, Girard Edelinck, Robert Nanteuil, Lucas Vosterman, and very many other great artists, are in the same predicament. From what cause so unwarranted an omission could proceed, I am at a loss to account. The engravings of all the artists above-mentioned are too well known, one would think, to escape the observation of an author, pretending to criticise on the works of the “*most noted masters* ;” and if they were known to him, and he has not thought them worthy a place in his list, it must argue, that his want of judgment on the one side must be as great as his carelessness on the other. It is a harsh unpleasing task to censure others; for me especially, because I am thoroughly sensible of the numberless errors, which must unavoidably be found in the course of a work, like this of mine, and for which I shall stand in great need of the excuse, and indulgence of my readers. Yet in justice to the public in general, and this excellent artist in particular, I thought it a duty incumbent on me to speak as I have done. To what has been said, I beg leave to add the following judicious observations, on the works of Girard Audran, by the Abbé Fontenai, taken chiefly from M. Bafan, with some small variation and additions. “This sublime artist, far from conceiving, that a servile arrangement of strokes, and the too frequently cold and affected clearness of the graver, were the great essentials of historical engraving, gave worth to his works by a bold mixture of free hatchings and dots, placed together apparently without order, but with an inimitable degree of taste; and has left to posterity most admirable examples of the style, in which grand compositions ought to be treated. His greatest works, which have not a very flattering appearance to the ignorant eye, are the admiration of true connoisseurs, and persons of fine taste. He acquired the most profound knowledge of the art by the constant attention and study, which he bestowed upon the science of design, and the frequent use he made of painting from nature. This great man always knew how to penetrate into the genius of the painter he copied from; often improved upon, and sometimes even surpassed him.” Thus far my author, who then adds the following assertion: “without exception, he was the most celebrated engraver, that ever existed in the historical line. We have, says he, several subjects, which he engraved from his own designs, that manifested

“ as much taste, as character and facility. But, in the battles of Alexander, he surpassed even the expectations of Le Brun himself.”

One may, I think, very properly divide the works of Girard Audran into four classes, without mentioning his portraits.

FIRST, his slight prints or etchings; to which very little or nothing was done with the graver. Among these I shall rank the following:

The *deluge*, a large plate, lengthways, from La Fage.

The *passage through the Red Sea*, the same, from the same.

The *combat of Joshua against the Amalekites*: with other plates, from the same.

The *empire of Flora*, from Poussin, a middling sized plate, length-ways.

An admirable large print on two plates, length-ways, from the same master, representing *the preservation of Pyrrhus*.

A *ceiling* from Le Brun, wherein is represented the *four seasons* of the year, dedicated to Louis XIV. engraved on five plates, which being pasted together form an oval, &c.

SECONDLY, those more finished, but in a rough, bold manner. For example:

*Paul and Barnabas at Lystra*, from the tapestries in the Vatican, a large print, length-ways.

*Coriolanus appeased by his family*, on two plates, a large print, length-ways, from Poussin.

*Time supporting Truth*, from the same, an admirable print. The impressions, without the piece of drapery over the figure of truth, are very rare.

The *ceiling of the chapel de Saulx*, representing the *accomplishment of the old law by the new one*: engraved 1681, from Le Brun, on six large plates, which join together. Great spirit, character, expression, and beautiful drawing, are wonderfully united in this print.

The *death of St. Francis*, from Annibale Carracci, a large upright plate.

THIRDLY, those in his most finished manner: as,

The *battles of Alexander*, three very large prints, length-ways, each consisting of four plates, which join together, from Le Brun: namely,

The *passage of the Granicus*.

The *battle of Arbela*.

*Porus brought to Alexander*, after his defeat.

To this set are added two more large prints, length-ways, on two plates each, from Le Brun; as follow:

*Alexander entering the tent of Darius*,

And *the triumphal entry of Alexander into Babylon*. The former was engraved by Girard Edelinck, and the latter by Girard Audran. It is to be remarked of all these plates, that those impressions are generally most esteemed, which have the name of Goyton, the printer, marked upon them.

The *Pest*, from Peter Mignard, a large plate, lengthways. In the first impressions, the figure in the clouds is Juno with her peacock behind her; in the latter, the peacock is obliterated, and the wings of an Angel are added to the figure.

The *baptism of the Pharisees*, on two large plates, length-ways, from N. Poussin.

The *martyrdom of St. Laurence*, from Eustache le Sueur, a large plate, upright, arched at the top.



The *martyrdom of St. Agnes*, from Dominichino, of the same size, and usually made a companion for the former.

And FOURTHLY, such as he did with the graver only : these are but few and by no means equal in merit, as I think, with the former. I shall only mention,

*Aeneas saving his father Anchises* from the plunder of Troy, after Dominichino.

A small folio *frontispiece* to the effigies of the popes and cardinals, published at Rome, from Cyro Ferri.

His works, of which these are only a few, are very numerous, from Raphael Stella, Ant. Coypel, and many other masters.

### BENOIT AUDRAN.

Born, 1661. Died, 1721. *e*

He was the second son of Germain Audran, born at Lyons, A. D. 1661, where he learned the first principles of design and engraving, under the instruction of his father. But soon after going to Paris, his uncle Girard Audran took him under his tuition, and Benoit so greatly profited by his instructions, that though he never equalled the sublime style of his tutor, yet he acquired, and deservedly too, great reputation. Nay, the Abbé Fontenai adds this eulogium : “ we admire in his works a share of those beauties, “ which we find in the engravings of the illustrious Girard.” He was honoured with the appellation of the king’s engraver, and received the royal pension. He was made an academician, and admitted into the council, A. D. 1715. he died unmarried at Louzouer, where he had an estate, A. D. 1721.

His manner was founded upon the bold, clear style of his uncle. His outlines were firm and determined; his drawing correct; the heads, of his figures, are in general, very expressive; and the other extremities well marked. His works, when compared with those of his uncle, appear to want that mellowness and harmony, which are so conspicuous in the latter; they are more dry; and the round dots, with which he finishes his flesh upon the lights, are often too predominant. In his most finished plates, we find the mechanical part of the engraving extremely neat, and managed with great taste and judgment. Among his neatest prints may be reckoned that, which represents

*Alexander sick*, drinking from the cup, which his physician presents him : a circular plate, from Le Sueur.

I shall also notice the following :

*Moses defending the daughters of Jethro*, engraved by him, conjointly with his brother John; a large plate, length-ways, from Le Brun.

*The espousals of Moses*, companion to the former, from the same.

*The brazen serpent*, a large plate length-ways, from the same.

*The elevation of the cross*, the same, from the same.

*The seven sacraments*, copied from those of Pesne, seven large plates, length-ways, from N. Poussin.

Two fine plates from Rubens, engraved for the collection, from the Luxembourg gallery.

*Christ with Martha and Mary*, a large plate, length-ways, from Eustache Le Sueur.

*St. Paul preaching at Athens*, the same, from the same.

Several excellent *portraits*, and a variety of other fine plates, from different masters.

### JOHN AUDRAN.

Born, 1667. Died, 1756. ✓

The third son of Germain Audran; was also born at Lyons, A. D. 1667; and, after having received instructions from his father, went to Paris, to perfect himself in the art of engraving, under his uncle Girard Audran. At the age of twenty years, the genius of this great artist begun to display itself in a surprising manner; and his future success was such, that, A. D. 1707, he obtained the title of engraver to the king, and had a pension allowed him by his majesty, with apartments in the Gobelins; and the following year he was made a member of the Royal Academy. He was eighty years of age, before he quitted the graver; and near ninety, when he died at his apartments, assigned him by the king. He left three sons behind him; one of which was also an engraver, as we shall see below.

The most masterly and best prints of this artist, in my opinion, are those, which are not so pleasing to the eye at first sight. In these the etching constitutes a great part; and he has finished them in a bold, rough style. The scientific hand of the master appears in them on examination. The drawing of the human figure, where it is shown, is correct. The heads are expressive, and finely finished; the other extremities well marked. He has not, however, equalled his uncle. He wants that harmony in the effect; his lights are too much and too equally covered; and there is not sufficient difference between the style, in which he has engraved his back grounds, and his draperies. This observation refers to a fine print by him of *Athaliah*, and such as he engraved in that style.

At other times he seems almost to have quitted the point, and substituted the graver. But here, I think he has not so well succeeded. The effect is cold and silvery. See, for example, the *Andromache* from Silvestre. One of his best finished prints, in this neat style, seems to me to be *Cupid and Psyche*, from Ant. Coypel.

The following prints, among a large number of others by this master, are usually much esteemed:

*Moses saved by Pharoah's daughter* a large plate length-ways, from Ant. Coypel.

*Athaliah rending her cloaths, on discovering the king in the Temple*; a large plate, length-ways, from the same master.

*Esther before Abasuerus*, a large plate length-ways, from the same master.

*Cupid and Psyche*, a middling sized print, length-ways, from the same.

*The presentation of Christ in the Temple*, a large plate, length-ways, from Mich. Corneille, a masterly performance.

*The miraculous draught of fishes*, from Jouvenet, and its companion, the *resurrection of Lazarus*, from the same master, both large plates, length-ways.

Duchange added to these plates two more: The *merchandisers driven from*  
the

*the Temple by our Saviour, and Christ's repast with Simon the Pharisee* : both of the same size as the former, and from the same master.

Three plates from Rubens, in the collection engraved from the Luxembourg gallery, painted by that master.

The *battles of Alexander*, copied smaller from the large prints, engraved by Girard Audran from the pictures of Le Brun.

*Moses defending the daughters of Jethro*, from the same master, engraved conjointly with his brother Benoit. This plate and its companion, *Moses espousing the daughter of Jethro*, were copied smaller by this artist, assisted by Bernard Picart, the Roman.

*The miracle of the five loaves*, a large plate, length-ways, from Claude Audran.

*Christ healing the sick and lame*, a large plate length-ways, from Ant. Dieu.

*Christ carrying the cross*, a very large plate, length-ways, from the same.

*Andromache interceding for her son*, a large plate, length-ways, from Louis Silvestre.

*St. Scholastic*, a large plate, upright, arched at top, from John Restout.

*St. Benoit*, the same, from the same.

Many good *portraits*, and other *fine prints*, from various masters.

#### LOUIS AUDRAN.

Born, 1670. Died, 1712.

The last son of Germain Audran, born at Lyons, A. D. 1670; from whence he went to Paris, after the example of his brothers, to complete his studies in the school of his uncle Girard. He died suddenly at Paris, A. D. 1712, aged 42, before he had produced any great number of prints by his own hand. He assisted, it is presumed, his brothers in their more extensive works. Among the most esteemed prints by this artist, are the following :

The *seven acts of mercy*, on seven middling sized plates, length-ways, from Sebastian Bourdon.

The *cadavre* or *corps*, from R. A. Houasse, a middling sized plate, length-ways.

#### BENOIT AUDRAN.

Flourished, 1735.

This Benoit, the second of that name, an engraver, was the son of John Audran, and nephew to the former Benoit; and was also established at Paris. He engraved but a few plates. It is necessary, however, to be careful not to confound him with his uncle. But a little attention will easily prevent this mistake; for the second Benoit is vastly inferior to the first, in point of merit.

We have some few *portraits* by this artist; and among other plates, the *descent from the cross*, from a picture of Poussin.

The *ages and elements*, from Lancret, engraved conjointly with Desplaces and Nicholas Tardieu.



## J. VAN DER AVEELE.

Flourished, 1698.

The name of an obscure artist, affixed to the *frontispicce* of the nineteenth volume, in folio, of the work, entitled, *Theſaurus Antiq. Rom.* published by Peter Vander Aa, 1698. It is executed entirely with the graver, in a style, that reflects but little honour on the artist.

## JOHN VAN DER AVELEN.

Flourished, 1696.

A Dutch engraver, who lived in the latter part of the last, and the beginning of the present century. He was chiefly employed by the bookfellers. He made a large etching of *ſhipping*. He also etched a large *view*, length-ways, of the *Orangerie de Sorguliet*; and several of the *plates* for *Lilii Giraldi opera*, *Lugd. Bat.* 1696, in folio, are by this engraver. Also the *cabinet of the fine arts*, copied from that which was published at Paris by Perault.

## JOSEPH AVELINE.

Born, 1638. Died, 1690.

An obscure engraver, who seems to have worked for the bookfellers only. His name is cited by M. Heineken, without any reference to his works.

## ANTONY AVELINE.

Born, 1662. Died, 1712.

A Frenchman by birth, and settled at Paris, where he died, A. D. 1712, aged 50. His engravings are chiefly landscapes and views; which he also designed himself, or drew from nature, and executed in a neat pleasing style.

I shall notice,

A set of twelve *landscapes*, middling sized plates, length-ways, from his own designs.

Another set of six *landscapes*, the same.

A set of *views of Paris*, the same.

A set of *views of different towns in France*.

A set of *views of different towns in Europe, &c.*

## PETER AVELINE.

Born, 1711. Died, 1762.

This artist was a Frenchman; but the place of his birth has not been noticed by any author I have met with. Perhaps he was born at Paris; and most likely was of the same family with Antony Aveline, mentioned in the preceding article. According to M. Heineken, he was instructed in the art of engraving in the school of the Poillys, and died at Paris, A. D. 1762, aged 51. He designed, as well as engraved; and his general style appears to have been founded upon the neater manner of John Baptista de Poilly. His drawing of the human figure was rather mannered than correct; and his extremities often appear to be much neglected. His prints, for the most part,

part, are not highly finished; but we frequently find in them a clearness of effect, which is very agreeable.

We have a prodigious number of plates, engraved by this artist, which one does not so much wonder at, seeing how slightly they are finished in general.

He engraved a few plates from his own designs; the rest are from a variety of masters, as well ancient as modern. I shall mention the following:

The *death of Seneca*, from Luca Giordano, a large plate, length-ways, after a picture by that master in the gallery at Dresden.

*Noah preparing to enter the ark*, and its companion, the *departure of Jacob*, two large plates, length-ways, from the pictures of J. Ben. Castiglione, which are in the Dresden gallery.

*A large landscape*, length-ways, with figures and cattle, from Berghem.

*The birth of Bacchus*, and *the rape of Europa*, its companion, two large plates, length-ways, from Francois Boucher.

*Folly*, a middling sized plate, length-ways, from a design of Cornelius Visscher; in which he has attempted, and not unhappily, the style of that master's engraving.

A set of *Academy figures*, from Boucherdon. *A set of boys in groups*, from Boucher. *Some portraits*, &c.

LEON AVEN. See DAVEN.

JOHN GOTTFRIED AVERBACH.

Born, 1687. Died, 1743.

This artist was painter to the emperor Charles the Sixth, and was born at Mulhausen, A. D. 1687. He resided at Vienna, where he died 1743, aged 56. As an engraver, he is cited by M. Heineken, who mentions a print wherein he has introduced his own portrait, and in which he is represented painting that of his wife, which is engraved by himself.

AUGUSTIN VENETIAN. See MUSIS.

GASPER AB AVIBUS.

Flourished, 1560 to 1580,

This engraver appears to have been a native of Padua; because he sometimes subscribes his prints, *Gaspar Patavinus*. When he was born does not appear; but I am inclined to think, he studied under George Ghissi Mantuanus, many of whose prints he professedly copied, and whose manner in them he entirely adopted. But though he possessed some degree of merit, he never nearly equalled that excellent artist. He often signed his prints with a curious monogram, composed of the letters, which form the word *Gaspar*. It is given on the plate at the end of the volume. At other times, he put *Gaspar* only, or G. A. P. F. and sometimes *Gaspar Ossello Padovano*; and his prints are dated from 1560 to 1580.

I shall first take notice of a few of his prints, copied from George Ghiffi.

*The last supper*, which that artist engraved from Lamb. Lombard; of the same size, or nearly, with the original print, marked GAS. P. F. 1564.

*Venus and Adonis*, and its companion, *a youth carrying his mistress upon his shoulders*; two middling sized upright plates, with the cypher above mentioned, dated 1563, from Lucas Pennis.

*Venus bathing*, from the same painter, marked on a tablet, GASP. F. dated 1564.

*The Mount Parnassus*, a large plate, length-ways, from the same painter. These are chiefly the contrary way, from the originals. Other prints of his are,

*The woman taken in adultery*, a middling sized plate, length-ways, marked Gaspero Ofello Padovano *f.* from an uncertain master.

*The scourging of our blessed Saviour*, a large upright plate, Gaspar ab Avibus Citadelenfis fecit.

But his chief work appears to have been the large folio volume, in five parts, containing the portraits of the emperors, archdukes, princes, &c. of the Austrian family. Each portrait is a whole length figure; and the plates are embellished with ornamental borders. Here he has changed his manner; and something more of the style of the Sadeliers appears in it. The figures are very neat, but stiff, yet well proportioned, and possess much merit. He signs himself Gaspar Patavinus incisior, 1569, and at the bottom he has also added the word *Citadelenfis* to his name.

#### CÆSAR AB AVIBUS.

Is cited by M. Heineken, as an engraver and a native of Padua; and it is said, that he also signed himself Cæsar Patavinus. But, I own, I must doubt the existence of such an artist, and those very portraits of the Austrian family, which Florent Le Comte has attributed to this engraver, belong evidently to Gaspar ab Avibus, mentioned in the preceding article. Others, depending upon the assertion of Le Comte, have been led into the same error.

#### The CHEVALIER AVICE.

Flourished, 1655.

A lover of the arts, who lived at Paris, and, for his amusement, made some slight, spirited, but incorrect etchings, from Nicholas Poussin and others. Among these the *adoration of the Magi*, a middling sized plate length-ways, from Poussin, is much esteemed.

#### PETER VANDEN AVONT.

Flourished, 1645.

He was a native of Antwerp, and a painter of figures and landscapes. He engraved some few plates, and sold the engravings of other artists whom he employed. Among those, which he performed himself, are the following: three *Madonas*, and a *Magdalen* ascending to Heaven; but from his pictures a great many plates were engraved by various masters.



## N I C H O L A S A U R O U X.

Flourished, 1650.

According to M. Heineken, this engraver was a native of Lyons; but he worked also at Turin, chiefly, I suppose, for the booksellers. The plates I have seen by him are executed with the graver, and in a very indifferent manner. The above-mentioned author speaks of four *portraits* by him, and a *Virgin*, seated, holding the infant Christ, and St. John kissing his feet, in folio, inscribed Sancta Maria Mater, &c. published at Lyons; and the *frontispiece* to the second volume of Daniel Sennertus is by him, dated 1650.

## C. A U T G U E R S.

Flourished, 1623.

An obscure engraver, who seems only to have worked for the booksellers, and probably resided at Lyons; for I have seen some few *frontispieces* engraved by him for books, which were there published, and one of them is dated 1623. His works are by no means estimable.

## A U T R E A U.

Flourished,

An engraver of *portraits*, as it should seem, by whom we have the princesses Hesse Homberg.

## A U V R A Y.

Flourished, 1760.

An engraver of little eminence; according to M. Heineken, he was instructed in the art of engraving at Paris, and resided at Basile, and produced some few *portraits* of French comedians.

## J O H N A Z E L T.

Flourished,

He also signed his name Azeld or Atzued, and according to M. Heineken, resided at Nuremberg. He seems to have confined himself entirely to *portraits*; and in that line he never rose higher than mediocrity. Amongst his works are the following.

The *emperor Joseph*, from A. Hanneman.

*George Frederick prince of Waldeck*.

A set of *portraits*, of the kings of Spain, of Hungary, of Bohemia, and of Denmark.

And many of those plates in *Freberi Theatrum Virorum Eruditione clarorum*.

## B.

## FRANCIS DE BABYLONÉ.

Flourished,

This name, according to M. Christ, has by some authors been attributed to an artist called the *master of the caduceus*, because he constantly marked his engravings with a *caduceus*, without any name or initial letters. He doubts however, the authority upon which this assertion is grounded. And indeed, in a variety of other cases, where we have not only marks, but even initials, I fear just as much must be given upon conjecture, as in the present. With this caution, I have ventured to place the engravings of this master, which are too singular to be omitted, under this name. Those authors must certainly be very greatly deceived, who have called him Israel Martin, and considered him as a very ancient engraver; adding further, that Albert Durer, Lucas Van Leyden, and Aldergrever, were his disciples. Judging, from a careful examination of the style of his prints, I suppose that he flourished about the middle of the sixteenth century. His manner of engraving appears to be quite original. He executed all his plates (at least all those that I have seen) with the graver, in a slight manner, with fine strokes, and not much crossed. His drawing of the naked figure is generally very defective, especially the extremities, which are continually too large, and very poorly marked. His heads are neither characteristic nor expressive; and his drapery is divided into a prodigious number of small folds, like cords, which have a disagreeable effect. But the singularity of his prints gives them a consequence, they would never otherwise have obtained. Among others are the following:

A small upright plate, representing *Apollo and Diana*.

Another small upright plate, representing *three men bound*.

A *holy family*, on a small square plate, half figures: the Virgin is leaning on the stump of a tree, and the head of Joseph is seen towards the right hand of the print.

Another *holy family*, a small plate, length-ways, where the Virgin is represented seated at the foot of a tree; the child is standing by her side; Elizabeth is seated near him; an angel is playing upon a musical instrument; and Joseph appears at the right hand of the print.

The *wise mens' offering*; a small upright plate.

*St. Jerom writing*, and a crucifix before him, a small plate, length-ways.

Two small upright plates: one representing a *man carrying a boat* and the other, a *woman with a child in her arms*. Jerom Hopfer has engraved both these figures on one plate, much larger, and decorated the head of the woman with stars and a glory.

A *sacrifice to Priapus* (which is attributed to M. Antonio, because it has his tablet) is copied smaller by this artist, and the indecency, which appears in the former plate, is here removed. It represents a woman standing by the altar, and another opposite to her, holding an infant; and an old woman's head appears in the back ground.

The mark, which he constantly puts to his engravings, is given on the plate of monograms, at the end of the volume.

## B A C C I A R E L L I.

Flourished,

A modern engraver, chiefly, I believe, of portraits. There is by him a portrait of August. Stanislaus Poniatowski, king of Poland.

## E. B A C H.

Flourished,

I have never seen any of this artist's performances: he is, however, cited for some historical pieces.

## J. B A C H E L E Y.

Flourished, 1760.

According to M. Bafan, this artist resided at Roan. He engraved several landscapes from different masters.

## L U D O L P H B A C K H U Y S E N.

Born, 1631. Died, 1709.

This great artist was born at Embden, A. D. 1631. His first instructions in painting he is said to have received from Albert Van Everdingen; but he perfected himself chiefly by his own observation of other masters. His great excellency consisted in painting shipping, sea-pieces, and sea-ports; and his merit, in this line, is too generally known to require any repetition. He died at Amsterdam, A. D. 1709, aged 78. As an engraver, we have a few little etchings by him, *views of the Y*, a small arm of the sea near Amsterdam.

## S I S T O B A D A L O C C H I O.

Flourished, 1607.

This artist was born at Parma, A. D. 1581, according to Bafan; and died at Rome A. D. 1647, aged 66. But what authority that writer had for his assertion, I do not know. Other authors tell us, that he died young. He was the disciple of Annibale Carracci, and made a very considerable progress in his profession as a painter. He also amused himself with the point; and we have many etchings by him, in a slight, free, masterly style. They are generally more finished, than those of Guido; but the extremities are by no means so finely drawn.



Amongst others are the following:

*Raphael's bible*, from the pictures of Raphael in the Vatican: small plates, lengthways, engraved conjointly with Lanfranchi.

The *Gallery*, which Annibale Carracci painted for cardinal Farnese, engraved also conjointly with Lanfranchi, and dedicated to his master, A. D. 1607.

A *holy family*, with St. John, a small upright plate, half figures only.

Several spirited etchings from his own designs, and some from Correggio.

He usually marked his etchings, Sisto. B. F.

### A L E S S A N D R O B A D I A L I.

Born, 1626. Died, 1671.

This artist was a painter of considerable eminence, born at Bologna, A. D. 1626. He was the disciple of Flaminio Toro, and died A. D. 1671, aged 45. He amused himself with etching, which he performed in a very slight style. Among others, there are by him the following pieces:

*Christ taken down from the cross*, a small upright plate, from his master Flaminio Toro.

A *holy family*, the same, from the same.

A *Virgin seated*, with the infant Christ upon her lap; a bishop and an ecclesiastic are kneeling before her: a middling sized, upright plate, from a composition of his own.

### J. B A E C K.

Flourished,

A modern engraver at Augsbourg, who, according to professor Christ, engraved several small plates, which he marked with B. sc. and J. B. se. The mark I. B. F. I have seen affixed to some very masterly etchings of the cardinal virtues, from a painter whose name I know not; but these initials are substituted for it, A. C. I. which perhaps may mean Agostino Carracci, inv.

### J. A. B A E N E R.

Flourished,

I have seen a large folio plate by this obscure artist, representing an emblematical subject, in which we see a man kneeling at the feet of another man, with a book before him; and an hand, holding a sword, is striking from the clouds at the latter: a very indifferent print, executed entirely with the graver, in a heavy, coarse, and bad style.

### M. B A E S.

Flourished,

An engraver of very little note, whose labours, I suppose, were chiefly confined to the libraries. I have seen a small scratchy etching by him, on an upright oval plate. The portrait of F. Paulus, a jesuit, who was put to death.

Emble-

Emblematical of his suffering, the designer, according to the usual method, has represented a sword thrust into his breast.

### ALEXANDER BAILLE.

Flourished, 1764.

What countryman this obscure engraver was, I cannot tell. His works however, are but little known. I have seen a print by him of St. Cecilia, engraved on a middling sized upright plate, representing only half of the figure, from Francis Fernando, dated 1764. To his own name he added del. et. sculp.

### F. BAILLEUL.

Flourished, 1722.

A modern French engraver, who was employed, among a variety of other artists, upon the plates, which were engraved at Paris, representing the coronation of Louis XV.

### PETER BAILLU or BALLIU.

Flourished, 1643.

This engraver is said to have been a native of Antwerp. He learned the first principles of the art of engraving in his own country; after which he went to Italy, to perfect himself in drawing; where he engraved some few plates. On his return to Antwerp, he was much employed; and his engravings, by many collectors, are held in no small estimation. To me his drawing appears exceedingly defective. His heads are seldom expressive or beautiful; and his extremities are constantly heavy, and not well marked. His general style, particularly in his best prints, seems to have been founded on that of Paul Pontius. He executed also his plates, like that artist, entirely with the graver. But, in point of merit, I conceive Baillu falls infinitely short, when compared with Pontius.

Among his most esteemed prints are reckoned the following:

*A dead Christ*, lying upon the knees of the Virgin Mary, a large upright plate, from Annibale Carracci.

*St. Michael overcoming the Demon*, from Guido; a middling sized upright plate.

*The reconciliation between Jacob and Laban*, from Rubens, a large upright plate.

*Christ praying in the garden*, a small upright plate, from the same.

*The combat of the Lapithæ*, a large plate, length-ways, from the same.

*A crucifixion*, from Ant. Vandyck, a middling sized; upright plate, dated 1643.

*A Virgin in the clouds*, a middling sized plate, upright, from the same.

*Rinaldo sleeping with Armida*, a large upright plate from the same. The companion of this print is engraved by Peter de Jode.

*A holy family*, from Theodore Rombout.

*Susanna and the Elders*, a middling sized upright plate, from Martin Pepyn.

*Christ scourged*, a large upright plate, from Abraham Diepenbeck.

The *crowning with thorns*, the same, from the same.

Several esteemed portraits, and other plates, from Pietro de Cortona, Rembrandt, John Thomas, and others.

### BENARD BAILLU or BALLIU.

Flourished, 1672.

His name is also written Baleu. He appears to have been much employed in engraving portraits, which with his other works were chiefly published at Rome: from whence it seems reasonable to conclude, that his principal residence was at this city. But whether he was a native of Flanders, or of the same family with the preceding artist, I cannot discover. He worked entirely with the graver. His style is heavy, and his portraits have no great share of merit, either with respect to the drawing, or the execution of the mechanical part of the engraving. He certainly flourished towards the latter end of the last century. The time of his birth, and of his decease, are to me equally as uncertain, as the place of his nativity.

Among his other works I note the following:

The portrait of *Cardinal Ursini*, afterwards pope Benedict III. 1672.

Some of the plates for the book, entitled, *Effigies Cardinal. nunc viventium*, published at Rome by Jacobo di Rubeis.

Part of the *cornishes* and *cielings*, in a large folio volume, containing engravings from the pictures of Pietro de Cortona, painted in the palace of the great duke of Tuscany.

### I. B A I L L Y.

Flourished,

I found the name of this artist to some very spirited etchings from Callot, in which the style of that master was exceedingly well imitated; but without a date.

### J A M E S B A K K E R.

Born, 1608. Died,

Bafan tells us, that this artist was a native of Haerlem; that he etched at Amsterdam several pieces of his own composition, and that he died in the year 1638 or 1641. I wish the author had specified these pieces: I never saw them; nor can I tell, what subjects employed his point. There was a Jacob Bakker or Backer, painter of portraits and history, born, according to Pilkington, at Harlingen 1609, who died 1651. James Bakker, the same author informs us, was a native of Antwerp, and was dead before the above Jacob was born.



BALDASSARE. See PERUZZI.

BACCIO BALDINI.

Flourished, 1480.

A goldsmith, born at Florence, to whom, according to Vafari, Maso Finiguerra communicated the invention of engraving, which he had lately discovered. Baldini, not being able to make the designs for his engravings, revealed the secret to Alessandro Boticelli, and they worked conjointly. At this distance of time it is impossible to say, with any degree of certainty, what part of the ancient reliques of engraving belong to this master. There are none of his works specified by any of the early writers; nor is any mark, by which they may be distinguished, put upon them. Some curious prints, without doubt coeval with this artist, and which, I am much inclined to think, are the productions of his graver, are described in the sixth chapter of the essay at the beginning of this volume, to which the reader is referred.

They represent the *musés*, the *planets*, the *arts*, and *sciences*; with various *trades*, and *handicraft-occupations*, &c. chiefly by single figures inclosed in a narrow border, engraved on small upright plates, one for each figure, to the amount of sixty or upwards. Twenty-one were lent me by Mr. Thane; the rest I found in the collection of Dr. Monro.

VITTORIO BALDINI.

Flourished, 1599.

According to M. Papillon, there was a printer of this name, who also engraved. He cites the *frontispieces* to the acts of the play called *Aminthe*, written by Tasso; which are rudely cut; and one of them is marked B. F. for *Baldini fecit*. This play was published by him, A. D. 1599.

JOHANNSEN BALDUNG.

Flourished, 1534.

An artist of the German school. Johannsen, the first name, signifies the son of John. According to M. Heineken, he was also called Baldung-Grien; or, as M. Christ reads it, Grun. M. Papillon makes another artist of this Grien, and reads the name Hans or John Bald Green, mentioning Baldung by himself in another place. But, for want of proper attention to the subject, this last author has been betrayed into such a multitude of mistakes, that it is dangerous to follow him. I know of no sufficient authority, that he could have for the above assertion; therefore I shall follow the opinion of the two first mentioned authors. If the monogram, composed of an H. a B. and a G. be attributed to him, as from the style I think it safely may with great appearance of certainty, then it will appear, that he worked from A. D. 1510, to 1534. He also frequently used the H. and the B. joined together, without the G. All these marks the reader will find faithfully copied on the plate at the end of the volume. He worked only on wood; and his engravings are

executed in a bold style, with great freedom of hand; and possess (his latter prints especially) an uncommon share of merit. His figures are rather expressive than correct; the naked parts of them are poorly drawn; and the extremities, though free and spirited, are often heavy, and not well marked.

Among the variety of prints attributed to this master, are the following:

An *incantation*, a middling sized print, upright, dated 1510.

A *man with a horse*, a large upright in folio, no date.

*Christ* and the *twelve Apostles*, on separate blocks, small upright prints, dated 1519.

All these are marked with the H. B. and G. joined together.

Add the following:

Four small upright prints, representing the effects of love:

I. *Solomon's Idolatry*; II. *Samson betrayed by Dalilah*; III. *David and Bathsheba*; IV. *Aristotle and his mistress*. These are very spirited, fine prints, and all I have seen belonging to this set; though originally there might be more of them: they are all inclosed in ornamental borders.

A *holy family*, with Elizabeth and St. Catherine, half figures, a middling sized upright print, dated 1512.

A *singular print*, representing a fore-shortened figure of a man, lying on his back in the fore-ground. Above appears an horse, and an old woman holding a light; exceedingly spirited, and well. These have the H. and the B. without the G.

Two middling sized prints, length-ways, very finely cut, and exactly in the style of that last mentioned. They represent *horses in a forest*, and have the name BALDVNG written at length, and the date 1534, on each of them.

## JOHN JOSEPH BALECHOU.

Flourished, 1750.

A very celebrated and well known French engraver. He died, according to Basan, some few years since at Avignon. This extraordinary artist worked entirely with the graver; and he was perfectly master of that instrument. The clearness of his strokes, and the depth of colour which he produced, are far beyond any production prior to his own. But he did not draw well; on this account his prints want that freedom, correctness and harmony, which a perfect knowledge of drawing generally produces. With all their beauty they appear heavy; and the flesh is not sufficiently distinguished, by the style of engraving, from the other parts of the figure; but has a cold silvery effect. This observation must be supposed to refer only to his figures. The two large plates, which he did from Vernet, one representing a *storm*, the other a *calm*, must ever be considered as very astonishing exertions of the artist. They are too well known, and too much admired, to need any further eulogium; and were never equalled, until they were surpassed by a countryman of our own. Let any one look at the Niobe, the Ceyx and Alcyone, &c. from Wilson, and, I believe a very moderate share of judgment will be necessary to turn the balance in favour of the latter.

His most esteemed prints are,

The portrait of the *king of Poland*, whole length, from Rigaud, a large upright

upright plate, which is plac'd at the head of the collection of prints, engrav'd from the gallery at Dresden.

The portrait of *Crebillon*, from Aved, twice engrav'd, large and small.

*Saint Genevieve*, the patroness of France, a large upright plate, from Vanloo.

The *storm*, a large plate, length-ways, from Vernet.

The *calm*, its companion, from the same painter.

A large print, length-ways, from the same, in which is represented several *women bathing*. These four last prints are usually seen with thick strokes engrav'd over the writing; but in the first impressions, those strokes are wanting.

#### A N T O N I O   B A L L E S T R A .

Born, 1666. Died, 1740.

A painter of great eminence, born at Verona. After having spent some time in learning the first principles of the art of painting from Antonio Bellucci, he visited Bologna and Rome, studying from the works of the greatest masters; and, at last, entered the school of Carlo Maratti. The progress he made under that master is such, that he is said to have nearly equalled him. He died A. D. 1740, aged 74. We have some few etchings by him, in a bold, masterly style, but very slight. Among the rest, a small upright print, representing the *Virgin, with the infant Jesus and St. John*. The heads of three cherubs appear at the top: marked Antonius Balestra inv. et fecit, 1702.

#### F. B A L T E S Y S .

Flourished,

An obscure artist, who engrav'd the portrait of *Sir William Brog*, an officer of one of the Scotch regiments. 1600, ætat 37.

#### J. B A L Z E R .

Flourished,

An engraver I believe, but little known: by him we have the portrait of *Joann. Amos Comenius*.

B A M B O C C I O . See PETER VAN LAER.

#### P E T E R   V A N D E R   B A N C K .

Born,           Died, 1697.

This artist, apparently of Dutch extraction, was born at Paris, and received his instructions in the art of engraving from the celebrated Francois de Poilly. He came over into England with Gascar the painter, about the year 1674, and married the sister of a gentleman of estate in Hertfordshire, named Forrester. He was a laborious artist; but the pay he received for his plates, being by no means adequate to the time he bestowed upon them, he was reduced to want; and, retiring from business, sought an asylum in the house of his brother in law. He died at Bradfield, and was buried in the church



there, A. D. 1674; leaving his widow in possession of the chief part of his plates, which she disposed of to Brown, a printfeller, to great advantage, and left an easy fortune.

His chief employment was engraving of portraits; and, according to Virtue's account of this artist, published by the Hon. Mr. Walpole, he was the first in England, who engraved them on so large a scale. But even the novelty, it seems, added to their merit, could not sufficiently recommend them to support the artist. Like many of Poilly's disciples, his great merit consists in the laboured neatness, and management of the mechanical part of the art. Freedom, harmony, and chasteness of outline, are by no means the characteristic of his prints. However, though they cannot rank with the superior productions of Edelinck or Nanteuil, &c. they have their share of merit, and doubtless will be always esteemed in England, as preserving the best resemblance of many eminent persons, who were living at that time.

Among his portraits, the following are much esteemed:

*Sir Thomas Allen*, a very large whole sheet print.

*Thomas Lamplugh*, archbishop of York, a large half sheet print.

*Frederick duke of Schomberg*, the same.

*George lord Dartmouth*, the same.

*James Smith*, writing-master, from Faithorn, half sheet print.

*Sir William Temple*, after Lely, the same.

*Richard Lord Maitland*, 1683, the same.

A portrait of *Wood*, the miller, whose arm was torn off by the mill-wheel, has the name of P. Vanderbank, subscribed to it. "This could not," says the Hon. Mr. Walpole, "be done by P. Vanderbank the elder; for Wood's arm was torn off in 1737. As I find no account of his second son (for he left three behind him) his name, (continues the same author) was probably Peter, and he might be an engraver." This plate was certainly executed by Vanderbank the painter, from whose designs we have a set of prints for Don Quixot, &c. Whether he was a son of Peter Vanderbank mentioned above, or not, I cannot discover.

## B A N E.

Flourished,

A name found at the bottom of a portrait of *Ann Scott*, duchess of Monmouth.

## ALEXANDER BANNERMAN.

Flourished,

A modern English artist, by whom we have several etchings; among others the *death of Joseph*, a middling sized plate, length-ways, from Velasco; and several other plates from the same master.

## B A N N O I S.

Flourished,

A name subscribed to a print of *queen Elizabeth*.

## J. BAPTIST.

Flourished, 1720.

The name of an obscure and very indifferent engraver which I found subscribed to some of the plates belonging to a collection in folio, entitled *Figures de la Bible*, published at Amsterdam, 1720. These plates are engraved from the designs of Picart and others.

JOHN BAPTISTA. See MONNOYER.

## JACOB BAPTISTA.

Flourished,

An obscure engraver, whose name is affixed to some *portraits*; among the rest, to one of *Martinus Geterus*; Dr. Theol. Sax.

## MAURICE BAQUOY.

Flourished, 1720.

An engraver of this century, says Basan, by whom we have several etchings; amongst the rest,

*A naval combat*, from Martin. This is one of the four plates executed for the Czar.

A set of very neat vignettes, for the history of France by Daniel, from drawings by Boucher.

He also engraved some of the large views of Versailles.

JOHN and CHARLES BAQUOY. I believe, these were both sons to the above artist. The first, Basan assures us, was; and I have met with the latter name on very modern prints: perhaps they may be both living.

## ANTONIO BARATTI.

Flourished, 1759.

This artist engraved some of the plates for a collection of prints from the pictures of the marquis Gerini, entitled, *Raccolt di Stampe, rappresentanti i quadri piu scelti dei Signori Marchesi Gerini. Tomo I.* in large folio, published at Florence.

## LE BARAUDIE.

Flourished, 1638.

An artist mentioned by Florent le Comte, who engraved several plates of *designs and ornaments for gardens*, which were printed at Paris, and published by Michael Van Lochoy, 1638.

## LOUIS BARBASAN.

Flourished,

An ecclesiastic of Premontre, who engraved the *plan and perspective view of*  
I 2
the

*the abbey of Premontre*, where he resided, from a drawing executed by Francois Bayette, another ecclesiastic belonging to the same abbey.

## B A R B A U L T.

Flourished,

A modern artist, who resided at Rome, where he died, according to Bafan, not many years since. He was a painter; but, I believe, of no extraordinary eminence. As an engraver, we have by him a collection of prints, in folio, of the *antiquities of Rome*; also a few etchings; amongst the rest, the *martyrdom of St. Peter*, from Peter Subleyras.

## J O H N B A P T I S T A B A R B E.

Flourished, 1638.

A Flemish artist, born at Antwerp, and apparently instructed in the art of engraving by the Wierixes, whose style he imitated with great success. Not content, says M. Bafan, with what he learned from the masters of his own country, he went to Italy for improvement, particularly in the art of drawing, a requisite though positively necessary, yet frequently neglected by engravers in general. He never indeed lost sight of that stiff, laboured style, which was the characteristic of the time in which he flourished. His prints, though prodigiously neat, (being performed with the graver only) are however flat and wanting in effect. But his drawing is generally correct, and the extremities of his figures well marked.

He engraved some of the plates for *vita, passio, et resurrectio Jesu Christi*, the life, passion, and resurrection of Jesus Christ, published by the Collaerts, 1638, consisting of fifty middling sized prints, length-ways, from Martin de Vos.

Some *devotional subjects*, of various sizes, exactly in the style of the Wierixes.

A *holy family*, where the infant Christ is represented turning and kissing Joseph, a small upright plate, from P. P. Rubens: the first impressions are without the name of Rubens.

He also engraved from J. Bap. Paggi, Francisco Franck, Theodore Van Loon, &c.

## B A R B E R I.

Flourished,

A French artist, mentioned by Florent le Comte, as the engraver of a print, representing *Paul and Silas* in prison, with the conversion of the goaler, from Montagne: to him is also attributed the portrait of *Madam de Miramion*.

## A N T O N Y B A R B E Y.

Flourished, 1697.

I found the name of this engraver upon a large whole sheet *map of Rome*, very neatly executed, and dated 1697.



## GIOVANNI FRANCESCO BARBIERI.

Born, 1590. Died, 1666.

GUERCINO DA CENTO is the appellation, by which this justly celebrated painter is most commonly known. He was called Guercino, from a cast in his eyes: and Cento, from the village named Cento, where he was born. The pictures and drawings of this artist are universally held in the greatest estimation. As an engraver, he has left only two memorials behind him, which are executed with great freedom and spirit, in a manner much resembling those admirable drawings of his with a pen; some of which were poorly imitated by Jo. Bap. Pasqualianus on copper; and since that time, in a very superior style, by an excellent, and well known, modern artist, from the original drawings in the collection of his present majesty.

The etchings by Guercino, are,

*St. John*, a small upright plate, and

*St. Antony* of Padua, a half figure reading; nearly of the same size with the preceding print.

## DOMENICO DEL BARBIERE.

Flourished,

This artist is better known by the name of Diomenico Fiorentino. He has often been confounded with Dominique Barriere; but the difference so easily to be discovered in the works of these two artists, will on examination, evidently prove the mistake. Domenico del Barbieri was born at Florence. Basan speaks very highly of him as a painter, and greatly commends his works in stucco, which he performed under the inspection of Rossio in France. As an engraver, he certainly does not merit equal commendation. The prints, which I have seen of his, are chiefly groups, and sometimes single figures, from Michael Angelo, and other great masters. They are often executed entirely with the graver, in a very stiff incorrect style. His etchings are by no means more meritorious. Considering him as a painter the drawing and the effect of his prints ought to have been greatly superior to what we find they are: for in these he is as defective, as in the mechanical part of engraving. Among the rest of his engravings is,

An *Angel*, standing on a globe, holding two trumpets; and the artist's name is subscribed Domenico del Barbieri Fiorentino.

To the *groups* and *single figures*, from the last judgment of Michael Angelo, he usually writes his name Domenico Fiorentino.

## V. B A R D U C C I.

Flourished, 1768.

By this engraver we have a portrait of *Pascal Paoli*, the Corsican general.

## M. B A R G A S:

Flourished,

According to Bafan, this artist lived at the beginning of the present century, and etched several plates from the pictures of Peter Bout; amongst the rest, from that master, are two large *historical landscapes*.

## A. F. B A R G A S.

Flourished,

I have seen a set of small *landscapes*, length-ways, with cattle and figures, slightly etched; but in a free masterly style, subscribed, A. F. Bargas, inv. et fec.

## T H O M A S B A R L A C C H I U S.

Flourished,

A name inserted in the catalogue of the engravers, at the end of the *Abece-dario*; but none of his works are specified. I never saw any engravings by this artist.

## F R A N C I S B A R L O W.

Born,

Died, 1702.

This artist was born in Lincolnshire, and received his first instructions in painting from Shepherd, a portrait painter. His chief excellency lay in designing birds, fishes, and animals of all kinds, which he drew with great spirit, and in a very masterly style. His drawings are generally slight; and the colouring of his pictures is by no means equal to the designs. The figures, which he often introduced into his compositions, are well executed, and disposed with great judgment. And the distances and admirable landscapes, with which he also usually embellished them, prove the fertility of his invention, as well as the excellence of his taste. I have now before me a set of twelve prints, engraved from him by Hollar, representing several ways of *hunting, hawking, and fishing*, published by John Overton; which prove, in every instance, in my opinion, the truth of these observations. According to Mr. Symonds, he resided in Drury-lane, near the Drum. Mention is also made of his selling a picture of fishes for eight pounds. But whether this was a price adequate or inadequate to its merit, cannot be ascertained; unless the size of the picture, and the labour bestowed in finishing it, had been specified. I should fear he was not well paid for his performances, unless he lived extravagantly; for notwithstanding all his excellency in design, the multitude of pictures and drawings he appears to have made, and the assistance also of a considerable sum of money, said to have been left him by a friend, he died in indigent circumstances, A. D. 1702.

He designed the cuts for Ogilby's translation of *Aesop's Fables*, and etched several of the plates himself.

Part of the plates for Edward Benlow's Divine Poems, called *Theophila*, in folio, published A. D. 1652, were also engraved by him.

A print

A print representing an *eagle flying in the air, with a cat in its talons*. This event the artist himself was witness of in Scotland, whilst he was drawing views there. The eagle was overpowered by the struggling of the cat, and both fell to the ground, where he took them up.

He frequently used the initials of his name, instead of inserting it at full length, as F. B. and those he sometimes inclosed in a small circle.

### FREDERICO BAROCCIO.

Born, 1528. Died, 1612.

This admirable artist is better known as a painter, than as an engraver. He was born at Urbino, A. D. 1528, and died at the same city, in the year 1612, aged 84. His genius for the arts discovered itself in the very early part of his life; and according to De Piles, while yet a young man, he was employed at Rome by Pope Paul III. for whom he painted several things in fresco. His great reputation as a painter need not be recited here; suffice it to say, that he engraved several plates from his own compositions; which though slight, and not well managed, with respect to the mechanical part of the workmanship, are nevertheless most admirable, on account of the expression, and excellent drawing, which is discovered in them. His heads are very beautiful and characteristic; and the other extremities of his figures finely marked. Amidst all the difficulties he appears to have met with, in biting his plates with the aquafortis, after he had etched them, and his unskilfulness in handling the graver, to harmonize and finish them, the hand of the master appears so evident, that the beauties we discover in them far overbalance the defects.

The following are by him, and from his own compositions.

- An *annunciation*, a large upright plate.

A small print in which the *Virgin* is represented holding the infant Christ. This plate was never compleatly finished at the bottom.

*St. Francis receiving the stigmata*, or pretended marks upon his hands, feet, and side, a small upright plate.

The *extatic vision of St. Francis*, in which our Saviour and the Virgin appear to him, a large plate upright, arched at the top.

### JOHN BARON, or BARONIUS.

Flourished,

He is also called *Tolosano*, because he was native of Toulouse. He resided chiefly at Rome, as it seems from his works; the greater part of which were published there. He executed his plates entirely with the graver, in a servile, dry manner, very neatly, but exceedingly defective in drawing, expression, and effect. Judging from the style and appearance of his prints, I should imagine he flourished towards the latter end of the last century.

We have by him,

The *Pest*, a large plate length-ways, from Nicholas Poussin.

A middling sized plate upright, representing an *emblematical subject*, from  
Andrea



Andrea Sacchi; where several ecclesiastics, clothed in white, are represented ascending to heaven; which was also engraved by Giacomo Freii.

A *Madona*, a small plate, from Bernini.

A variety of other subjects from different masters.

### B E R N A R D B A R O N.

Born, Died, 1762. ✓

This artist was a native of France, and in his own country received the first instructions in the art of engraving. He was brought into England by Du Bosc; but they disagreeing about the plates of the history of Ulysses, engraved from Rubens, went to law with each other. Being afterwards reconciled, Baron accompanied Du Bosc to Paris, where he engraved some plates for the Crozat collection. How soon afterwards he returned to England, I know not: but he died in Panton-square, Piccadilly, January 24, 1762. His manner of engraving seems to have been founded on that of Nicholas Dorigny. It is slight and coarse, without any great effect; and his drawing is frequently very defective. Among his best plates may be reckoned, the *Jupiter and Antiope*, from Titian, a large plate, length-ways, from the Crozat collection.

The *Conaro family*, from the pictures of Titian at Northumberland-house.

*Charles the First on horseback*, from Vandyck, a large upright plate.

The *Pembroke family*, from a picture of the same master at Wilton, a large plate length-ways.

*Belisarius*, the same, from the same.

The *Nassau family*, the same, from the same: the picture is in possession of earl Cowper.

*Henry the Eighth granting the charter to the barber surgeons*, from John Holbein, a large plate, length-ways, &c.

### J O S E P H B A R O N.

Flourished, 1720.

I have seen but few prints by this engraver; and those are very indifferently executed. If he was not a native of Venice, it seems by his prints, (which were, I believe, chiefly engraved for the booksellers) that he resided there. His manner is coarse and unpleasing; and his drawing exceedingly defective. I shall only remark,

A large upright plate, arched, representing the *crucifixion of our Saviour*, with angels in the air, and Mary Magdalen and Saint John at the foot of the cross; which was engraved by him for a large folio book, thus entitled, *Il gran Teatro delle Pitture di Venezia*, 1720, with his name Iseppo Baroni Incid.

### J O H N B A R R A.

Flourished, 1624.

An engraver of the last century, of whom we have no account. He resided however at London, as we find by some of his prints. Of what country he

he was a native, or when he died, are equally uncertain. He executed his plates entirely with the graver, and without any etching. At least, all that I have seen are in this style. He seems to have formed his taste upon the prints of the Sadeliers. But though he imitated, in some degree, their manner of engraving, yet he by no means equalled them, either in correctness of the drawing or expression. His prints are cold and silvery. We see in them a painful, laborious exertion, without genius. He engraved the portrait of *Lodowick*, duke of Richmond and Lenox, A. D. 1624.

*Time and Truth*, a small upright plate, from Paulus ab Estatis.

*Bathsheba at the bath*, a small upright plate, from a painter whose initials are G. W.

Some *grotesque ornaments*, from Nicafius Rouffeel, inscribed John Barra sculp. Londini.

### SEBASTIAN BARRAS.

Flourished, 1700.

An engraver in mezzotinto, who was employed by M. de Boyer, counsellor of the parliament at Aix, conjointly with James Coelmans, to engrave the pictures of the great masters, which were in the possession of that connoisseur. The plates of this artist are all scraped in a very indifferent style; the lights are too sudden upon the shadows, and the grounds appear to have been very badly laid; so that the effect is coarse and harsh. His drawing is also very defective.

### GEORGE BARRET.

Died, 1784.

An excellent landscape painter, by whom we have some slight, but spirited etchings of landscapes. He was a member of the Royal Academy, and died at London, A. D. 1784.

### GIACOMO BARRI.

Flourished, 1650.

This artist was a painter, born at Venice, but he also amused himself with the point; and we have several etchings by him, as well from his own compositions, as those of other masters. In the year 1651, he published at Venice a book greatly esteemed, entitled *Viaggio Pittoresco d'Italia*, octavo.

I shall only notice the following etching by him, which I have now before me: A *nativity*, from Paolo Veronese, with angels in the clouds above: a middling sized upright plate, very slight and free, but by no means correct.

### DOMINIQUE BARRIERE.

Flourished, 1650.

This artist (who is often confounded with Domineco del Barbieri, of whom we have spoken above) was a native of Marseilles, and flourished according to Basan, about the middle of the last century. His etchings greatly resembled

those of Stephen de la Bella; and we have by him many pretty *landscapes* and *sea-views*, from his own compositions; and others from Claud Lorrain. Also the *history of Apollo*, consisting of several plates, from the pictures of Dominichino and Viola.

## A. BARRODUCCEO.

Flourished,

A name I found inscribed to some small upright plates, representing the *liberal arts and sciences*, executed in a stiff, dry style, entirely with the graver. The heads and other extremities of the figures are very incorrectly drawn. These plates were published by the artist himself.

BARTOLOMEO. See BREENBERGH.

## GOTFRID BARTASH or BARTASCH.

Flourished,

I find no account of this artist, Basan indeed tells us, that he was a native of England; but without assigning any reason for such an assertion. I find his name to the small collection of prints, from the gallery at Berlin. It is possible he may have been a Prussian; but however, as an engraver, he possessed very little merit. All the prints I have seen by him, are executed in a poor, dark style, without taste; and greatly defective in the drawing.

I shall only notice,

A *holy family*, from Vandyke, a small plate, length-ways.

And the portrait of *Catherine de Bobra*, wife of Martin Luther.

Basan attributes to him a print from Rubens, representing *Meleager presenting the head of the boar to Atalanta*, a middling sized upright plate: but I do not recollect to have seen it.

## PIETRO SANTE BARTOLI, called PERUGINO.

Born, 1635. Died, 1700.

This celebrated artist was a native of Perugia, and appears to have been born about the year 1635. He resided chiefly at Rome, where he is said to have died A. D. 1700. He is mentioned, as a painter; but his reputation is certainly much better established, as an engraver. He drew in a correct, agreeable style; and his plates, which are chiefly etched, are executed in a free, masterly manner. His great excellency lay in copying the bas-relief, and other works of the ancients. Though he has not always marked his name at full length upon his plates, yet to a person, the least acquainted with his works, they are easily distinguished, as his manner is original; and the freedom and lightness of his point, cannot easily be counterfeited.

He did many of the plates, and certainly the best of them, for the *Admirandi Antiq. Romanorum*. The following also are sets of prints:

The *Trojan*, and *Antonine columns*.

The



The *tomb of the Nasonian family*, and the ancient pictures, &c. found therein.

The *actions of Leo the Tenth*, from Raphael.

The *friezes* painted in the Vatican, in imitation of the antique, by the same master.

*Julii Romani Picturæ in Museo Mantuano*, dated 1680.

The *history of St. Peter*, from Lanfranchi, &c.

Among his detached prints I shall notice the following :

A large upright plate, representing *St. Charles kneeling, accompanied by an Angel*, from Antonio Carracci, the natural son of Agostino Carracci. This is the only print we have from this master, of whom the greatest expectations were formed ; but he died young.

The *adoration of the shepherds*, from Annibale Carracci, a large upright plate.

He also engraved from Pietro Perugino, Polidore Caravaggio, Albano, Pietro di Cortona, Pietro Testa, F. Mola, and other masters. He sometimes, though not frequently, put only the initials of his name to his plates, with the letter F, for *fecit* : as P. B. F. But usually he abbreviated it in the following manner : Petr. Ss. Barts fc. Romæ.

H. B A R Y.

Flourished, 1659.

I suspect, that this artist was a native of Holland ; at least I think, it appears from the portraits which he engraved, that he resided there. His style of engraving seems to have been formed upon the prints of Cornelius Vischer ; and the imitation appears most evident in his portraits, especially those which he has executed in his neatest manner. However, it is but a feeble attempt. In drawing, taste, and harmony, he is, I think, greatly deficient. Yet sometimes he has discovered much mechanical knowledge, and seems to have handled the graver with great facility. One of his best and most finished prints, I believe, is *Summer and Autumn*, represented by two children ; one of which holds a handful of corn : a small upright plate, from Vandyke, companion to the Spring and Winter, which Munichuyfen engraved from Girard Laireffè. This plate is executed entirely with the graver (which, I believe, was his constant custom) in a neat clear style, and shows his management of that instrument in the most striking light.

Among his portraits are noticed,

*Hugo Grotius*, a middling sized upright plate, from Michael Janfon Mireveldt.

*Van Tromp*, the Dutch admiral, from F. Bol. a large upright plate.

*Admiral Ruyter*, the same, from the same.

*Ketels* the painter, engraved from a picture, which that artist painted himself, and dated 1659, a small upright plate.

*Arnold Gæsteran*, a small upright plate.

A variety of other subjects, from different masters.

MARTIN BAS, or BASSE.

Flourished, 1591 to 1622.

An artist who flourished at the beginning of the last century; and his style of engraving is in that neat, stiff manner, which characterised the small portraits of that time. It seems very likely to me, that he studied in the school of the Wierexes; at least, he certainly imitated them. His chief employment appears to have been the engraving of portraits. Among them are the following:

The portrait of *Edmund Genings*, the jesuit, prefixed to his memoirs, published 1591.

The portrait of *Philip Bosquieri*. To this he signs his name, Mart. Basse.

A small frontispiece representing *St. Peter* and *St. Paul*, dated 1622.

JAMES PHILIP LE BAS.

Flourished, 1754.

A modern French artist, by whom we have some excellent prints. His great force seems to lie in landscapes and small figures, which he executed in a superior manner. His style of engraving is extremely neat; but yet he proves the freedom of the etching, and harmonizes the whole with the graver and dry point. We have also a variety of pretty vignettes by this artist. Among the rest, the chief part of those, which adorn the octavo edition of Rollin's *Ancient History* in English, published by the Knaptons, A. D. 1754.

Among his most esteemed works are the following plates:

The *works of mercy*, a large plate, length-ways, from Tenier.

A set of several *Dutch merry-makings, fairs, &c.* from the same master, all large plates, length-ways.

The *Italian chase*, and the *milk-pot*, two large plates, length-ways, from Philip Wouvermans.

The *wild boar*, from the same master, a large plate, length-ways.

Several large plates of *hunting, &c.* from Van Falens.

The *seaports of France*, after Vernet, very large plates, length-ways: the etchings of these plates were by Cochin.

The *environs de Groningue*, a large plate, length-ways, from Ruyfdaal.

The *environs de Guelders*, its companion, the same.

He also engraved from Bergham, Vander Velde, Watteau, Oudry, Parocel, Lancret, Gravelot, &c.

B A S I R E.

Flourished,

An engraver of maps, and father of the present Mr. John Basire, engraver to the Antiquarian Society.

J. B A S S.

Flourished.

A name subscribed to the portrait of *Uladislaus VII.* Sigis. Rex.

## C Æ S A R B A S S A N U S.

Flourished, 1622.

This artist was a painter, as well as an engraver, and according to Florent le Comte, there are three prints engraved by him, from J. Battista Lampus, Joan. Ant. Lælius, and Jacobus Lodus; and from him nine prints have been engraved; but he has not specified any of them. I have seen in a small upright oval, the portrait of *Gasper Assellius*, executed with the graver, in a style something resembling that of Cornelius Cort, and inscribed *Bassanus fec.* Also an *architectural frontispiece* with figures, &c. dated 1622.

## D A N I E L B A S S E L L I.

Flourished,

I have seen by this engraver a large upright plate, arched at the top, from P. Caton, representing *Daniel in the lion's den*, etched, and retouched with the graver, in a very slight style. The effect is not well managed, nor is the drawing correct.

## B A S S E P O R T E.

Flourished, 1729.

This ingenious lady engraved, among other things, some of the plates for the Crozat collection, which was published at Paris, A. D. 1729.

## T. B A S T O N.

Flourished, 1721.

An English artist, though of no great eminence. His chief employment was painting sea-pieces and shipping; many of which were engraved in mezzotinto, and other ways, by Kirkall, Harris, &c. He himself etched some few plates from his own designs; among the rest, a large print length-ways, representing the *Royal Anne*, surrounded with other ships, dated 1721.

## B A T H O N.

Flourished,

A name subscribed to the portrait of *Fran. Mieris*, the painter, a middling sized upright print.

## S T E P H E N B A U D E T.

Flourished, 1672 to 1700.

By what master this artist was instructed in the art of engraving does not appear. From a careful examination of his prints, I have been led to suppose, that he frequented the school of the Poillys: unless he was educated at Rome, where his most early works seem to have been done; and then perhaps the works of Cornelius Bloemart may have laid the foundation of his first style, which was all with the graver. These prints are in general, exceeding



ing neat; but the effect of them is cold and silvery; and the extremities of the figures are heavy, and not well marked. But at times he called in the assistance of the point, and produced much bolder engravings, in a manner greatly resembling that of John Baptista de Poilly; and these prints, in my opinion, are far superior to the former in freedom, drawing, and effect.

Among those in the first style is,

The *tribute money*, a middling sized plate, nearly square, from Valentino, which, I think, is the most masterly of all he executed in that manner.

Add to this,

Four large *landscapes*, length-ways, with figures from Albano, published at Rome, 1672.

The *four elements*, large circular prints, from the same, dated 1695.

The *martyrdom of St. Stephen*, a large plate, length-ways, from Annibale Carracci.

Among those in the second style, are the following :

*Moses trampling upon the crown of Pharoah*, a large plate length-ways, from Nicholas Poussin.

*Moses striking the rock*, the same, from the same master.

The *Israelites dancing round the golden calf*, a spirited print, the same, from the same.

Several large *landscapes*, length-ways, from the same.

Some of the *statues*, in the garden at Versailles, were engraved by Baudet. These he has executed with a single stroke, without any hatching, in imitation of Melan, who performed the greater part of those statues.

Baudet engraved also, from different masters, a variety of other plates, both at Rome and at Paris, at which last place I think, it is likely that he died.

#### S. R. BAUDOUIN.

Flourished,

According to Bafan, this gentleman was an officer in the French guards, and a lover of the arts. He etched for his amusement a set of prints, from his own compositions, consisting of sixty-three plates, representing the *military exercise of the French infantry*.

Several *battles*, from Charles Parocel.

Several little *landscapes*, from Michaut, and others.

#### ANTONY FRANCIS BAUDUINS, or BAUDOUINS.

Flourished, 1660.

This artist was, I believe, a native of France, and, according to M. Heinenken, the disciple of Vander Meulen. He etched in a bold, free style; not unlike that adopted afterwards by Chatelain, a well known artist, who died in England some years since. Bauduins' best engravings are from the pictures of Vander Meulen, consisting of many plates; some of them large, and others of various sizes, which may be found in the works of that painter, in three large folio volumes.

R. B A U

## R. BAUDOUX.

Flourished,

The name of an artist who according to Florent le Comte, engraved some plates from the designs of Lucas Van Leyden. I do not recollect to have seen any of them.

## J. BAUGIN.

Flourished,

The name of an obscure engraver, affixed to the portrait of *H. de la Motte*.

## JOHN WILLIAM BAUR.

Born, 1610. Died, 1640.

A painter of no small éminence, born at Strasburgh, A. D. 1610. He was the disciple of Frederic Brendel, and is universally considered as a man of great genius and fertile imagination. His landscapes, in which species of painting he chiefly excelled, he usually enriched with architecture, and a variety of figures. But his paintings in water colours on vellum, are held in the highest estimation. He resided a considerable time in Italy, and died at Vienna, A. D. 1640, aged 30. This artist engraved a vast number of plates from his own designs; and his works were completed by Melchior Kuffel, to the amount of 500 prints, including those by his own hand. As his engravings from the metamorphoses of Ovid, are generally preferred to the rest, I shall only mention those, with the following short observations. They are slightly etched, and retouched with the graver. The figures, which are introduced, are generally small, and very incorrect in the drawing; the backgrounds are dark and heavy, and the trees want that lightness and freedom which are necessary to render the effect agreeable. The pieces of architecture, which he is very fond of introducing into his designs, appear to be well executed; and the perspective is finely preserved. In his manner of engraving he seems in some degree, to have imitated Callot; and the nearer he approaches to the style of that master, the better are his productions. These designs manifest great marks of a superior genius, but without cultivation, or the advantage of a refined judgment to make a proper choice of the most beautiful objects.

The *metamorphoses* consist of 150 middling sized plates, length-was.

## PETER BAUT.

Flourished,

By this artist, who appears to have been a painter, I have seen a slight etching of a *Dutch market*, executed in a style, that does little honour to him.

## HERCULES BAZICALVA.

Flourished, 1641.

The name of an engraver, mentioned in the index, at the end of the *Abedario*; but none of his works are specified. I do not recollect, that I have seen any prints by this master.

## NICHOLAS BAZIN.

Flourished, 1692.

This engraver never arrived at any great excellency; he was chiefly employed upon devotional subjects, which he executed in a stiff, dry manner, entirely with the graver. Among others, we have by this artist *Saint Marguerite*, after Raphael, from a picture of that master, in the king of France's collection, a small upright plate.

And the portrait of *Jean Crasset*, a jesuit, dated 1692.

## THOMAS BEARD.

Flourished, 1728.

A modern engraver in mezzotinto, of no great eminence; a native, I believe of Ireland. Among other prints of his, we have the portrait of the *archbishop of Armagh*, a whole length, from P. Ashton, dated 1728. Also the *countess of Clarendon*, from Kneller; and *John Sterne*, bishop of Clogher, from Carlton, &c.

## NICCOLO BEATRICI.

Flourished, 1550.

This artist was a native of Lorrain; but the chief part of his works were executed at Rome. I will not take upon me to say, that he was a disciple of Marc Antonio Ramondi; but, I think, there is some foundation for such an opinion. And the manner of engraving, which he usually adopted, seems to me to have been founded on a beautiful print by that master, after Raphael, representing the tempest described by Virgil, in the opening of the *Æneid*, where *Neptune is rising from the sea, and speaking to the winds*. The frame or border consists of several compartments, in which are designed the continuation of the story of *Æneas*. How far he fell short in the imitation, granting it to have been such, his prints, compared with the beautiful original, will too evidently declare. I know no reason why his works are valuable, but as they are, in several instances the only copies we have from the designs of some of the greatest masters. I own, to me they seem to want every requisite, that a fine engraving ought to possess, namely, drawing, character, effect, and mechanical execution.

There is a considerable number of prints, attributed to Beatrici, which certainly, in my opinion, do not belong to him. They are by an artist every way superior to him; an artist, who does honour to the school of Marc Antonio, and whose manner he imitated. These prints are variously marked; sometimes



sometimes with a plain dye; then it has figures upon it, and often, instead of the figures, the letter B. However, on examining carefully the separate engravings thus marked, they appear evidently to belong to the same master. And those, in particular, with the B. have been falsely attributed to Beatrici. I shall defer what I have further to say upon this matter for the present, and speak more fully upon it under the name of Bartolomeo Beham. A curious cypher, attributed to Beatrici, is copied on the plate at the end of the volume. His usual marks were N. B. joined together, or separate, or N. B. L. F. and, when he wrote his name at length, in the following manner: Nicolaus Beatricius Lotheringus fecit.

I shall notice the following prints, which are certainly by this engraver:

The *conversion of St. Paul*, a large print, length-ways, from M. Angelo Buonaroti.

The *prophet Jeremiah*, a large upright plate, dated 1547, after a picture by the same master, in the chapel of the Vatican.

The *annunciation*, a large plate, length-ways, from the same master.

An *emblematical subject*, representing boys carrying a dead ox, whilst others are seething flesh in a caldron. Towards the left, is a female satyr with two children; one of which is at her breast: a middling sized plate, length-ways. The same subject was also engraved by Marc da Ravenna.

The *sacrifice of Iphigenia*, a middling sized plate, length-ways, from Perino del Vaga.

*St. Elizabeth, queen of Hungary, relieving the distressed*, a large upright plate, from Jerom Musciano.

*A river god*, dated 1560.

There is a beautiful middling sized upright print, representing the *fall of Phaeton*; and at the bottom appear his three sisters, and a river god. From Michael Angelo; but who the engraver originally was is uncertain, it not having any name or mark, by which it might be distinguished. This plate fell into the hands of Beatrici, and he retouched it, adding his own name, *Beatrix Lotaring. restitut.* I apprehend, Beatrici was a printfeller, as well as an engraver; for we frequently find by the inscriptions upon his plates, that he published them himself.

He engraved a great variety of other plates from different masters.

## ROBERT BEAUDOUX.

Flourished, 1628.

A native of Bruffels; but an artist of no great eminence. He worked chiefly, if not entirely, with the graver; and his style resembles that of De Ghyen. Among others, by this engraver, are some of those large plates, length-ways, which were published in a book entitled, *Academie de L'espée de Girard Thibault d'Anvers*, dated 1628.

## BEAUMONT.

Flourished,

A modern French engraver, by whom we have several prints, from dif-

ferent masters : among the rest, eight middling sized plates, length-ways, from Wouvermans ; and two upright plates, from the same master.

### NICHOLAS DAUPHIN DE BEAUVAIS.

Flourished, 1722.

A French engraver of some eminence. It is uncertain under what master he studied ; but, I think, something of the style of Girard Edelink is often found in his best works, though his manner is much varied. Among his most esteemed prints may be placed the following :

The *Virgin with the infant Jesus upon a pedestal*, and several saints below, from a picture of Corregio in the Dresden gallery, a large upright plate.

*St Jerom*, after Vandyke, from a picture in the same gallery, a middling sized plate, length-ways.

*Mary Magdalen in the desert*, a middling sized upright plate, from Benedetto Lutti, for the Crozat collection.

The *triumph of Bacchus and Ariadne*, from Nicholas Poussin, a middling sized plate, length-ways.

*Love stealing Jupiter's thunder*, from Le Sueur, a middling sized circular plate.

He also engraved from Le Brun, and other masters.

### DOMENICO BECCAFUMI. See MICARINO.

### ISAAC BECKET.

Born, 1653. Died,

An engraver in mezzotinto of some eminence. He was born in Kent, A. D. 1653 ; and was first an apprentice to a callico printer ; but becoming acquainted with Lutterel, an engraver in mezzotinto, he was desirous of learning that art. Some time after, being obliged to leave his business, in consequence of an intrigue, he had recourse to one Loyd, a printseller, who was acquainted with the secret of scraping mezzotinto, but unable to practise it himself ; and from him Becket obtained it. They entered into articles together, and Becket engaged to work for Loyd ; but falling into trouble again, he was assisted by Lutterel ; and from that time an intimacy commenced between them. Becket, not long after, married a woman of some fortune, and entered into business upon his own account, being still assisted by Lutterel, who drew better, and was more expeditious.

Becket's mezzotintos possess some degree of merit. They are often clear and well scraped ; but it has been remarked, that his middle tints are not sufficiently distinguished, which makes his shadows appear flat and heavy. One of his best prints, in my opinion, is engraved on a middling sized upright plate, representing *Adrain Beverland* drawing from a statue. In the background are monuments, pyramids, and several other relics of antiquity.

Add the following,

*Lady Williams*, whole length, a large upright plate.

*John duke of Lauderdale*, a middling sized upright plate, oval.

His royal highness, *George prince of Denmark*, &c.

## CORNELIUS BEGA, or BEGEYN.

Born, 1620. Died, 1664. ✓

This artist, a native of Haerlem, was disciple to Adrain Ostade ; and under that master he made such improvement, as to be esteemed his best scholar. Happy had it been for him, if his assiduity had been equal to his natural abilities. But running into a licentious way of living, his father disowned him ; and he, in return, despising his family name, which was *Begeyn*, assumed that of *Bega*.

He died of the plague, A. D. 1664, aged 44 years. His death was occasioned by his excessive attachment to a favorite female, whom, though she had caught that dreadful disorder, he could not be prevailed upon to quit ; and from her he received the infection, and outlived her only a few days.

He etched several drolleries, and a set of thirty-four prints, representing ale-house scenes, &c.

## LAURENTIUS BEGER.

Flourished, 1700.

Laurentus Beger, says professor Christ, was nephew to the famous antiquary of the same name. According to this author, he engraved at Berlin, about the year 1700, twelve anatomical plates, taken from the designs in *Vesalius* ; and it is likely, adds he, that the greater part of the plates of antiquities, published by his uncle, under the title of *Theaurus Brandenburgicus*, were engraved by this artist.

## HANS or JOHN SEBALD BEHAM.

Flourished, 1540.

The works of this eminent artist, being chiefly very small, he is ranked in that class of engravers, distinguished by the name of *little masters*. By the Abbé Marolles, Le Comte, and other authors, he is falsely called Hisbans. How such an unaccountable mistake should happen I know not ; for he has more than once written part of his name at length thus, Sebald or Sebaldus Beham ; and his monogram is composed of an H. an S. and a B. all joined together. Because he has omitted the word Hans or John, where his other names are written, professor Christ supposes, that it did not belong to him. But, I think with Sandrart, that it is not reasonable to imagine he would have added the H. to his cypher, without sufficient reason. It is necessary to caution my readers, not to confound this master with a more early engraver, who used a monogram much like his, but substituted a P. instead of the B. Beham styles himself of Nuremberg ; and most likely he was a native of that city. To what master he owed his instructions in the art of engraving, is very uncertain. It might be Henry Aldegrever ; at least, it is certain, that the works of that artist, and his tutor Albert Durer, were the sources, from which Beham drew his greatest improvement. Like them he engraved on wood, as well as on copper, and also etched some few plates ; but these last are by far the most indifferent, as they are the smallest part of his works.



If Beham's style of engraving be not original, it is at least, an excellent and a spirited imitation of that which was adopted by the best preceding masters of the country in which he resided. His pictures (for he was a painter), as well as his engravings, were held in such high estimation, that the poets of that age celebrated him in their poems, calling him in Latin Bohemus.

He was certainly a man of much genius, and possessed great fertility of invention. But the Gothic taste, which so generally prevailed in Germany at this time, is much too prevalent in his works. His draperies are stiff, and loaded with a multiplicity of short, inelegant folds. His drawing of the naked figure, which he is fond of introducing, though mannered, is often very correct, and sometimes masterly. His heads, and the other extremities of his figures, are carefully determined, and often possess much merit. The mechanical part of the engraving, on his copper-plates, is executed with the graver only, in so clear and delicate a manner, that his great facility and judgment in handling that instrument is abundantly evident. Those prints, which he has cut in wood, are slight, but very spirited and free. Of these last I shall only mention

A set of prints for a small octavo book, entitled, *Biblicæ Historiæ artificiosissimè depictæ. Francfort, 1537*, with his mark.

On copper, his works are so numerous, and the subjects so different, that even a general list would far exceed the limits of this book. I shall therefore only notice the following :

*History of the creation and fall of man*, very small upright plates, with his mark.

*The labours of Hercules*, twelve very small plates, length-ways, with his mark, dated from 1542, to 1548.

*The virtues and vices*, small upright plates.

Several very small plates, length-ways, representing *rustics fighting*, &c.

*The marriage at Cana in Galilee*, a small plate, length-ways ; where, on a tablet, is his cypher, and part of his name, SEBOLT BEHAM.

Several small upright plates, representing *melancholy, faith, fortune*, &c. dated from 1539 to 1549.

*Patience*, a small upright plate, on which is written, *Sebaldus Beham pictor Noricus Faciebat*, with his cypher.

#### BARTOLOMEO BEHAM.

Flourished, 1540.

This artist is generally allowed to have been the brother of John Sebald Beham, mentioned in the preceding article. But his residence was chiefly at Rome, where perhaps he died.

Sandart and other authors inform us, that he was the disciple of Marc Antonio Raimondi. If it be true, that he studied under Marc Antonio (and I see no reason to doubt it) we may naturally suppose, that, in his drawing and engraving, he contracted something of the manner of that eminent master. This will evidently appear, if those prints really belong to Beham, which are marked B. B. and they have always been attributed to him without any dispute. From a strong resemblance between those prints, and some

some others too excellent to be omitted, marked with a die (which in some few cases is plain, but more generally distinguished by the numbers upon it, or the letter B. when the numbers are wanting) I have been led to consider the latter, as productions of the same hand with the former. I am aware, that the generality of authors are against me; following Marolles, they have attributed these prints, marked with the B. upon the die, to Beatrice. And some, for want of better information, have placed those marked with the die, without the B. to an engraver, named *Dado*; which word in Italian signifies a die. However, the existence of such an artist as *Dado* is very doubtful; but granting that he did exist, and that the prints attributed to him are really the productions of his graver, it will follow, that those prints, having the B. upon the die, must belong to him also; for the style of the drawing and engraving is so precisely alike in both, that it is next to an impossibility, that they should be the works of different artists. My reason for supposing that they did not belong to Beatrice, I have already mentioned, in the account of that artist, they being greatly superior, in every respect, to his engravings. The B. may refer to both the names of Beham; and if it be objected, that the die can have no reference to either of his names, I have only to answer, that the same may be said of the tablet used by Marc Antonio, with which he frequently marked his engravings, without his monogram, or any other means of distinction. In imitation of Marc Antonio, his master; Beham may have adopted the dies, and used them occasionally without any letter, as he did his tablet.

If we consider all these plates as engraved by Beham, he will appear to have been a very excellent artist, and one of the superior scholars of Marc Antonio, whose style of engraving he imitated with great success. His drawing is correct and masterly; his heads are characteristic, and the other extremities of his figures well marked.

I shall, however, distinguish the several plates, mentioning only a few under each mark.

And FIRST; those marked B. B. F. The *four Evangelists*, middling sized upright plates. Hieronimus Cock excud. 1551. Fine impressions of these plates are rarely seen.

SECONDLY, those marked with the letter B. upon the die: *Apollo causing the satyr Martias to be flead*, a middling sized plate, length-ways, from Raphael.

*Christ giving his charge to Peter*, a small plate, length-ways, from the same.

*A naval combat*, a large plate, length-ways.

*A landscape*, with many animals lying round a tree; at the top of which appears a phoenix, setting fire to her nest; with eight Italian verses underneath; a small plate, length-ways.

Four middling sized *friezes*, length-ways, ornamented with festoons of flowers, and boys playing. RAPH. VRB. IN. Ant. Laferii formis.

THIRDLY, those with the die, without the letter:

*Apollo and the Python*, a middling sized upright plate.

*Apollo and Daphne*, the same.

I do not in the least hesitate in my own opinion, to attribute to this engraver,

graver, whoever he might be, all those prints for the Cupid and Psyche of Apuleius, which are usually said to be by Marc Antonio, but without any solid foundation. It is also, according to M. Heineken, exceedingly doubtful, whether they were designed by Raphael or not. He himself, however, seems to think they were not; but has not given his reasons, they being reserved for a future volume of his valuable work.

FRANCOIS JOACHIM BEICH or BEISCH.

Born, 1665. Died, 1748. ✓

An excellent painter of landscapes and battles, who was born at Ravensburg in Swabia, and died at Munich, A. D. 1748, aged 83 years. He etched some few landscapes from his own compositions.

MATHIAS BEITLER.

Flourished, 1616.

This artist appears to have resided at Augsburg; and it is possible he may have been a native of that place. He is cited by professor Christ for several small engravings of *foliage*, published at that city, A. D. 1616, which he mentions with some degree of approbation. See his cypher on the plate at the end of the volume.

B E K.

Flourished,

An engraver little known in England, by whom we have, among other things, the portrait of *Peter Malmberg*, almoner to Charles XII. king of Sweden.

T. BELBRULE.

Flourished,

“ I have seen,” says Papillon, “ by this artist some *ornamental flowers*, engraved very delicately on wood; and I have a book, containing the *figures of the Sibyls*, engraved on copper, by John Rabel, in which is a small wood cut, exceedingly well executed, by T. Belbrule. This book is dedicated to Louisa de Lorraine, wife to Henry the Third, king of France. Opposite to the portrait of this Queen are some Latin verses, composed by *John Belbrulii Lemovicensis Advocatus*, the brother of the present artist, in honor of J. Rabel.”

STEFANO DE LA BELLA.

Born, 1610. Died, 1664. ✓

This excellent artist was born at Florence, A. D. 1610. His father was a goldsmith; and he himself began to work at his father's business. But whilst he was learning to draw, in order to perfect himself in that profession, some



some of the prints of Callot fell by accident into his hands; with which he was so delighted, that he prevailed upon his father to permit him to apply himself to engraving; and he became the disciple of Canta Gallina, who was also the instructor of Callot. De la Bella, at first imitated the manner of Callot. His abilities soon began to manifest themselves; and as, by degrees, he acquired a facility in the handling of the point, he quitted the style in which he only shone as an imitator, and adopted one entirely his own, which in freedom and spirit is said even to have surpassed that of his fellow disciple.

He went to Paris, A. D. 1642, where he formed an acquaintance with Israel Silvestre, then newly returned from Rome; and he was much employed by Henriete, the uncle of Silvestre. Some time after, Cardinal Richelieu engaged him to go to Arras, and make drawings of the siege and taking of that town by the royal army; which drawings he engraved at his return. He also went to Holland, where, it is reported, he saw some of the prints of Rembrant Gerretsz, and attempted to imitate them; but finding he did not succeed to his expectations, he dropped that design, and continued to pursue his own manner, as most suitable to his genius.

After abiding some considerable time at Paris, his family affairs obliged him to return to Florence; where he obtained a pension from the great duke, and was appointed to instruct the prince Cosinus, his son, in the art of design. Being subject to violent pains in the head; his life was rendered very uncomfortable by this cruel disorder, which at last put an end to it, A. D. 1664, when he was only 54 years of age.

The free and masterly etchings of this excellent artist are well known; and the high estimation they are generally held in, by the best judges of their merit, renders it unnecessary for me to say much in praise of them; and it would be still more foreign from my purpose, to enter into that fruitless dispute, which has exercised the pens of some able foreign writers, namely, whether the works of Callot or De la Bella possess the greater merit. For my own part, I see no reason to compare them together; especially if it be true, as I conceive it is, that the excellence of De la Bella consists in the freedom of his point, and the lightness and elegance of his figures; and of Callot, in the clearness and perspicuity of his designs, the arrangement of his groups, and the firmness of his outline.

De la Bella drew very correctly, and with great taste. His works manifest much genius, and vast fertility of invention. The fire and animation, which appears in them, compensates for their slightness; and we may reasonably expect to find them slight, when we are told, that he engraved 1400 plates. The limits of this work will admit but of very few; and first the following, in which he has imitated the style of Callot:

*Six views of Livourne*, middling sized plates, length-ways.

Several sets of *shipping*, &c. the same.

Add to these,

*A holy family*, the Virgin is represented seated under a tree, and Joseph is reading in a book.

Several *madonas*, &c.

The *repositoir*, a large plate, length-ways: it is very difficult to find a good impression of this print.

The *view of Pont-Neuf* at Paris, a large plate, length-ways. The first impressions of this plate were taken before the weathercock was added to the steeple of St. Germain l'Auxerrois.

*St. Prosper*, a middling sized plate, length-ways, said to be a very scarce print.

A set of five small ovals, in which he has represented *Death carrying away persons of various ages*.

*Death mounted on the skeleton of a horse*, riding furiously into a battle, a small plate length-ways.

*Parnassus*, a middling sized upright plate, a scarce print.

The *rock*, another scarce print, the same size as the foregoing.

A *book of studies*, for drawing.

Several sets of *animals*.

A set of *beggar-men, women, &c.*

A variety of sets of *hunting, shipping, landscapes, ornaments, &c.*

### JAMES BELLANGE.

Flourished,

A French artist, who flourished towards the latter part of the last century. He learned the principles of drawing from Claude Henriot, a painter of very moderate abilities. I find no account of the parentage of our artist: but it appears that he was a native of Chalons, and established at Nancy. He seems to have acquired some honorary title, as his plates are often inscribed *Bellange, eques*.

Baſan ſays of him, that “he was a bad painter, and worſe engraver. In “his etchings, which are from his own compoſition,” adds the ſame author, “we find much fire, more caprice than judgment, little correction, and a “very bad taſte in the engraving.” If theſe obſervations be true in ſome few inſtances, I think I may confidently aſſert, that they are too harſh upon the whole. I have now before me a ſmall upright plate by this artiſt, etched from a deſign of his own. It repreſents the *Virgin with the infant Jeſus*. The ſtyle of engraving, however ſingular, is by no means deſtitute of merit; his drawing appears to me to be incorrect, rather from affectation, than want of knowledge; the whole figure of the child is well executed; there is, indeed, an awkwardneſs in the turn of the figure of the Virgin; and the character of her head is childiſh, and deſtitute of that dignity, which is requiſite for this holy perſonage. His etchings, in general, are ſlight, but free, and often maſterly. The naked parts of his figures he finiſhed with ſmall dots, made by the graver, to harmonize the roughneſs of the ſtrokes left by the aquafortis. I ſhall only mention the following by this artiſt; becauſe his works are by no means uncommon:

A *holy family*, with St. John and St. Catherine, a large upright plate.

The *reſurreſtion of Lazarus*, a middling ſized upright plate.

A *dead Chriſt*, ſupported on the knees of the Virgin, a ſmall upright plate.

*Chriſt carrying the croſs*, a large plate, length-ways, &c.

## J. A. BELLANGER.

Flourished,

If I understand Basan, this gentleman was a modern connoisseur, who resided at Paris. He designed and etched for his own amusement. The same author specifies two prints by him, namely, the *miracle of the loaves and fishes*, and the *school of Athens*, both small plates, length-ways; and informs us, that he did several others from his own composition, in which, adds he, we discover great taste, knowledge, and correction.

## D U B E L L A Y.

Flourished,

An engraver on wood, who flourished about the middle of the last century. I have never seen any of his performances; Papillon speaks of him in the following manner: "I make mention of Du Bellay, engraver on wood, not for the beauty of his works, but because he had the honour of instructing, in this art, the famous Peter le Sueur, the elder. He also taught, at the same time, John Papillon my grandfather."

## J A M E S B E L L I.

Flourished, 1641.

This artist was a native of Chartres, but he appears to have resided chiefly in Italy. From the style of his etchings, for they are little more than etchings, I suppose he was a painter. They are slightly executed, but with spirit, and often in a masterly style. His drawing, however, is not correct, nor are the extremities well marked. We have several prints by him, from Annibale Carracci and other masters; and the following perhaps from his own compositions:

*Jupiter and Juno*, a middling sized plate, nearly square.

*Hercules and Omphale*, the same.

*Venus and Adonis*, the same.

*Diana and Endymion*, the same. These last are dated 1641.

## B E N A I.

Flourished,

This is a name, which I have seen inscribed upon some small copies of the *labours of Hercules*, from John Sebald Beham. I insert it, however, with caution; because on one of these prints, namely where Hercules is represented strangling the lion, I found the letters L. R. upon a stone at the bottom, which are said to be the initials used by a very ancient engraver, named *Lubert Rust*. But according to all appearance, these prints are by no means sufficiently old to be attributed to that artist.

## J. F. B E N A R D.

Flourished, 1672.

His chief employment seems to have been in the architectural and ornamental



tal line, He engraved many of the plates of ornaments for Berain, which were published at Paris in a large folio volume, towards the end of the last century.

## R. B E N A R D.

Flourished, 1756.

A name I have seen affixed to some slight French prints, of little merit, by a very modern artist, who engraved in the style of P. Aveline, and they are dated 1756.

## J O H N B A P T I S T B E N A S C H I:

Born, 1636. Died, 1690.

This artist was a native of Piedmont, where he was born A. D. 1636. He was a disciple of Pietro del Po. The works of Lanfranchi so greatly delighted him, that he applied himself assiduously to imitate them; and succeeded so well in his attempt, that his pictures have been mistaken for the performances of that master. He is generally spoken of as a man of great genius; and the freedom and facility, which appear in his pictures, are highly commended. He died at Rome, A. D. 1690, aged 54. For his amusement he etched,

A *holy family*, a middling sized, upright plate, from Dominicus Cerini, who was his intimate friend.

## F. B E N A S E C H.

Flourished,

A modern engraver as it should appear; and, according to Bafan, an Englishman, by whom we have some *landscapes*, after Vernet and other painters.

B E N E D E T T O, See C A S T I G L I O N E.

## B E N O I S T.

Flourished, 1760.

A modern engraver, by birth a Frenchman; but established in London, where he died a very few years since. He chiefly confined himself to small plates, which he executed in a neat style, though with little taste. We have some *battles* by him, from designs of his own; and a few *portraits*, and *book plates*, of very little estimation.

## J. B E N S H E I M E R.

Flourished, 1680.

An engraver, whose employment appears to have been chiefly in the portrait line. A set of portraits of the *Electors of Saxony*, are by this artist. His usual mark is I. B. the initials of his name.

## GIULIO BENSI.

Born, Died, 1668.

A painter and artist of great eminence, born at Geneva. In the *Abece-dario* he is spoken of with great commendation. According to Bafan, he etched several plates from his own compositions. He died, A. D. 1668.

## JOHN BERAİN or BERRAIN.

Flourished, 1670.

This artist was a native of France, and a designer, as well as an engraver. Conjointly with Chauveau and Le Moine, he drew and engraved the plates for a large work in folio, entitled *Ornemens du Peinture et de Sculpture, dans le Gallerie d'Apollon du Louvre, et dans le grand Apartement du Roy aux Tuilleries*: in English, "the Ornaments of Painting and Sculpture, which are in the Gallery of Apollo at the Louvre, and the great Apartment of the King at the Tuilleries." The style, in which these plates are engraved, is very neat; but stiff, and without much taste; and the figures, which occasionally occur, are by no means correct.

## BERARDI.

Flourished,

A modern Italian artist, whose chief employment seems to have been engraving portraits. I shall only mention three, which are from Piazzetta; namely, the *portraits of that painter*, of *J. B. Albuzzi*, and of *G. B. Cignazelli*.

## JOHN BERBE.

Flourished,

An obscure engraver, but of great merit. His works, which probably were very few, have escaped the notice of the generality of authors. Of what country he was a native, or where he resided, I cannot say. His style of engraving is neat, and something bordering upon that of Paul Pontius. I have seen by him,

A *holy family*, a middling sized upright plate, arched at top, from Francisco Franca.

A *Virgin and Child*, a small upright plate, arched at top. In this print, which has no name of the painter, a bird is represented, coming from a cage to the infant Christ. It was published by T. Galle.

It is with caution, that I distinguish the works of this artist from those of John Baptist Barbe, spoken of in a former page. The name on the above-mentioned prints is evidently *Berbe*; and the style of engraving, though in some respects similar to that of Barbe, yet, on the whole, appears to me to manifest a sufficient difference to justify this distinction.

## NICHOLAS BERCHEM, or BERGHEM.

Born, 1624. Died, 1683. ✓

This excellent artist, a native of Haerlem, was born, A. D. 1624.

He received instructions in the art of painting from several very eminent masters; and it was no small addition to their fame, that Berghem was their scholar. The charming pictures of cattle and figures, by this admirable master, are justly held in the highest estimation. He has been singularly happy, in having many of them finely engraved by John Visscher, an artist of the first rank; of whom an account will be given hereafter. Berchem died, A. D. 1683, aged 59.

We have several etchings by the hand of this master, which are much more finished and determined, than one generally expects to find from the point of the painter. They are executed in a fine, bold, masterly style; and the animals, which form the chief part of them, are finely drawn. From the beautiful etchings of this great artist, John Visscher seems to have formed that admirable style, in which he engraved the copies from his pictures mentioned above. I shall notice the following by Berchem:

*A boy seated on an ass, speaking to another boy, who holds a pair of bagpipes; a middling sized plate, length-ways.*

*A boy playing on a flute, and a girl spinning, with cows and sheep in the fore-ground, dated 1652; a middling sized, upright plate, with four others, which complete the set.*

*A woman washing her feet in a brook, and a man behind her leaning on a stick; with various animals, and a ruin, in the back-ground; a small plate, length-ways.*

*Two cows lying down, and a third standing up, with a fine landscape back-ground, a small plate, length-ways.*

*A set of four small plates, length-ways, of animals; in one of which is represented an ass standing, and other animals lying down.*

*A variety of other small prints of cows, oxen, sheep, goats, and other animals, equally beautiful.*

The author of the *Abecedario* has made a strange mistake, with respect to this artist, misled by his mark or cypher, which is composed of a B. with a C. upon the stroke at the top; he calls him Cornelius Berchem. Florent le Comte has gone still farther, and made two artists of this name; one, Nicholas, the celebrated cattle painter; the other, Cornelius, who, says he, painted landscapes; and some plates are done from his pictures, marked with his name; but they are, however, etched by John Visscher. The latter assertion is as gross an oversight, as the former. See his mark on the plate at the end of the volume. The C. stands for *Claus*, the common abbreviation of *Nicholas*, as we shall see hereafter in several other instances.

#### P E T E R B E R C H E T .

Born, 1659. Died, 1720.

A native of France, who studied, as a painter, under La Fosse. In the year 1681 he came into England, and worked under Rambour, a French painter of architecture; and afterwards was employed by several of the English nobility. The ceiling of the Chapel of Trinity College, Oxford, was painted by him; and the stair-case, at the house of the Duke of Schomberg in London, &c. His paintings are spoken of with some degree of praise. He also amused



amused himself with the point. I have seen by him a spirited etching, from a composition of his own, representing a figure of *St. Cecilia in the clouds*, playing upon the violin, and surrounded by angels. This plate was a ticket of admittance to a concert at St. Bride's Church, Fleet-Street, on Monday, November 23, 1696.

We have also etched by him, from his own designs, some *children playing*, &c. but none of them are of any great consequence.

His last performance, a Bacchanalian picture, to which he is said to have affixed his name, the day before he died, in the year 1721, he being then 61 years of age.

#### NICOLAS VANDER BERG or BERGH.

Flourished, 1764.

According to Basan, this artist resided at Antwerp, and etched several plates from Rubens; among others, the portrait of *Justus Lipsius*, a small upright plate; a portrait of a *religious person*, half length, before a crucifix, the same size, &c. He usually marks his plates N. V. D. Berg.

#### P. VAN DER BERGE.

Flourished,

Apparently a Dutch artist, and probably a painter. He appears, at least to have etched the greater part of his plates from his own designs. The most considerable work, that I have seen by him is, a folio volume of prints, entitled *Theatrum Hispaniæ*, or views of the towns, palaces, &c. of Spain; published at Amsterdam without date; but, according to all appearance, these plates were executed towards the end of the last century. They are slightly etched, in a clear, determined style, but very stiff; yet sufficiently finished to convey a good idea of the places they represent, and of which they appear to be just copies. The figures which are introduced to enliven the views, are very incorrectly drawn, and as indifferently engraved.

He also engraved some portraits; but these are in a stiff, laboured style, without much taste: among the rest,

A *Jew Rabbi*, a middling sized upright plate, with a Hebrew inscription, marked "P. V. D. Berge ad vivum del. et fec."

I have also seen by him,

The *triumph of Galatea*, from Antony Coypel, a middling sized plate, length-ways, which has much of that dry, tasteless style, in which P. Gunst engraved.

#### B E R G E R S.

Flourished,

A modern engraver, by whom we have the portrait of the *prince and princess of Prussia*, &c.

#### B E R G H E M.

B E R G H E M. See BERCHEM.

J O H N D E B E R G M A N.

Flourished, 1490.

He was, says Papillon, a native of *Olpe*; he engraved one hundred and eighteen prints on wood, for a book, entitled, *Stultifera Navis*, or the Ship of Fools; the first edition of which is supposed to have been printed, 1490; the second is dated 1494. I wish my author had produced his authority for this article; and especially, because he afterwards says, *Stultifera Navis* by Sebastian Brant, after James Locher, with one hundred prints, published 1490, is a very scarce book. These prints are usually attributed to S. Brant, or Brand; but without foundation; for, says M. Heineken, Sebastian Brand was a doctor, not an engraver; and Locher was a poet, not a painter. This mistake arose from Florent le Comte, who misunderstood Marolles, where he cites in his catalogue the book of S. Brand.

J O H N G E O R G E B E R G M U L L E R.

Flourished,

A native of Germany, and according to M. Heineken, a painter as well as an engraver; but I have never seen any of his works.

B E R G Q U I S T.

Flourished,

A modern artist, but of no great eminence, who appears to have resided at Stockholm, where at least some of his portraits were published. I shall only notice by him, the portrait of *Andre Geringius*, Pastor de Betna; another, of *Eric Geringius*, at Stockholm.

H I E R O N Y M U S B E R L L A R M A T O.

Flourished, 1536.

This artist, said to have been a native of Italy, is cited by Papillon, who informs us, that he had seen a *geographical chart* of Mercator, engraved on wood, which, continues he, is entitled, *Chorographia Tusciae*, and dedicated to Signior Valerio Orfino, at Rome, A. D. 1536. Its size is three feet and an half in length, and two feet five inches in breadth, French measure, and is cut on four blocks. At the bottom is the dedication, with some Latin verses, and the name of the engraver subscribed, *Hieron. Berllarmato*. It is, adds he, well engraved; but the names of the towns and places occasion some confusion, because the letters are not exactly cut.

S O L O M O N B E R N A R D.

Flourished, 1550 to 1580.

This ingenious artist is commonly called *Le Petit*, or Little Bernard; but for

for what reason, I cannot discover, unless it be because his engravings are usually very small. He appears to have been a native of France; and his chief residence was at Lyons, where he worked considerably for the booksellers, not only at that place, but at Tournay and Roville. The engravings I have seen by him are all on wood, designed with spirit, and executed in a very clear, neat style. His works prove him to have been a man of much genius, and fertility of invention. His most esteemed performance is the set of prints for the Bible, which were published at Lyons, at different times.

The mark D. B. is generally attributed to this master; but professor Christ observes, that he sees no reason why the D. should be supposed to belong to him, because his baptismal name was certainly Solomon.

### SAMUEL BERNARD.

Born, 1615. Died, 1687.

A native of France, born at Paris, 1615. He was a painter in miniature; and sometimes engraved for his amusement. We have but few prints by him; and those have no great merit to recommend them. His drawing is incorrect, especially in the extremities of his figures. His draperies are stiff and heavy; and a constant want of harmony hurts the general effect of his performances. They are executed neatly enough, with respect to the mechanical part of the engraving, being etched and retouched with the graver, and softened with dots upon the lights.

Bernard died 1687, aged 72.

Among his best prints, the following are usually mentioned.

*Attila frightened by a vision*, on which he abandons the siege of Rome: a middling sized plate, length-ways, from Raphael.

*Astyanax discovered by Ulysses* in the tomb of Hector, a large plate, length-ways, from Sebastian Bourdon.

The portrait of *Louis du Garnier*, a small upright plate.

### A. BERNARD.

Flourished,

A native, I presume, of France; at least, great part of his works appear to have been done there. He was an engraver in mezzotinto; but his performances have very little to recommend them in any respect.

Baſan mentions the following:

*A nativity*, from Rembrandt, a middling sized, upright plate; and a *landscape*, from John Forrest. He also scraped several portraits: among the rest, that of *Tristan de la Baume, Archeveque d'Auch*.

### D. BERNARD.

Flourished, 1720.

A name subscribed to several Bible plates, engraved from the designs of Picart, in folio, which were published at Amsterdam, 1720. All these plates are so very indifferent, in every respect, that they are by no means worth the trouble of describing.



## JOHN MARTIN BERNIGEROTH.

Flourished, 1746.

A modern artist, who appears to have resided chiefly at Leipzig, in Saxony; and perhaps he was a native of that place. His principal employment appears to have been the engraving of portraits, which he performed in a clear, neat style, bearing some small resemblance to that of Houbracken; but he never nearly equalled that excellent artist.

Some of the *portraits* in a quarto publication, entitled, *Portraits Historiques des Hommes illustres de Dannemark*, dated 1642, are by him: also the portrait of *Tycho Brahe*, dated 1743.

JOHN BENOIT BERNIGEROTH, brother to the above-mentioned artist, was an engraver; and both of them sons of MARTIN BERNIGEROTH, who is cited by M. Heineken as an engraver also.

## GIOVANNI LORENZO BERNINI.

Born, 1598. Died, 1680.

The son and scholar of Pietro Bernini, the famous sculptor. He is cited by M. Heineken as an engraver; but I do not recollect to have seen any of his works.

## JOHN BERNYNCKEL.

Flourished,

An artist little known; but whose works possess some merit. From his manner of engraving, I should suppose he was a disciple of the Sadeliers; for he has imitated their style, and not without success; though he never equalled them in that great requisite of the art, correctness of outline. Among other prints, engraved by him, is a small upright oval plate, representing the *adoration of the shepherds*, from Hans or John Van Achen; to which he signs his name, Joan. Bernynckel.

## LUCAS BERTELLI.

Flourished,

An ancient engraver of no great eminence, who appears from the style of his works to have flourished towards the end of the sixteenth century, and was most probably an Italian. He worked entirely with the graver, in a manner much resembling that of Cornelius Cort; but from whom he learned the art of engraving is by no means certain. Nor are his works of sufficient consequence to leave us much to regret upon that head. I have seen by him some small upright plates, representing *several subjects of hunting*, to which he signs *Lucæ Bertelli f.*

A set of plates, in which is shown *the follies of love*.

He also engraved from the pictures of *Michael Angelo Buonerota, Titiano, Corregio, &c.*

Of the same family perhaps with this engraver were HORATIO and FERRANDO BERTELLI, both printfellers, if not engravers; and they also appear to

to have been cotemporary with him. The former however certainly flourished about 1588; and to the other is attributed the entry of the prince of Savoy into Turin.

### CHRISTOFANO BERTELLI.

Flourished,

This artist appears to me to have been of the same family with Lucas Bertelli, mentioned in the preceding article; and, as far as I can judge from the style of the prints engraved by him, lived at or near the same time. He worked entirely with the graver, but in a stiff, mannered style, without much merit; and his drawing is very incorrect. I shall only mention,

A large upright plate, arched at top, representing the *Virgin* and *Child*, with St. Sebastian, St. Helena, and St. Augustine. Joseph is depicted sleeping. It is signed, "per me Christofano Bertelli."

A large upright plate, where the *Virgin* and *Child* are represented appearing to St. Francis and St. Sebastian, from Correggio.

Another plate, of the same size, in which is represented the *Virgin* and *Child*, with St. George, &c. from the same painter, marked as above.

DONATO BERTELLI is also cited by Le Comte, as the engraver of a set of portraits of the *Popes* and *Cardinals*; but these prints I never saw.

### J. BERTERHAM.

Flourished, 1696.

An obscure engraver, who adopted the style of Francois de Poilly; but he has by no means succeeded in his imitation. His drawing is exceedingly defective; and the mechanical part of the engraving is executed in a stiff, laboured manner, without effect or harmony. He appears to have resided at Brussels; but whether he was a native of that place or not, I cannot take upon me to say. I shall only notice a small upright plate, representing *St. Roch* and other figures, without any painter's name, and signed, "J. Berterham sculp. Brux. 1696."

### CHARLES BERTRAM.

Flourished, 1758.

He published in the year 1758 a work, entitled, *Britannicarum Gentium Historie Antiquæ Scriptores tres*, to which he prefixed a *frontispiece* etched by himself, from a composition of his own. It has no merit, either with respect to the design or the engraving, to recommend it. He has subscribed it, "C. B. inv. et sc. 1758." He also etched a large *map* for the same book.

### P. BERTRAND.

Flourished,

A modern engraver of portraits, but of no great eminence. Among others, we have by him the portrait of *Pope Clement the Tenth*, &c.

L. M. B E S N A R T.

Flourished,

An engraver on wood, cited by Papillon, who mentions with great disapprobation some small prints by him, for a mass-book.

AMBROGIO BESOZZI, or BEZUTIUS.

Born, 1648. Died, 1706.

A painter of great eminence, born at Milan 1648. He worked some time under Gioseffo Danedi, called Montalti, and afterwards went to Rome, where he studied from the antiques and the pictures of the greatest masters; and, at last perfected himself in the school of Ciro Ferri. His great excellency consisted in painting architecture, friezes, imitations of bass-relieves, and other decorations. He died at Milan, A. D. 1706, aged 58 years. He etched some few plates, and among them the following:

The *apothecosis* of a princess, the bust of which was engraved by Bonacina, a middling sized upright plate, from Cesare Fiori.

J O H N B E T T E S.

Born, Died, 1570.

An artist mentioned by the Hon. Mr. Walpole, as a painter, as well as an engraver. He was brother to Thomas Bettes the painter. Fox in his Ecclesiastical History tells us, that John Bettes performed a *pedigree* and some *vineats* [vignettes] for Hall's Chronicle, and speaks of him, in 1576, as then dead.

PIETRO BETTINI, or BETINI.

Flourished, 1681.

An Italian artist, and, if I mistake not, a painter; but of no great eminence. By him we have some few etchings, which are very slight and incorrect. I shall only mention the following: *Christ appearing to Peter after his resurrection*, from Dominicus Campellus, a small upright plate, arched acutely at the top, marked, "Pietris Betinus del. et sculp. 1681." The *martyrdom of St. Sebastian*, from the picture of Dominichino, which is in St. Peter's church at the Vatican, a large upright plate, arched at the top.

C A J E T A N U S B E T T O L I.

Flourished,

A name of a modern artist, which I found subscribed to a slight spirited etching of the *death of St. Joseph*, after Franceschini. From the style and freedom of this etching, I should suppose Bettoli was a painter.



## F. VAN BEUSEKOM.

Flourished,

The name of an obscure engraver, affixed to the portrait of *Ant. le Brun*, from a picture painted by A. V. Hulle.

## JAMES BEUTLER.

Flourished, 1593.

An engraver, who, according to professor Christ, was a native of Ravensburg. He is ranked in the class of artists, distinguished by the name of little masters, because the plates which he engraved were chiefly very small. His mark is I. B. the initials of his name. Great care must be taken not to confound him with James Binck, John Burgmair, and several other German artists, who flourished nearly at the same time, and used the same mark. The engravings by this master were published about the year 1593.

## J. BEXTERHAM.

Flourished,

An engraver of no great eminence, who appears by his works to have flourished about the latter end of the last century, or the beginning of the present. He seems to have been chiefly confined to portraits; and, I believe, worked for the booksellers only. His plates are executed with the graver, without any assistance from the point; however they are not worth specifying particularly. If he was not a native of Bruffels, it appears from his works, that he resided there; for he usually signs his name, *J. Bexterham fec. Brux.*

## M. BEYLBROUCK.

Flourished, 1713.

I have not been able to procure any account of this artist; but, I believe, he resided in England. I have seen a middling sized upright print by him, representing the *death of Dido*, from Sebastian Bourdon, which is dedicated to the duke of Devonshire by James Grame, the publisher. It is dated 1713. The engraving is executed in a neat, stiff style, without effect, and the figures are very indifferently drawn. From the strong resemblance it bears to the manner of engraving, adopted by Scotin, it seems not improbable, but that the latter might have received instruction from the former.

## CLAUDE BEZARD.

Flourished,

An engraver on wood, cited by Papillon, who mentions a large print as executed by him, but has not specified the subject.

## P. BIAN D.

Flourished,

From the style, in which the etchings signed by this name are executed,

they appear to be the works of a painter. They are slight and incorrect; but, at the same time, very spirited, and prettily composed. I shall only notice *several Bacchanalian figures*, represented upon a vase, a small plate, length-ways. I have inserted this name here, because it is so perfectly written upon the etching above mentioned, which I found, with two or three others by the same matter, without any name, among a large miscellaneous collection of old prints at the British Museum; but I really believe the engraver is the same with Peter Biart, who also wrote his name Biard (of whom the reader will find an account under BIART) the N. being written by mistake for the R. However, I own there is some small difference between the style of the etchings marked as above, and those marked Biard: the latter seem to approach rather nearer to the manner of Tempesta; but this I leave to the judgment of my readers.

## S E B A S T I A N B I A N C H I.

Flourished,

An obscure engraver, whose works have nothing to recommend them, more than their antiquity; they seem to have been performed in the sixteenth century. I shall only mention a small upright plate, representing the *emblems of our Saviour's sufferings*, with angels and seraphs, &c. It is executed entirely with the graver, in a coarse, bad style. The drawing and effect are equally reprehensible. It is signed, *Sebastiano Bianchi Fec.*

## P A O L O B I A N C H I.

Flourished, 1670.

An engraver of portraits, whose chief employment seems to have been for the booksellers. He worked principally with the graver, in a stiff, tasteless style, sufficiently neat, but without much effect. I shall only notice the following: "*Flavio Chigi Nep. Alex. 7 Card. 1633*; in Priorato Hist. Leopold. vol. 2. *Luigi de Benevides Carillio, 1678*;" the same, vol 3, &c. He sometimes put his initials only to his plates, as P. B. F. and at other times, the name at full length: the letter F. stands for *fecit*.

## P E T E R B I A R T, or B I A R D.

Flourished, 1627.

A sculptor of Paris, who is mentioned by Le Comte as the engraver of twelve plates; but the subjects of these plates are not specified by him. Besides some small etchings, I have seen a middling sized plate, length-ways, representing an emblematical subject; into which the artist has introduced many figures. It is executed in a bold, spirited style, exceedingly like that adopted by Ant. Tempesta; and it is subscribed, "*Petrus Biard fecit, 1627.*" Peter Biart left a son who was also a sculptor, and flourished in the reign of Louis XIII. See PETER BIAND mentioned in a former article, whose name I suspect should have been written Biard.

## G E O R G E B I C K H A M .

Flourished, 1709 to 1767. ✓

A native of England, whose chief employment was engraving of writing, and he is spoken of in this line with great commendation. However, we have several portraits, and some few other subjects by him; but these do no credit to his graver. He retired to Richmond towards the latter part of his life; and in the year 1767, sold part of his plates and stock in trade by auction. I shall only mention the following portraits:

*George Shelly*, a writing master, drawn by the engraver from the life, and dated 1709. *Sir Isaac Newton*, &c.

GEORGE BICKHAM junior, the son of the above, was also an engraver; but he never excelled his father. To him, among a variety of other things, are attributed his own *portrait* and that of his *father*; both large prints, and very indifferently executed in every respect.

B I E. See B Y E.

## D E B I E V R E .

Flourished, 1760.

A modern engraver of portraits, by whom, among others, is that of *Carolina Matilda*, queen of Denmark.

## F R A N C O I S B I G N O N .

Flourished, 1690.

A native of France. He was a painter; but, I believe, of no great eminence. He appears to be better known, at least in England, as an engraver. His chief employment was in the portrait line. The greater part of his works he executed with the graver only; but sometimes he called in the assistance of the point. Several of his portraits are ornamented with borders, containing little historical figures, &c. His style of engraving is sufficiently neat, but stiff, cold and unharmonized; yet by no means destitute of merit. We have by him,

The portraits of the *plenipotentiaries*, presiding at the peace of Munster, on thirty-five quarto plates.

The portraits of the *illustrious personages of France*, from the pictures of S. Vouet, painted in the gallery of the *Palace Royal*. These were engraved conjointly with Zachery Heince, and are dated 1690: large upright plates.

## N I C O L A B I L L Y .

Flourished, 1762.

A modern engraver of portraits, and a native, I believe, of Italy. His works are, however, by no means excellent. He appears to me to have chiefly executed his plates with the graver, in a stiff style, without much taste.

J A M E S



## J A M E S B I N C K.

Flourished, 1528.

This artist was a native of Cologne in Germany; but the time of his birth is not known. He is ranked in the class of *little masters*, so called, because their performances were generally very small. The strange confusion of marks, among the artists of this period, makes it not only very difficult, but often impossible to attribute to each his due; and perhaps in no names more than those, which have the letter B. for their initial.

I shall therefore give my opinion diffidently upon this head, making every distinction I can, and leave the reader to judge for himself.

It has been said, that Binck resided at Rome, and assisted Marc Antonio Raimondi. It is certain, that he was in Italy, and engraved several plates, from the designs of Raphael; therefore, it is also highly probable, that he perfected himself in engraving, in the school of that great master. But if all those prints belong to him, which have generally been attributed to him, I shall not hesitate to say, that he received his first instructions from Albert Durer, or his pupils. If from any one of the latter, I should suppose it to be Aldegrever, whose style he seems the nearest to have imitated. His manner of engraving is not always the same; though his productions are generally very neat, and possess much merit. The nearer they approach to the imitation of the Italian artist, the better we find them, not only in freedom of execution, but also in the correctness of the drawing. His usual mark is I. B. but another mark, namely, a cypher, composed of an H. a C. and a B. joined together, (which cypher is copied on the plate at the end of the volume) is attributed to him also; and I think with great justice, because that mark appears on a print, which he certainly engraved from a composition of his own, and the style of the engraving as well as the dates agree exactly. He must not, however, be confounded with another artist, who engraved on wood nearly at the same time, and also used the last mark; nor with another more ancient engraver on copper and on wood, who marked his plates with an I. and a B. to which he added a bird. I shall only notice a few of this artist's engravings, distinguishing them by the marks. **FIRST**, those with the I. B.

An allegorical subject, a small upright print, in which is represented *four women, forging a flaming heart upon an anvil*, from the emblems, says Basan, of Bilibard Pyrckemel. The letters of his name are intermixed with the date in this manner, "15 I. B. 29." This is much in the style of Aldegrever.

A very small upright plate, on which is represented *two women and a man marketing together*, where the I. B. is on a tablet without any date.

Several small upright prints, representing the *cardinal virtues*, &c. without date, greatly in the style of John Sebald Beham.

A frieze, where *children are represented filling a tub with grapes*, a small plate, length-ways, with the mark, and date above it, 1520.

**SECONDLY**, those marked with the H. C. and B. joined together, which are also attributed to him.

A small upright portrait, inscribed, *Christiernus II. Danorum Rex*, which is also graved in imitation of a wooden cut. It is well executed; and dated 1525.

A small

A small upright plate, representing a *man habited in the German fashion, with a scull hanging at his breast*. This has not only been considered as a portrait by Binck, but it has even been said to be his own portrait; and given as such by Sandrart; yet certainly without the least foundation. It is an exact copy of an engraving of the same size, or nearly so, by Israel Van Meck, which was published, in all probability, long before the birth of Binck.

The *murder of the innocents*, a small upright plate, with the mark, but no date, and in a style of engraving approaching near to the Italian manner.

A *soldier defending himself from Death, who has overthrown him*, a very small upright plate.

*St. Anthony*. Only part of the figure is represented, a small upright plate. Here the mark is varied; and it is I. C. B. without the cross bar of the H.

To these I beg leave to add the following print: A figure of *Saturn*, standing in an arch, devouring one of his children, a small upright plate. This differs greatly, in the style of engraving, from any of the foregoing; and is much more bold, spirited and correct. It is executed entirely with the graver, as all his works were, in a free style, founded apparently on that of Marc de Ravenna. On a tablet is this inscription, "JACOBUS BINCK Coloniensis fecit, 1530."

#### B I N E T.

Flourished,

A modern engraver, in France, of no great eminence, by whom we have some *views*, &c. from Vernet and other masters.

#### W A L T E R B I N N E M A N.

Flourished.

A very obscure and indifferent engraver of portraits. He was most probably an Englishman. I am led to think so, because I have never seen his name affixed to any but English heads. He flourished apparently in the last century; but his works, which are very few, are scarcely worth noticing. I shall only mention the following:

The portrait of *Chamberlaine*, an arithmetician, with some vile verses in English underneath it, an octavo plate. Another *portrait*, without the name of the person represented, a small upright plate, with four verses underneath it, "View here his shadow," &c. subscribed, *Walter Binneman sculp.*

#### P E T E R B I O R D.

Flourished,

A name I found affixed to a slight etching, in the style of a painter, free, but incorrect, and the extremities poorly drawn. The subject, I believe, is *Cupid and Psyche*; a woman is represented seated in a chariot, holding a Cupid upon her lap; two other Cupids are also represented with them. It is a small upright plate, marked *Pet. Biord fec.* and the letters are reversed upon the impression.

P A U L.



## P A U L B I R C K .

Flourished,

I have seen four small upright plates, exclusive of a title, by this artist, on which are represented the *four elements* in circles, surrounded with such ornaments, as appear to be patterns for goldsmiths and jewellers to work from; and these ornaments are relieved by a dark ground, in imitation of enamel. The figures, if not quite correctly drawn, are however executed in a very meritorious style. The manner of the engraving, which greatly resembles that of De Brie, is performed entirely with the graver, and is rather stiff, and without effect. But, considering them as ornamental patterns, the effect was not of much consequence. On the title, which makes a fifth plate, is the following inscription, inclosed by an ornamental border: *Quatuor Mundi Elementa, Elegantibus figuris seu Imaginibus Artificiose expressa.* PAULUS BIRCK. F. On some of the plates he substitutes the letters P. B. F. instead of his name, the F. standing for *fecit*.

## B I R C K A R T .

Flourished,

If this artist was not a native of Prague in Bohemia, it appears by the signatures upon his plates, at least, that he resided there. By him, among many other things, we have some very large plates of *theatrical architecture*, with figures, executed entirely with the graver, in a very stiff, tasteless style. The name is affixed, *Birckart sculp. Prag.* but no date. However, from the manner of the engraving, I should suppose, that he flourished towards the latter part of the last century. Basan writes his name Birckaert, and attributes to him a print representing the *martyrdom of forty Portuguese Jesuits*, after Bourguignon, &c.

## P A U L B I R C K E N H U L T .

Flourished,

We have by this engraver, among other things, a set of small upright plates, representing *ornamental trophies, with figures*, &c. chiefly executed with the graver, in a neat, stiff style. The title to these plates is, *Omnis generis Instrumenta Bellica*; to which he puts his name, "Paulus Birckenhult sculp. et excud." But, on the plates themselves, he signs the initials only, P. B. F. the F. standing, according to the usual custom, for *fecit*. Judging from the manner of the engraving, I suppose he flourished about the middle of the last century, and was perhaps a printseller, as well as an engraver; at least, we see he published these plates himself.

## B A R T O L O M E O B I S C A I N O .

Born, 1632. Died, 1657.

This young artist; whose early death is much to be lamented, was the son of Giovanni Andrea Biscaino, a landscape painter of some eminence. He was born at Genoa, and was instructed in the first principles of painting and design



design by his father; but afterwards perfected himself under Valerio Castelli. The early indications, which he gave of a superior genius, were such, that the greatest expectations were formed of his future excellence. But he died, A. D. 1657, aged only 25 years. He has left behind him some few etchings, which are executed in a slight bold style, something resembling that of Castiglione; but still more finished and more determined. His figures are elegant, and finely composed, and drawn in a very masterly manner. He has given both beauty and character to the heads; and the other extremities are generally correct, and marked with great spirit. I shall notice the following:

*Moses in the ark of bulrushes*, a small plate, length-ways.

*A nativity with angels*, a small upright plate.

*The wise men's offering*, the same size.

*The circumcision of Christ*, the same.

*A Bacchanalian*, the same.

Several beautiful *madonas*, and other *devout subjects*, &c.

### JOHN DE BISCHOP, or BISKOP.

Born, 1646. Died, 1686.

An excellent artist born at the Hague, A. D. 1646. He is spoken of with great commendation as a painter; and his drawings from the great masters are held in the highest estimation by the curious. In these he has succeeded so happily, as to preserve with the greatest exactness the style of the painter, whose picture he copied. But as an engraver he is most generally known; and his works are numerous. They are chiefly etchings, harmonized with the graver; and though slight, yet free, spirited and pleasing. He gives a richness to the colour, and a roundness to the figures, far beyond what is usually done with the point, so little assisted by the graver. His figures, in general, are well drawn; but in a mannered, rather than a correct style. The extremities, indeed, are not always well marked, or his heads equally expressive or beautiful. It is said of him, that he owed his excellency to his own genius alone, having never studied under any master, by whose instruction he might have been benefited. He worked chiefly at Amsterdam, where he died, A. D. 1686, aged 40 years. I shall notice the following prints by this artist:

*Christ and the Samaritan woman*, a large upright plate, from Annibale Carracci.

*Joseph distributing corn to the Egyptians*, from Bartholomew Breenberge, a large plate, length-ways, with many figures.

*The Martyrdom of St. Laurence*, its companion, the same, from the same.

A large book of *designs*, from the greatest masters.

A book of *statues*, &c.

It is to be observed, that the mark used by this master is a cypher, composed of a *J*. and an *E*. joined together in the manner represented on the plate at the end of the volume. He affected to Latinise his name, substituting *Episcopus* for *Bischof*, or, as we call it in English, *Bishop*; and for this reason has joined the *E*. with the *J*. instead of the *B*.

## BONAVENTURA BISI.

Died, 1662.

We must not wonder, if we find an artist even in the gloomy retirement of a monastery; nay, considering the leisure time, which people devoted to a monastic life must often have, it is rather surprising that we do not meet with artists among them more frequently. For the arts, considered abstractedly as an amusement only, have often been found to possess charms, sufficient to repay the labour, which is necessary for the attainment of them. But an exalted genius seems as if it could not brook the confinement of a solitary cell; for at the time, when nearly all the learning of Europe was shut up in the boundaries of the monastic walls, one would have expected much greater and more frequent exertions of literary genius, from thence, than has appeared. It is the same with the artist, as with the poet or the orator, if he does not feel the subject, which he treats upon, within his own breast, he cannot possibly reach the feelings of another. Bisi was a man of great abilities, and, according to some authors, a monk of the order of St. Francis. He was the disciple of Lucio Massari; and his chief excellence lay in copying, in miniature, the pictures of Corregio, Guido, Titian, and other masters, which he finished with astonishing beauty and elegance. He died, 1662; but his age is not known. For his amusement he etched some few plates, from Parmegiano, Guido, &c. I shall only notice the following, which was probably from his own design. A *holy family*, with Elizabeth and St. John, a small upright plate, dated 1631, and marked F. B. B. F. This is the usual method, in which he marked all his plates. Some read these letters, "Francesco Bonaventura Bisi fecit;" whilst others, instead of the word Francesco, substitute that of *Frater*, which is Latin for *Brother*, the common appellation, by which the monks and other ecclesiastics address one another; and this last is the most generally received interpretation.

## B I U R M A N.

Flourished,

A modern engraver of *portraits*, and chiefly, I believe, for the booksellers.

## J. B L A C K M O R E.

Flourished, 1771.

A modern English engraver in mezzotinto, by whom we have several portraits, after Sir Joshua Reynolds and other masters; among the rest is that of *Samuel Foote* the player, dated 1771. This plate is exceedingly well scraped, and a very fine likeness of that facetious personage

## J O H N B L A G R A V E.

Born,

Died, 1611.

An excellent mathematician. He was the second son of John Blagrave, of Bulmarsh-Court, in the County of Berkshire. The former part of his education

education he received at Reading; from whence he removed to St. John's College, Oxford. When he quitted the University, where he did not long reside, he retired to Southcote-Lodge, and devoted his time to study, his genius chiefly leading him to the science of mathematics. He also reduced his studies to practice, and gave to the public the fruit of his labours. He was a man of a benevolent disposition; and his judicious charities are still remembered at Reading with gratitude. One especially is too singular to be omitted in this place. Annually on Good Friday, he appointed the churchwardens of the several parishes in that town, to choose three maidens of fair character, each of which had lived three years in her place, and to bring them to the town hall, where, before the mayor and aldermen, they cast dice; and she, who is so fortunate as to throw the highest number, is presented with a purse containing ten pounds, and attended by the other two maidens who lost the cast. The year following, the maidens, who lost the cast the year before, come again, with a third added to them, and throw again. But if any one is so unfortunate, as to loose three throws, she cannot cast a fourth time, but is excluded from the benefit of the charity. Mr. Ashmole, who gives a full account of this custom, adds: "It is lucky money; for I never heard, but that the maid that had the ten pounds suddenly got a good husband." Mr. Blagrave died at his house near Reading, August 9, 1611, and was interred, near his mother, in the church of St. Laurence in that town. His principal works are the following: A Treatise on *the Making and Using the Familiar Staff*. The *Astrolabium Uranicum generale*. The Art of *Dialing*, and the *Mathematical Jewel*. This last is his greatest and most esteemed performance. It was printed in 1585, at London, with this note in the frontispiece: "By John Blagrave of Reading, gentleman, and well-willer to the mathematics, who hath cut all the prints or pictures of the whole with his own hands." They are wooden cuts and neatly executed. Where he has not put his name at length, it is thus abbreviated, "I. BLAG. SCULP."

## C. J. B L A K E.

Flourished, 1775.

A young lady of distinction, who for her amusement etched the portrait of her uncle, *Sir Francis Blake Delaval*, in the year 1775.

## B L A K E W E L L.

Flourished,

He was, I believe, a printseller; at least, his name is affixed to several mezzotintos, as the publisher. He also is said to have engraved in mezzotinto himself; and among others, the portrait of *Henrietta Maria*, the queen of Charles the First, is attributed to him.

## JAMES BLANCHART, or BLANCHARD.

Born, 1600. Died, 1638.

A painter of some eminence, born at Paris, A. D. 1600. After being  
O 2 instructed



instructed in the first principles of painting in his own country, he went to Italy, where he acquired such a habit of colouring, that, at his return, he was honoured with the appellation of the French Titian. According to Florent le Comte, he etched several plates from his own compositions.

## B L A N C I.

Flourished,

A name subscribed to several portraits; among the rest, to that of *Flavius Chigi*, in Gualdo's Hist. Leopold. part 2nd. He worked, I believe, chiefly for the booksellers.

## C H R I S T O P H E R B L A N C U S.

Flourished, 1600.

I know not what country gave birth to this engraver, if he be not a German. It appears from his works, that he resided some time at Rome. He worked with the graver only, and imitated, though but indifferently, the style of Cherubino Alberti; yet, in some plates of his from Spranger, he seems to have followed that of John Muller; with no better success. I shall only notice by him a *holy family*, accompanied by angels, half figures, from Spranger, dated 1595. The portrait of *Michael Angelo Buonarota*, marked, "Christophorus Blancus faciebat, 1612."

## J O H N P A U L B L A N C U S.

Flourished, 1628.

This artist was probably a relation of Christopher Blancus, mentioned in the former article; but he did not follow his manner of engraving. He seems chiefly, if not entirely, to have applied himself to etching, which he executed very slightly, in a heavy indifferent style. The mechanical part is neither clear nor neat; and the drawing of his figures is by no means to be commended. I have seen by him, among other pieces, an *emblematical print*, from C. Stores, a middling sized plate, length-ways, marked Jo. Paul Blancus incid. and *Christ praying in the garden*, a middling sized upright plate, dated 1628, without any painter's name.

## B L E A V I T.

Flourished,

An obscure artist, whose employment seems to have chiefly been engraving of portraits. Among others by him, is that of *Rene des Cartes*, the philosopher.

## P E T E R V A N B L E E K, or B L E E C K.

Born,

Died, 1764. ✓

Van Bleek was a painter, but, I suppose, of no great eminence; for I find no account of him. He was probably of Dutch extraction; but he resided

resided at London. His father's name was apparently the same as his own ; for he generally subjoins the word junior to his signature, which can be of no use, but for the sake of distinction. His engravings are all in mezzotinto ; and, though he never rose to any superior excellency in the art, there are some of them, which are clearly scraped, and possess great merit. There was R. Van Bleek, a painter ; for we find his *portrait* from a picture of his own, engraved by Peter Van Bleeck, and dated 1735. I shall notice by this artist, the portraits of *Griffin* and *Johnson*, in the characters of Tribulation and Ananias, a middling sized upright plate. The portrait of *Mrs. Cibber*, in the character of Cordelia ; and the portrait of *Mrs. Clive*, in the character of Phillida, a middling sized upright plate. It is remarkable, that he signs this plate, " P. Van Bleeck, junior, pinx. et fecit ;" and adds the date 1735, because we have the same composition, engraved in mezzotinto by Faber, without any variation in the figures or back ground, and of the same size, reversed, and dated 1734. The portrait of *Rembrandt Gerretsz*, a small upright plate, from a painting by that master.

#### J. G. BLECKER, or BLEKER.

Flourished, 1638.

He was a painter ; but in what degree of estimation his pictures were held, I know not. We have some etchings by him, as well from his own compositions, as from those of other masters : among the rest, a *crucifixion*, with the three Maries and St. John, at the foot of the cross, and two angels in the air, weeping ; a middling sized upright plate, after Cornelius Poolembourg. The Lystrians attempting to sacrifice to Paul and Barnabus, a middling sized plate, length-ways, from the same, dated 1638.

#### CORNELIUS BLECKER, or BLEKER.

Flourished, 1638.

This engraver (who, I should suppose from the style of his etchings, was also a painter) was apparently of the same family, and perhaps a near relation of J. G. Blecker, mentioned in the preceding article ; and we find they both flourished at the same time ; but the works of this artist are by no means equal to those of the former. They are slight, incorrect etchings, chiefly *landscapes*, into which he has introduced historical subjects : as, the meeting of Abraham's servant with Rebecca, &c. He has worked upon the etching to harmonize it (especially upon the heads of his figures) with the point of the graver, scratching upon the copper, in a style something like that which Worlidge afterwards adopted ; but he has by no means succeeded. His landscapes are generally small plates, length-ways. One of the best prints I have seen of this master is a view of an *inn yard*, with a waggon, and a horse standing by it eating ; a small plate, length-ways.

#### SAMUEL BLESSENDORF.

Flourished,

A Swedish artist of some eminence. He flourished, according to Bafan,  
in

in the last century. His chief employment seems to have been in the portrait line. His plates are generally small, and very neatly finished. By him we have the portrait of *Charles XII.* of Sweden, a small upright plate. Many other portraits of the illustrious personages of Sweden, Denmark, &c.

CONSTANTINE BLESSENDORF, brother to the above artist, also an engraver of portraits.

### F. VAN BLEYSWICK.

Flourished, 1746.

This artist, like those immediately preceding, was an engraver of portraits. His plates, in general, are small, and neatly finished, but without much taste. His principal work, I believe, was part of the plates for the collection entitled, *Portraits Historiques des Hommes illustres de Dannemark*, dated 1746, 4to.

B L O E M. See BLOOM.

### A. B L O E M.

Flourished, 1674.

An engraver of no great eminence, a native, I believe, of Germany. Among other things, he engraved the portraits, views, plans, battles, &c. for a book entitled, *Historia di Leopoldo Cesare*, in folio, published at Vienna, A. D. 1674. They are all etched, and retouched with the graver, in a slight, heavy style.

### A B R A H A M B L O E M A R T.

Born, 1567. Died, 1647.

Sandrart informs us, that this excellent artist was born at Goricum, A. D. 1567; whilst Houbraken and others have placed his birth in the year 1564. The first author, however, is most generally followed. His excellency as a painter is too well known to need a repetition here, even if it were not foreign to the plan of this work to mention him under that character. Some slight, masterly etchings are attributed to him, which are executed in a manner imitating drawings with a pen, from his own compositions. He also published some spirited claro-scuros, the outlines of which, contrary to the usual custom, were not cut on blocks of wood, but etched upon copper. Of this kind are two large prints by him, representing *Moses* and *Aaron*, both sitting figures. His name is not always subscribed at full length, either at the bottom of the prints executed by his own hand, or of those where he only made the design, and the engraving was performed by other artists. It is often thus, *Ab. Bl. in.* or thus, *A. Bl.* or thus, *A. Bloem.* And to a small upright etching of a single figure, representing *Juno*, which belongs to a set, it is put thus, *A. Bloem. fe.* the A. being joined together with the B. in a cypher.

Abraham Bloemart resided chiefly at Utrecht, where he probably died A. D. 1647, aged 80 years. He left four sons, who were all of them artists; but



but the most famous was Cornelius the youngest, of whom we shall speak in a succeeding article.

### F R E D E R I C B L O E M A R T.

Flourished, 1620.

Was the son of Abraham Bloemart, mentioned above. He worked chiefly, if not entirely, from the designs of his father, and imitated his style in his etchings and *claro-scuros*. He appears to have made, conjointly with his father, a large drawing book, consisting of figures, animals, landscapes, &c. He also engraved some plates entirely with the graver, in a bold, free style. His neater performances in this last style, though they be not equal to those of Cornelius Bloemart his younger brother, do him no small honour, as an artist. To his engravings he frequently subscribed the initials of his name, with those of his father's, in the following manner: *A. Bloem inv. F. B. filius fecit*; and frequently the initials F. B. in Roman letters alone. I shall mention, besides the *claro-scuros* above spoken of, the following, all from his father's designs:

Several sets of *landscapes*, chiefly small plates, length-ways.

The *four elements*, represented by single figures, small upright plates.

*St. John preaching to the people*, a small upright plate.

*St. Marcellinus preaching*, a large upright plate.

*St. Francis praying*, with a crucifix before him, and a *landscape back-ground*, a middling sized, upright plate.

A set of small *landscapes*, length-ways, *cottage scenes*, *out-houses*, &c. dated 1620.

HENRY and ADRIAN BLOEMART were both sons of Abraham Bloemart, and painters. They are also mentioned as engravers; but as their works are not specified, I can make no reference to them; for I freely confess, I never saw any prints to which either of these names was affixed.

### C O R N E L I U S B L O E M A R T.

Born, 1603. Died, c

This great artist, according to De Piles, was the youngest son of Abraham Bloemart. The most generally received opinion is, that he was born, A. D. 1603; though some say, 1606. However, all agree, that Utrecht, where his father chiefly resided, was the place of his birth. The first principles of drawing and painting he learned from his father, but his natural inclination for the art of engraving was so powerful, that he applied himself wholly to the pursuit of it. He first studied under Crispin de Pass, an engraver much more famous for the neatness, than the good taste of his works. Not satisfied with what he learned from this artist, he went to Rome, in order to perfect himself from the works of the greatest masters. And in that city (where the far greater part of his engravings were made) he died at a very advanced age.

The manner of engraving, adopted by this excellent artist, appears to me to be not only quite original, but the source, from which we may trace that style, in which the greatest and best French masters excelled: those I mean, who

who worked with the graver only. He covered the lights upon his distances, and the other parts of his plates, which required tinting, with great care. The lights, whether on the distant hills, trees, buildings, or figures, in the engravings prior to his time, had been left quite clear, and by so many white spots scattered in various parts of the same design, the harmony was destroyed, the subject confused, and the principal figures prevented from relieving with any striking effect. By this judicious improvement, Bloemart gave to his prints a more clear and finished appearance, than all the laboured neatness even of Jerom Wierix had been able to produce.

He drew correctly; but from his style of engraving, which was executed entirely with the graver, the extremities of his figures are heavy; and his heads are not always equally beautiful or expressive. With respect to the mechanical part of the works, few indeed have excelled him, either in clearness or freedom of execution. His great fault, however, is want of variety. The naked parts of his figures, the draperies, and the back-ground, are equally neat, and engraved precisely in the same manner. Hence the effect is flat, and the flesh, for want of sufficient distinction, appears cold and silvery. His works are justly held in high estimation. They are very numerous, and many of them difficult to be procured. I shall only notice the following; the first impressions of some of which are very rare.

The *chastity of Joseph*, a small upright plate, from Blanchart.

The *adoration of the shepherds*, a large plate, length-ways, from Raphael.

The *same subject*, a middling sized plate, from Pietro de Cortona.

The *holy family of the spectacles*, so called, because Joseph holds a pair of spectacles in his hand, a middling sized upright plate, from Annibale Carracci.

Another *holy family*, from Parmegiano, a middling sized, upright plate.

The *Virgin and Child*; the child is sleeping; a middling sized circular plate, from Guido.

*St. Luke painting the Virgin and Child*, a middling sized upright plate, from Raphael.

*St. Peter raising Tabitha from the dead*, a middling sized print, length-ways, an admirable print, from Guercino. Gerfaint and others, have mistakingly called this print the *death of the Virgin*.

*St. Marguerita*, leaning on a pedestal, and setting her foot upon the dragon, a small upright plate, after Annibale Caracci.

The *four fathers of the church*, from Abraham Bloemart, a large upright plate.

*Christ appearing to St. Ignatius*, the same size, from the same painter.

*Meleager presenting the boar's head to Atalanta*, a small upright plate, from Rubens.

Several *prints for a missal*, after Ciro Ferri and other masters.

A set of small prints length-ways, of *rustics*, &c. from Abraham Bloemart.

A set of *heads*, from the same.

A variety of other subjects, from different painters; many of them equally estimable.

## JOHN FRANCIS VAN BLOEMEN.

Born, 1656. Died, 1740.

A painter of landscapes, whose works are held in the highest estimation.

He

He is called by the Italians HORIZONTI, or ORIZONTI, from the delicate manner in which he painted his distances. He was born at Antwerp, 1650; but as he resided chiefly in Italy, he is generally considered as an Italian artist; and in that country he died, A. D. 1740, aged 84. By him we have five small etchings, which he probably made for his amusement. They are *perspective views*, apparently near Rome. Four of them are middling sized upright plates; and there is one smaller plate, length-ways. Bafan has confounded this artist with Peter Van Bloemen, his brother, who was a painter, and, according to M. Heineken, etched some plates also. I have never, to the best of my recollection, seen any of them.

## B L O K H U Y S E N.

Flourished,

A name affixed to some portraits; among the rest, to that of *Prosper Alpinus*.

## A. D E B L O I S.

Flourished, 1720.

An engraver of no great eminence, who flourished towards the latter part of the last century. His employment was chiefly, I believe, in the portrait line. There are, however, other subjects engraved by him; among the rest, part of the plates for a work entitled, *Figures de la Bible*, in folio, from the designs of Picart and others, published at Amsterdam, 1720. The portrait of *Antonius a Leeuwenhoek*, prefixed to his works, published in quarto, A. D. 1695, engraved by De Blois, is sufficiently neat; but very stiff and tasteless. There was a De Blois, who was an engraver in mezzotinto; among other prints by him is the portrait of *Nell Gwynn*.

## M I C H A E L L E B L O N D.

Born, Died, 1650. ✓

A Dutch engraver, who resided at Amsterdam. He is one of those artists, who are distinguished by the name of *little masters*, from the smallness of their works. His chief employment appears to have been ornamental figures and foliage, &c. for goldsmiths, jewellers, and chasers. He worked entirely with the graver, in a very neat style; which, as Bafan justly observes, greatly resembles that of Theodore de Bry. Michael le Blond died at Amsterdam, A. D. 1650. His cypher, which is composed of an M. with a smaller B. under it, see copied on the plate at the end of the volume. I shall only notice a few prints by this artist: namely,

*St. Jerom*, seated at a desk writing, in a small circle hardly as large as a shilling, with an ornamental border, and his name at length, dated 1610.

Some *dancing figures*, in a small oval, surrounded by an ornamental border, marked "M. Blondus, 1612."



Some very small circles, wherein *death is represented with people of various ranks.*

*Susanna and the elders*, a very small upright oval plate.

### JAMES CHRISTOPHER LE BLOND, or BLON.

Born,

Died, 1740.

This artist was born in Flanders; and, according to *Bafan*, he went to Italy, where he studied under *Carlo Maratti*; but his genius being admirably well adapted for mechanics, and his head continually full of schemes of various sorts, he cannot be supposed to have employed as much time, as was requisite to acquire any great perfection, in the arts. He, however, discovered a method of printing mezzotinto plates in colours, so as, in some faint degree, to imitate the pictures, of which they were copies. In this manner he executed, in England, several large plates, from pictures of the greatest masters; and disposed of the prints by lottery: but those who obtained the prizes, appear not to have held them in any very great estimation. He made known the manner, in which he performed these plates, in a publication entitled, *Coloritto*, or the harmony of colouring in painting, reduced to mechanical practice, under easy precepts and infallible rules. And the book was printed in French and English. Finding this species of engraving did not sufficiently answer his purpose, he set on foot a project for copying the cartoons of *Raphael* in tapestry, and made drawings from the pictures for that purpose. Houses were built, and looms erected, at the Mulberry Ground at Chelsea; but the expences being too great, or the contributions not equal to the first expectations, the scheme was suddenly defeated, and *Le Blond* disappeared, to the no small dissatisfaction of those, who were engaged with him. From hence he went to Paris, where, *Bafan* informs us, he was in the year 1737; and in that city he died, 1740, in an hospital. The prints, which he produced, certainly possess some merit, exclusive of their novelty; but, in general, the colours are flat and dirty; the effect is neither striking, nor judiciously managed; and the drawing is frequently very incorrect, especially in the extremities of his figures.

Among his portraits, which are the only prints of his that I shall specify, are the following: *George II. king of England*, *Louis XV. king of France*; *Cardinal Fleury*, *Antony Vandyck*, &c.

### JAMES BLONDEAU.

Flourished, 1670.

I believe this engraver was a Frenchman, and perhaps learned the art of engraving from *Cornelius Bloemart*, whose style he seems chiefly to have followed. It is certain, however, that he lived at that time, and engraved some of the plates from the pictures of *Pietro da Cortona*, in the palace of Pitti, at Florence. The rest were executed by *Bloemart*, *Spierre*, *Clouet*, and others. *Blondeau* worked entirely with the graver, in a style, as before observed, much like that of *Bloemart*; but he by no means equalled that artist, either in the freedom of the mechanical part of the engraving, or the

the correctness of the outline. His prints, in general, are cold and silvery, without much effect; and the extremities of his figures are heavy, and frequently incorrect. I shall only mention by him,

The *martyrdom of St. Laurence*, from Pietro da Cortona, a middling sized upright plate.

The *crucifixion of Christ*, a middling sized upright plate, from Ciro Ferri.

### JEAN FRANCOIS BLONDEL.

Flourished, 1740.

An artist of great eminence, a native of France. He published several large folio volumes of Architecture; some of the plates for which he etched himself. Also the description of the entertainments given by the city of Paris, A. D. 1740, at the marriage of Madam Louise Elizabeth of France, with Don Philip, infant and high admiral of Spain. The plans and elevations of the *fire-works, temporary buildings, &c.* are chiefly his own engravings.

### ABRAHAM BLOTELING, or BLOOTELING.

Flourished, 1672.

This artist, a native of Amsterdam, designed as well as engraved. Whose scholar he was I cannot discover; from the style of his etchings, which have great merit, he appears to have frequented the school of the Visschers. He came into England about the year 1672, or 1673, at the time the French invaded Holland; but he did not reside here long. He not only etched, but also scraped, several mezzotintos, which were much esteemed. Vertue informs us, that whilst he was in England, he received thirty guineas for an etching of the duke of Norfolk. From hence he returned to Amsterdam, where, in all probability he died.

In the year 1685, he published at Amsterdam the *gems* of Leonardo Augustino, and etched the plates himself. I shall notice also,

Some small plates, length-ways, of *hunting, &c.* "Bloteling fecit," etched in a free, spirited style.

A set of *lions*, from Rubens, small plates, length-ways.

A set of *landscapes*, small plates, length-ways, from J. Van Ruyssdael, dated 1670.

The portrait of the *marquis de Mirabel*, a small upright plate, from Vandyck.

The portrait of *admiral Kortenaer*, a large upright plate, from Bartholomew Van der Helst.

The portrait of *D. Hieronymus Van Beverningh*, dated 1680, without the name of the painter. It was probably drawn by Bloteling himself.

The portrait of *prince Rupert*, after Lely, dated 1673.

The portrait of *Anthony earl of Shaftesbury*, who is represented sitting, is said by the Hon. Mr. Walpole to be one of the scarcest prints of this artist.

Among his mezzotintos, I shall mention the following portraits only.

A clear, well-scraped head of the *earl of Derby*; and *Abraham Symonds*, from Lely, small upright plates.

See his cypher, composed of an A. and a B. joined together (which he frequently used, when he did not put his name at length) on the plate at the end of the volume.

## R O B E R T B L Y T H

Born, Died, 1783. ✓

This engraver, whose merit was never very conspicuous, died young, A. D. 1783, in London. His most capital performances are several slight etchings, from the beautiful drawings, with pen and ink, of John Mortimer, an artist, whose works are held in the highest estimation. Among Blyth's best prints may be reckoned, *the soldier's courtship*, a middling sized plate, length-ways, and its companion, belonging to a set of four prints, entitled, *the life and death of a soldier*, and some circular groups of heads. In these last he was assisted by Mr. Bartolozzi. *Caius Marius, reflecting on the ruins of Carthage*, and *Nebuchadnezzar, recovering his reason*, its companion: both middling sized upright plates. *Homer reciting his verses to the Grecians*, a large plate, length-ways, &c.

## F R A N C I S V A N B O C H O L T

Flourished,

A very ancient engraver on copper, and probably a native of Germany. *Matthias Quad* of Kinkelback, an author of the sixteenth century, in his book intitled, *The Excellency of the German Nation*, speaks of this artist, and informs us, that he was a shepherd of the country called Mons, in the Netherlands; and that he was the first inventor of engraving on copper. "His figures," says he, "however, though they are hard, appear to be taken rather from nature than imagination." The opinion, that he was the inventor of engraving on copper is, with the greatest justice, generally exploded, though indeed such an artist is allowed to have existed, and with great appearance of truth. The prints which are marked with the letters F. V. B. are attributed to him. I cannot agree with the above mentioned author, that his figures have the appearance of being taken from nature: they are, in general, stiff, laboured copies, from the works of Israel Van Mecheln, and Martin Schoon. If, considering the antiquity of the prints attributed to Bocholt, the probability should be urged of their being the originals, rather than the copies, a careful examination of them, and the works of the above-mentioned artists, will soon clear up the matter, I believe, beyond a doubt. The style, in which Israel Van Mecheln engraved, differed considerably from that adopted by Martin Schoon, in so much, that, without the least distinguishing mark, their works may easily be separated from each other. Yet the style of both these artists is laboriously imitated by Bocholt, as continually as he copied from either of them. It seems to me, therefore, highly improbable, that the works of Bocholt should be the originals, since this difference is so uniformly found in them, whenever they correspond with those of Israel Van Mecheln, or Martin Schoon.

But though he generally copied from the above-mentioned artists, yet there are



are several engravings by him, apparently from his own designs. I shall mention, FIRST, the following from J. V. Mecheln, in which he has imitated the style of that master.

The *judgment of Solomon*, a middling sized upright plate.

The *annunciation of the Virgin*, the same.

The *Virgin and Child*, in an arch, a small upright plate.

SECONDLY, those from Martin Schoon.

*St. Anthony, carried into the air by demons*, a middling sized upright plate.

J. V. Mecheln also engraved this subject; but this plate is copied from that of Martin Schoon; and his style of engraving is exactly imitated.

*St. James reading*, a small upright plate.

*St. Michael and the dragon*, the same.

THIRDLY, those that appear to be from his own designs.

A *friar behaving rudely to a young girl, who is defending herself with her distaff*, a small plate length-ways.

*Sampson strangling the lion*, a small upright plate.

*Two men quarrelling in a nine-pin ground*, a small upright plate.

All these have the mark F. V. B. He also engraved a variety of other subjects, as well copies from the above masters, as from his own designs. I shall only mention one more, namely, *St. George and the dragon*, with the mark, a small upright plate, under which is written, in a very old hand, *Francis Van Bockholt*.

### CHARLES VAN BOCKEL:

Flourished,

A name mentioned by M. Heineken, as an engraver; but he has not specified any of his prints. C. V. B. the initials of his name, according to the same author, are frequently subscribed to his engravings. I have never seen any of his works.

### G. BOCKMAN.

Flourished, 1743.

A mezzotinto scraper; but of no great merit. He was, however, a painter also; and to a half sheet print of *St. Dunstan*, in which the saint is represented holding his crozier in one hand, and the tongs with which, (according to the lying legends of superstition,) he secured the devil by the nose, in the other; he signs his name, to which he adds, *pinx. et fecit*. It is dated 1743. There are also several portraits of the late *duke of Cumberland*, and the portrait of *Thomas Chubb* the deist, &c. His mark, when he does not sign his name at length, is a cypher composed of a G. and a B. which is copied on the plate at the end of the volume.

### JOHN BOCKSBERGER.

Flourished,

The name of a modern engraver, according to professor Christ, whose initials

tials were an H. with a B. joined together in a cypher. He has unfortunately, according to his usual custom, omitted to specify the works of this artist. I have never seen any prints by him.

### N I C O L A S B O C Q U E T.

Flourished, 1601.

This engraver was, I believe, a native of France. As an artist, however, he cannot be spoken of with any great commendation. I have seen by him, *Adam and Eve*, a middling sized upright plate, from Raphael. It is etched, and finished with the graver, in a poor, thin style; and the drawing is incorrect, and totally destitute of that simplicity, which is the great characteristic of the painter.

*St. Bruno, kneeling before a crucifix*, a large upright plate, from Bon de Boullogne.

### P E T E R B O D A R T

Flourished, 1723.

A modern engraver, who resided some years since at Leyden, and probably was a native of that place. His works, however, are little known in England. I have seen by him a small folio volume, entitled, *Les Principaux fondementes du Dessin*, which was published at Leyden, 1723. This is a drawing book; and it consists of a prodigious number of plates, such as heads, hands, feet, whole figures, and groups of figures, &c. from the designs of G. Hoet. They are chiefly etched, and in a very poor, incorrect style. When he does not write his name at full length, he substitutes the initials, P. B. or P. B. F. the F. as usual, standing for fecit.

### J. F. B O D D E C K E R.

Flourished,

I know not when, or where, this artist (for so I suppose he called himself) flourished. I have only seen by him some few mezzotintos, very badly executed, in every respect. Among the rest, a small upright plate, representing a *boy* and a *girl*, half figures, with flowers, from J. de Baen.

### J O H N G E O R G E B O D E N E H R S.

Flourished,

A modern engraver of the German school. The greater part of his family were artists. He was chiefly employed in the engraving of *portraits* for the booksellers. Besides the above-mentioned artist, M. Heineken enumerates the following, without specifying their works: GEORGE CONRAD BODENEHRS, MAURICE BODENEHRS, GABRIEL BODENEHRS, JOHN GEORGE BODENEHRS the younger, JOHN GOTTFRIED BODENEHRS, and GABRIEL BODENEHRS the younger; all of them engravers.



## M A R K B O D E R E C H T.

Flourished, 1739.

A native, I believe, of Germany, and an engraver in mezzotinto, by whom, among other things, we have the portrait of *Joan. Tho. Rauner*, dated 1739.

## C H A R L E S F R A N C O I S B O E C E.

Flourished,

A modern artist, mentioned by *Bafan*, without any reference to his country, or the place of his residence. By him we have several engravings. Among the rest, a *woman holding a pot with coals, and a boy blowing*. The only light in the painting comes from the fire: from a picture of *Rubens*, in the *Dresden gallery*. He also engraved several of the plates, from the pictures of different masters, in the cabinet of the count *De Bruhl*, &c.

## H U B E R T B O E H M.

Flourished,

A name mentioned by *M. Christ*, without any reference to his works, or the time in which he lived, excepting that he was a modern artist. I have never seen any of his engravings. According to the above-mentioned author, he used by way of mark, a cypher composed of an *H.* and a *B.* joined together, as expressed on the plate at the end of the volume.

## G I O V A C C H I N O B O E K L A E R, or B U E C K L A E R.

Flourished,

This name is cited in the index of engravers, at the end of the *Abecedarium*; and the artist, to whom it is attributed, is said to have been a native of *Antwerp*, and a scholar of *Peter Artsens*, from whom he learned the art of engraving. I have never seen any of his works. Perhaps the name being falsely written, makes the only difference between this engraver and an artist called *John Bocklein*, mentioned by professor *Christ*, who usually marked his engravings in this manner, *I. B. fe.*

## C O R N E L I U S B O E L.

Flourished, 1611.

This artist was probably of *Antwerp*, and of the same family with *Peter Boel* the painter, who is spoken of in the next article. From the style of his engraving, which is chiefly with the graver, I should suppose he had been instructed in the school of the *Sadeler*s. He worked in a clear, neat style; and his prints are by no means destitute of merit. We have, engraved by him, a set of small oval plates for the *Fables of Otho Venius*, with Latin, English, and Italian verses, under them, which were published at *Antwerp*, *A. D.* 1608. I have also seen by him a middling sized plate, length-ways, representing the *last judgment*, which is signed, "*Cornelius Boel fecit*," without the name of the painter. It is probably from a composition of his own.

I believe



I believe this artist was in England; for the *frontispiece* to the large folio Bible, published by the royal authority, A. D. 1611, which is ornamented with figures and other decorations, and very neatly engraved, has his name inscribed, *C. Boel fecit in Richmont, 1611.* He also engraved a portrait of *Henry prince of Wales*, in a small oval, surrounded by an ornamental border. But his great work was the *battles of Charles the Fifth*, and *Francis the First*, eight large plates, length-ways, from Antony Tempesta.

## P E T E R B O E L.

Born, 1625. Died, 1680.

An excellent painter of fruit, flowers, and animals, born at Antwerp, A. D. 1625. A disciple of Snyders, whose widow he married. He went into Italy, where his uncle Cornelius de Wael resided; and, in his return through France, was there greatly employed. He died, A. D. 1680, aged 55 years. There are some few slight, but spirited etchings, by this artist, from his own compositions, representing *various animals*, &c.

## C O R Y N or Q U I R I N B O E L.

Flourished, 1660.

This engraver was a native of Antwerp, and of the same family with the preceding artist. His works are chiefly etchings, which are executed in a very coarse, heavy, incorrect style. The greater part of them are, I believe; contained in the collection of prints, from the pictures of the greatest masters, known by the name of *Tenier's Gallery*. They do not require to be particularized, as the book itself is very common. I have seen among other things by this engraver, a middling sized plate, length-ways, representing some *Dutch peasants playing at nine-pins*, from Teniers. This artist has, in general, been carelessly confounded with Cornelius Boel, mentioned above, but he never nearly equalled him in point of merit.

## L. D E B O E R.

Flourished,

An obscure engraver of portraits, by whom, among others, is that of *Quinkhard*, to which he signs his name L. de Boer.

## C. F. B O E T I U S.

Flourished, 1753.

A modern German artist, who engraved several of the plates from the collection of pictures at Dresden. The work is in two volumes, large folio, entitled, "Recueil d'Estampes, d'apres les plus celebres Tableaux de LA GALLERIE DE DRESDE." The first volume was published 1753, and the second 1757.

## MICHAEL BOGNER.

Flourished, 1487.

The name of a very old German artist, probably a goldsmith. The print, to which this name is affixed, I found in the collection of Dr. Monro. It is a small plate representing a coat of arms. The bearing is a wheel, and the crest a wheel upon an helmet. The name *Michael Bogner* is written upon a scroll. It is executed entirely with the graver; and the ornamental part is white upon a black ground. On the space, which divides the ornaments, is the date intermixed with the letters in the following manner:

A. D. 1487. J. A. C. This curious ancient engraving is three inches high, by one inch one fourth wide.

## J. L. BOJAN.

Flourished, 1670.

An ornamental engraver, who seems to have been chiefly employed by J. Berain, in the large works of ornaments, which he published. His prints, which are etched, and finished with the graver, have, however, nothing very striking to recommend them.

## H. BOILING.

Flourished,

An engraver in mezzotinto, mentioned by professor Christ, who informs us, that some prints representing *peasants*, &c. were executed by him; and, that he often put the initials of his name only, H. B. I have never seen any thing by this engraver.

## MARTIN DES BOIS.

Flourished, 1691.

This artist was, I presume, a native of France. By him we have several *frontispieces*, for books, after Louis Dorigny; and other prints from the paintings of Italian masters, which were published by C. Paten, A. D. 1691. These, however do him little credit.

## ELIAS DU BOIS.

Flourished, 1614.

The name of an artist, cited by Florent le Comte, who informs us, that he engraved the portrait of *Monsieur de Sully*; which print is dated 1614.

## PETER DE BOIS.

Flourished,

He is mentioned by Florent le Comte as an engraver of funeral processions, monuments, &c. but none of his works are specified.

## R O B E R T B O I S S A R T.

Flourished,

A name mentioned by Florent le Comte, as an engraver of portraits, and resident in England; but I am not acquainted with his works.

## L. B O I S S E V I N.

Flourished, 1623.

His chief employment was, I believe, that of a publisher and a printfeller. However, it is thought, that he engraved also himself; and to him are attributed the following portraits: *Franc. Barberini*, cardinal; dated 1623. *Charles the First*, and *Oliver Cromwell*.

## S. D E L A B O I S S I E R E.

Flourished, 1682.

This engraver, who, I suppose, was a native of France, is mentioned by Bafan, without any reference to the time or place of his birth. He tells us, that S. Boissiere (for so he writes his name) engraved "*the death of a prince, surrounded by his court*," a large plate, lengthways. I suspect him to be the same with that artist, who engraved several of the plates for a large work in folio, entitled, *Les Edifices Antiques de Rome*, par Antoine Degodetz, Architecte, à Paris, 1682. To these plates he signs his name, De la Boissiere. They are neatly executed, but in a stiff, laboured style; and may be considered as the productions of patience rather than of genius.

## B O I S S I E U X.

Flourished,

By this artist we have a considerable number of landscapes, views, &c. Judging from the free, masterly style, in which they are etched, I should suppose he was a landscape painter, and a man of great abilities. They are very slight, in general; but, at the same time, spirited. Some of them are apparently from his own designs; others are from various masters. I shall only mention a set of ten landscapes, small plates lengthways, with this title: *Suite de dix Paysages*, gravé à leau forte, par Boissieux. If I mistake not, this artist was a native of France. The Hon. Mr. Walpole mentions the name of Boisseau, as affixed to a plate for Aaron Hill's History of the Ottoman Empire; this was probably a different engraver, though perhaps of the same family.

## L. B O I T A R D.

Flourished, 1760.

This engraver was a native of France. He frequently worked from his own compositions. His employment was chiefly for the booksellers. He engraved in a neat though slight style, without taste; and his drawing is, in general, very defective. Small figures he executed best; but even these are often



often faulty. Among his most estimable prints, may be reckoned those which he engraved, for *Spence's Polymetis*; and a large plate representing the *Rotunda at Ranelagh*, after Paolo Panini. He also engraved several portraits; among the rest, that of *J. Brown*, the soldier, who distinguished himself at the battle of *Dettingen*, *Elizabeth Canning*, &c. *Boitard*, who resided chiefly in England, married an Englishwoman. He died at London some years since, leaving a son who followed his father's profession, and a daughter.

R E N E B O I V I N, or B O Y V I N.

Flourished,

This artist was a native of France, born at Anjou; but the year of his birth does not appear. The style of his engravings, however, in my opinion, sufficiently testifies, that he flourished towards the end of the sixteenth century. His plates, in general, are executed with the graver only, in a manner much resembling that of *Cornelius Cort*; but we have also some etchings by him. His works, though not held in the highest estimation, are by no means devoid of merit, especially in the mechanical part of them. He handled the graver with much facility; and if, in good taste, and correctness of drawing, he had equalled the command he had of that instrument, he certainly might have been ranked among the first masters. In these great essentials he is defective, especially in his drawing, which is very incorrect. The extremities of his figures, in particular, are poorly expressed. He sometimes signed his plates with his baptismal name only, as *Renatus fecit*; but more generally with a cypher, composed of an R. and a B. in the manner expressed upon the plate, at the end of the volume. He engraved a great variety of prints. I can only mention a few of them.

An emblematical plate, representing *the triumph of virtue*, with the defects of vice, a large print, length-ways, from *Rous. Florent*, marked *Renatus fecit*.

*Susanna and the elders*, a middling sized plate, length-ways, without any painter's name, marked with his cypher.

The plates for a work, entitled *Livre de la Conqueste de la Toison d'or, per le Prince Jason de Tessalie*; or *The Book of the Conquest of the Golden Fleece*, by the Prince Jason of Thessaly. These historical compositions, which are enclosed in ornamental borders, were designed by *Leonard Thiri*; and they are marked with the cypher of *Boivin*, whose name in the dedication is spelt *Boyvin*.

A spirited etching of a cottage yard, in which is introduced the departure of *Hagar and Ishmael from the house of Abraham*, a middling sized plate, length-ways, marked with his cypher.

Another etching, in which is represented *four banditti men robbing the cart of a peasant*, a small plate, length-ways, marked with the cypher.

M A R I E L. A. B O I Z O T.

Flourished, 1762.

A modern engraver, a native of France, and pupil to *Flipart*. He resided

at Paris, and engraved a variety of *domestic subjects* from Greuze and other masters, also some *portraits*.

## H A N S or J O H N B O L.

Born, 1534. Died, 1593.

He was a native of Mechlin, where he was born, A. D. 1534. His genius leading him to the arts, he was at first instructed in painting by a master of no great repute, whom he soon left, and going to Heidelberg, employed himself in copying several pictures of the eminent artists. His subjects are chiefly landscapes with animals; but he also sometimes painted history, with no small success. We have by him a set of landscapes, *views in Holland*, slightly etched, but in a style that indicates the hand of the master, they are middling sized plates, length-ways, marked "H. Bol;" the H. and the B. are joined together in the style of a cypher, and they were published by Jerom Cock. A large plate, length-ways, in which is represented an *aquatic diversion in Holland*: a man appears in a boat, catching at a goose, which is fastened to a string over the river, and a prodigious number of spectators are depicted upon the banks on each side.

Some circular prints, representing *historical subjects*. I shall only mention two, namely, *the meeting of Jacob and Esau*; and *the first interview between the servant of Abraham and Rebecca*: both very slight, but spirited etchings; and marked with his name as above.

I have seen also a slight, spirited etching, greatly in the style of those by this artist. It is a small sea view, with ships. Over it is written DEN BRIEL; and at the right hand corner, *C. Bol fecit.* who was probably another artist of the same family.

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

Born, 1611. Died, 1681.

A celebrated painter both of history and portraits. He was born at Dort, A. D. 1611, and educated at Amsterdam. In the school of the celebrated Rembrant Gerretz, he received his instructions as a painter, and imitated the style of his master with no little success, not only in his pictures, but in his engravings. Bol's etchings are bold and free. The lights and shadows in them are broad and powerful, which renders the effect very striking; but they want that lightness of touch, and admirable taste, which those of Rembrant possess in so great a degree. Bol died at Dort, the place of his birth, A. D. 1681, aged 70.

Among his etchings, the following from his own compositions, are generally much esteemed:

*Abraham's sacrifice*, a middling sized upright plate.

*St. Jerom seated in a cavern*, holding a crucifix, a small upright plate, arched at the top.

A *philosopher*, a half figure, holding a book, a small upright plate.

## NICCOLO BOLDRINI.

Flourished, 1566.

An engraver on wood, who worked chiefly from Titian, and by some thought to have been the scholar of that great master. The time of his birth and death are equally unknown. I have seen by him a large upright print, cut in wood, which represents *Venus naked*, seated on a bank, holding Cupid, a squirrel appears behind upon the branch of a tree. The figures, back-ground, &c. are executed in a bold, free style, chiefly with a single stroke; but there is some hatching in the deep shadows. It is marked *Titianus inv. Nicolaus Baldrinus Vincentinus inciaeat, 1566.*

I L B O L O G N A: See PRIMATICCIO.

I L B O L O G N E S E. See GRIMALDI.

## GIOVANNI BATISTA BOLOGNINI.

Born, 1611. Died, 1688.

This artist, a native of Bologna, was born, A. D. 1611. He was instructed in the principles of painting by Guido; and succeeded so well, in his studies, that he became the favourite scholar of that excellent master. He imitated the style of Guido; and his works are held in general esteem. He died, A. D. 1688, aged 77. We have several etchings by him from the compositions of Guido. They are slight, and often spirited, but by no means equal to those, which were produced by Guido's own hand. Among his most esteemed etchings may be reckoned the following:

*The murder of the innocents*, a middling sized upright plate.

*St. Peter receiving the keys*, nearly the same size as the preceding.

*A crucifixion*, with St. John and the two Maries, standing at the foot of the cross, nearly the same size as the former.

*Bacchus and Ariadne*, a large print length-ways, engraved on three plates. These are all from Guido.

## BOETIUS ADAM A BOLSWERT, or BOLSUERD.

Flourished, 1620.

This artist, an engraver and printseller, established at Antwerp, was the descendant of a family, who resided at the city of Bolswert in Friesland, from whence he derived his name. He commonly signs the prints engraved by him, with the first of his baptismal names, *Boetius*; but sometimes he has substituted the second, and omitted the first. Hence it is, that the generality of authors, on the subject of engraving, have run into a strange mistake, and made two artists of the same man; one named *Boetius*, the other *Adam*: the latter supposed to have been the father of the former. According to Bafan, *Boetius Adam a Bolswert*, "who," says he, "is mistakenly mentioned as an engraver, because we find upon several plates, " *B. Adams*, or *B. A. Bolswert*; or certain other marks, nearly resembling  
" them



“ them, which Boetius sometimes used. All of which in Flemish signify “ Boetius the son of Adam.” It is highly probable, that the father’s name might be Adam; but that these signatures are to be interpreted according to Bafan’s idea, is not so certain. Both names doubtless did belong to him; and accordingly, to a set of *twenty landscapes*, engraved by him from Abraham Bloemart, he signs them at length thus, *Boetius Adam Bolsuerd sculp.* By what master he was instructed in the art of engraving, does not appear. He worked with the graver only; the free, open style of the Bloemarts he imitated with great success; and perhaps perfected himself in their school. When he worked from Rubens, he altered that style; and his plates are neater, fuller of colour, and more highly finished. I shall mention

FIRST, some of those plates, wherein he has imitated the style of the Bloemarts.

A set of *twenty landscapes*, from Abraham Bloemart, mentioned above; slight, small plates, length-ways. I have seen them marked, Amsterdam, with the date 1664, which time perhaps they were republished by a new proprietor.

The plates for a quarto book, entitled, *the Forest of the Hermits and Hermitesses of Egypt and Palestine*, from the same painter, published at Antwerp, A. D. 1619.

The *nativity of Christ*, a large upright plate, from the same painter, a very beautiful plate, dated 1618.

SECONDLY, the following from Rubens in a more finished style :

The *resurrection of Lazarus*, a large upright plate.

The *last supper*, the same, its companion. Bafan, speaking of this print, says, that it proves by its beauty, and the knowledge with which it is engraved, that Boetius could sometimes equal his brother Scheltius. It is certainly a very beautiful engraving; but I cannot help thinking, the compliment a little overstrained; especially if we look at the admirable *crucifixion* from Vandyck by Scheltius Bolswert, at the same time.

#### SCHELTIVS A BOLSWERT, or BOLSVUORD.

Flourished, 1626.

This admirable artist was the brother of Boetius Adam a Bolswert, mentioned in the preceding article. We have no other account of his family than what is there given; nor unfortunately any of himself, of the least consequence. The time of his birth and of his death, and the name of the master he studied under, are equally obscure. And though it is not likely, that the knowledge of these circumstances could add to the fame he has so justly acquired, yet we naturally wish to know something of the man, whose genius we admire; and of course every little anecdote concerning him becomes interesting. Bolswert worked entirely with the graver, and, I believe, never called in the assistance of the point. His general character as an artist is well drawn by Bafan, in the following words: “ We have a large number of  
“ prints, which are held in great esteem, by this artist, from various mas-  
“ ters; but especially from Rubens, whose pictures he has copied with all  
“ possible knowledge, taste and great effect. The freedom, with which  
“ this

“ this excellent artist handled the graver, the picturesque roughness of etching, which he could imitate without any other assisting instrument, and the ability he possessed of distinguishing the different masses of colours, have always been admired by the connoisseurs, and give him a place in the number of those celebrated engravers, whose prints ought to be considered as models by all historical engravers, who are desirous of rendering their works as useful as they are agreeable, and of acquiring a reputation, as lasting as it is justly merited.” He drew excellently, and without any manner of his own; for his prints are the exact transcripts of the pictures he engraved from. His best works, though not always equally neat or finished, are always beautiful, and manifest the hand of the master. Sometimes we find his engravings are in a bold, free, open style: as, the *brazen serpent*, the *marriage of the Virgin*, &c. from Rubens. At other times they are very neat, and sweetly finished: as, the *crowning with thorns*, and the *crucifixion*, &c. from Vandyck. Indeed, I have generally observed, that his boldest engravings are from Rubens, and his neatest from Vandyck and Jordans.

How greatly Bolswert varied his manner of engraving appears from some prints, which, like the greater part of those of his brother Boetius, bear great resemblance to the free engravings of the Bloemarts, and to those of Frederic Bloemart especially; and form a part of the plates for a large folio volume, entitled, *Academie de L'espee*, by Girard Thibault of Antwerp, where it was published, A. D. 1628; and to these he signs his name, “Sheltius,” and sometimes “Schelderic Bolswert,” adding the word *Bruxelle*. His name is usually affixed to his plates in this manner, “S. A. Bolswert;” but on the plate at the end of the volume may be seen a mark, attributed to him, which he is said to have used, when he was not willing to sign his name.

It is very necessary to caution the collectors of this master's works (those especially, who are not very conversant with them) that many of them have been copied in a very careful manner, so as easily to deceive the unskilful. Some of these copies, as the *marriage of the Virgin*, from Rubens, &c. are by Lauwers. But those, which are most likely to mislead, are by Ragot, a French engraver, employed by Mariette the printseller, who frequently meeting with the reverses or counterproofs, from the prints of Bolswert, gave them to the engraver; and he imitated them with the utmost precision. By this means the impressions from the plate copied come upon the paper the same way with the original. It is true, his name is usually affixed at the bottom; but it is often cut off, and then the copy is not easily distinguished from the original. Among other prints thus imitated by Ragot from Bolswert, is *Christ crucified between the two thieves*; where the soldier is represented piercing his side, from Rubens.

Among the variety of estimable engravings by this great artist, I can only mention the few following:

The *brazen serpent*, a large plate, length-ways, from Rubens. Those impressions are the most estimable, which have only the word *Antuerpiæ* at the right hand corner, without the name of *Giles Hendrix*, which was afterwards inserted above it, and part of the small circle over the arms is left white.

*Abraham offering his son Isaac*, a large plate nearly square, from Theodore Rombout.



The *education of the Virgin by Saint Anne*, a middling sized upright plate, from Rubens. Those impressions, without the name of Hendrix, are the most esteemed.

The *marriage of the Virgin*, a middling sized upright plate, from the same painter. Those impressions are best, in which the word "Antuerpiæ" is not added to the name of Hendrix.

The *nativity of Christ*, a middling sized upright plate, from the same, first published by Martin Vanden Enden.

The *adoration of the wise men*, a middling sized upright plate, from the same. The good impressions of this plate also, have the name of Vanden Enden.

The *feast of Herod*, in which is represented the daughter of Herodias, presenting the head of John the Baptist to her mother, a large plate, length-ways, from the same.

The *miraculous draught of fishes*, a large print, length-ways, on three plates, from the same.

*Christ crowned with thorns*, a large upright plate, from Vandyck. An admirable print. With the name of Vanden Enden.

A *crucifixion*, where a figure appears presenting the sponge to Christ. St. John and the Virgin are standing at the foot of the cross, and Mary Magdalen is reclining towards it, a large upright plate, from Vandyck; and it is, in my opinion, one of the most beautiful prints engraved by Bolswert. In the first impressions, which are very scarce, the left hand of St. John is not seen. In the second, the hand appears upon the shoulder of the Virgin, the name of Vandyck is transposed from the left to the right hand corner of the plate; and the dedication, which consists of two lines, is erased from the bottom of the plate, probably to make these impressions pass for the first. After this, to deceive the purchasers, the hand was again erased, and the dedication reinserted; but the imitation of the letters is so poorly executed, that the cheat is easily discovered. The first impressions are distinguished without much difficulty, as well by their superiority in clearness and colour, as by the difference alluded to; especially from the last; for the strokes, which were re-engraved over the place, where the hand had been, are very poorly executed. And both in the second and third impressions, the short strokes upon the ground, near the great toe of the figure, who holds the sponge, are crossed with a second stroke, but in the first they are without any crossing.

A *crucifixion*, where St. Dominic and St. Catherine of Sienna are represented. At the foot of the cross is a large stone, on which is seated a small cherub, with a lamp before him. On the stone is an inscription beginning thus: *Ne Patris sui manibus*; a large upright plate from the same master.

A *crucifixion*, where the soldier is piercing the side of Christ, St. John and the Virgin are standing by the cross, a large upright plate from Rubens.

A *crucifixion*, with the Virgin and St. John at the foot of the cross, from James Jordaens, a large upright plate.

A *dead Christ* on the lap of the Virgin, with St. John and two Angels, a middling sized plate, length-ways.

A *dead*



A *dead Christ* on the lap of the Virgin, a large upright plate, from A. Deipenbeck.

The *Trinity*, a large upright plate, where Christ is represented dead, a fore-shortened figure supported by the Deity, from Rubens.

The *assumption of the Virgin*, a large upright plate, arched at top, from the same master.

The *destruction of idolatry*, a large print, length-ways, on two plates, from the same master.

The *triumph of the church*, the same from the same.

The *infant Jupiter suckled by the goat Amalthea*, a middling sized plate, length-ways, from Jordaens.

The *infant Jupiter crying, and showing a dish to a woman, who is milking the goat; and a satyr is playing on a tambour*, a middling sized plate, length-ways, from the same.

The *god Pan playing upon his flute*, the same from the same.

*Mercury and Argus*, a large plate length-ways, from the same.

The *drunken king*, the same from the same.

A *drunken Silenus*, supported by a satyr, and another figure, a middling-sized upright plate from Rubens. The impressions, with the name of "Boleswert" only, without the address, are the best.

A *chase of lions*, a large plate, length-ways, from the same.

Five large *landscapes*, length-ways, from the same.

Twenty small *landscapes*, length-ways, from the same.

## GIOVANNI BATISTA BONACINI.

Flourished,

This artist, who was a native of Milan, never arrived at any superior degree of excellence. He worked entirely with the graver, in a stiff, laboured style. He appears by his engravings to have flourished towards the beginning of the last century, and may have been instructed in the school of Cornelius Bloemart. I shall only notice by him a middling-sized upright plate, representing *the Virgin with the infant Jesus*, and St. Martin kneeling before him, from Pietro de Cortona; and a *holy family*, with St. John, St. Catherine, &c. a middling sized upright plate, from Andrea del Sarto. We have also several *portraits* by him; but they are by no means commendable.

## GIULIO BONASONI.

Flourished, 1540.

He was a native of Bologna, and for that cause is sometimes called *Bolognese*. He was a painter as well as an engraver, and the scholar of Marc Antonio Raimondi. He worked from the pictures of Raphael, Giulio Romano, and other great masters; and occasionally from his own designs. Excepting one or two subjects, in which he called in the assistance of the point (which, however, he never well understood the use of) his plates are executed entirely with the graver, in a manner though much varied from that of his tutor, yet evidently founded upon it. It is neither so firm, nor so

clear and masterly. His drawing is often heavy, and the extremities of his figures frequently neglected. The folds of his draperies are seldom well expressed, and the back-grounds to his prints, especially his landscapes, are extremely flat and stiff. However, with all these faults (which are not always equally conspicuous) his best prints possess an uncommon share of merit; and, though not equal to those of his master, are deservedly held in no small degree of estimation by the greatest collectors. One thing in particular is remarkable in them, namely, the attempt which he has made, of preserving the masses and a breadth of light and shadow, as well upon the groups of figures as upon the figures separately.

I shall notice the following by him, from his own compositions :

*The loves of the gods*, a set of twenty-one small upright plates.

*A warrior, surrounded by several naked women*, a middling sized plate; length-ways.

*Apollo in his chariot with the hours, Time walking on crutches before, and at the bottom a man and a woman waking from sleep*, a middling sized plate, length-ways, marked "Julio Bonafone inventore."

*Venus attended by the Graces*, a small upright plate.

*The judgment of Paris*, into which he has introduced a great variety of figures. All the back ground and much of the draperies and some small part of the figures, &c. are etched; but the work with the graver only is by no means well harmonized with the etching, a large plate length-ways.

*Clelia and her companions, escaping from the camp of Porfenna*, a middling sized plate, length-ways, marked IV. BONASO IMITANDO PINSIT CELAVIT.

I shall add the following only from other masters :

*The animals departing from the ark*, a middling sized plate, from Raphael, dated 1544.

*The infant Jupiter suckled by the goat Amalthea*, the same from the same.

*St. Cecilia*, from the picture by Raphael, which differs from the print of Marc Antonio in several particulars, a small upright plate.

*A dead Christ upon the lap of the Virgin*, a small upright plate, from Michael Angelo. Beatrice also engraved a print from the same picture, dated 1546.

*The last judgment*, a large upright plate, arched at the top, from the same master, with this inscription, *Julius Bonafonus Bonon. è propria Michaelis Angeli picturâ, quæ est in Vaticano, nigro Capillo excepit, in aesque incidit.*

*The entry of the wooden horse into Troy*, inscribed *BOL inventor, 1545.*

*Moses striking the rock*, a middling sized plate, length-ways, from Parmigiano.

Some portraits, particularly those of *Raphael* and *Michael Angelo*. When he did not inscribe his name at length, he often substituted the initials, as "I. B." sometimes thus, "I. Bo." or thus, "Julio B. F."

B O N A V E N T U R A. See BISI.

DOMENICO MARIA BONAVERA:

Flourished, 1700.

This engraver, who appears to have been a native of Bologna, flourished according

according to Bafan, at the beginning of the present century. All the prints, which indeed are but few, that I have seen by him, are slight, incorrect etchings, by no means very estimable. A mark said to have been adopted by him, may be seen upon the plate at the end of the volume. I shall only notice, the *baptism of our Saviour*, from Albano, mentioned by Bafan; and the *martyrdom of a female saint*, a large upright plate, from Domenico Maria Canuti.

### NATALIS BONIFACE.

Flourished, 1590.

An engraver of great merit, who flourished in Italy towards the conclusion of the sixteenth century. His works are chiefly etchings, which he performed in a slight, free style; and where small figures were required, he executed them with great spirit. His chief work was the plates for the large folio volume composed by D. Fontana, architect to Pope Sixtus V. concerning the removal of the Vatican obelisks. To these plates he signs his name, "Natalis Bonifacius Sibenicensis fecit." This book was published at Rome, 1590, and contains the portrait of *Fontani*, surrounded by an ornamental border, which, I believe, was performed by Boniface; but the portrait itself, which is executed entirely with the graver, I suspect was the work of another artist.

### FLORIANUS DE BONIS.

Flourished,

The name of an obscure engraver of little merit, affixed to a middling sized plate, from Guercino, representing *a dead Christ, supported by St. John, with the Virgin standing by him*. It is all executed with the graver, in a black heavy style.

### ROBERT BONNART.

Flourished, 1680.

This engraver, with NICHOLAS BONNART his brother, who were both of them natives of France, engraved, among other things, several of the plates from the designs of Vander Meulen, for the large edition of his works. They chiefly consist of *views, landscapes with figures, &c.* and are executed in a very heavy, coarse style. JOHN BONNART, perhaps another brother, engraved with them a variety of figures *a-la-mode*, with grotesque portraits of the actors in the Italian comedy, &c. which have very little to recommend them. Nicholas and John Bonnart sometimes signed their plates with the initials only of their names: as, "N. B. fecit," and "I. B. F. or fecit."

JOHN BONNART the younger, who was probably son of John Bonnart mentioned above, appears to have been a painter. There is a plate by him in Perault's *Cabinet des Beaux Artes*, published at Paris, 1690. It is a ceiling ornamented with figures, which he has etched in a free, masterly style, and retouched with the graver. He signs his name "Joan. Bonnart junior del. et sculp."



## E. BONNCTIONNE.

Flourished,

A name I found affixed to a very small plate, length-ways, from F. Boel, representing *Diana, seated in a chariot drawn by dragons, and a Cupid behind her*. It is a slight, dark etching, incorrectly drawn, and possesses little merit to recommend it.

## B O N N E A U.

Flourished, 1741.

A very indifferent engraver, probably a Frenchman, who resided in London, and engraved for the bookfellers. Among other things by him, are the heads of the *American Bucaniers*, prefixed to their history, which was published at London, A. D. 1741.

## F R A N C O I S B O N N E M E R.

Flourished,

A native of France, who flourished in the last century, and engraved several prints from Le Brun and other masters; among the rest, the *Deity appearing to Moses in the burning bush*.

## L. B O N N E T.

Flourished,

A modern French engraver, who resided some time in Russia, by whom we have several prints, executed in a very particular manner, so as to represent *drawings in crayons*; in performing which, two, and sometimes more, plates are necessary for the same print. This mode of engraving, however, notwithstanding its novelty, was not long encouraged. He engraved from Boucher and other masters.

## F R. B O N N O N I E N S I S.

Flourished,

I have seen this name affixed to some slight, spirited etchings, in a bold, masterly style, from Paolo Veronese. In the *Abecedario*, the prints marked *B. S. fecit* are attributed to this artist; but apparently without the least foundation.

## J. B O N S E R.

Flourished, 1642.

An obscure engraver, who, if he was not a native of Leyden, at least resided there. He worked chiefly for the bookfellers. I have seen some few frontispieces by him, with figures and ornaments, &c. he worked entirely with the graver, in a very stiff, bad style. His prints are by no means worth particularising. One of them is dated 1642.

B O O M S,

B O O M S, or B O O N. See VINCKENBOOMS.

D A N I E L B O O N.

Born, Died, 1698.

A native of Holland, and a painter in the grotesque style. He resided some time in England; and Mr. Walpole informs us, that he etched several things, but has not specified what they are. There is a portrait of *Fred. Guillieme of Prussia*, marked Boon, who was apparently another artist, though perhaps of the same family.

H E N R Y V A N D E R B O R C H T.

Born, 1583. Died, 1660.

He was, according to the most generally received opinion, born at Brussels, A. D. 1583, and the youngest son of a painter of the same name, who afterwards resided at Frankendal. The earl of Arundel, finding this young artist at Frankfort, where he sought an asylum from the wars, which disturbed his native country, sent him into Italy to Mr. Petty, who was then collecting for his lordship; and that nobleman retained him in his service as long as he lived. After the death of his patron, Vander Borcht was employed by the prince of Wales (afterwards Charles the Second) and lived in esteem at London several years, till he returned to Antwerp, where he died, A. D. 1660, aged 77. He chiefly excelled in painting fruit and flowers. We have some few etchings by him; among the rest, the *Virgin and child*, a small upright print, from Parmigiano; which plate was engraved at London, and dated 1637. A *dead Christ, supported by Joseph of Arimathea*, a small upright plate, from the same master. *Apollo and Cupid*, a small upright oval, from Perin del Vago. The mark, attributed to him by professor Christ, may be seen upon the plate at the end of the volume.

P E T E R V A N D E R B O R C H T.

Flourished, 1622.

It is highly probable, that this artist was of the same family with the preceding, and perhaps a near relation. He was a painter of landscapes, and acquired some reputation in that line. He appears also to have applied himself very assiduously to etching; and we have a great number of prints by his hand. Among the rest, a set of prints from *Ovid's metamorphoses*, consisting of one hundred and seventy-eight small plates, length-ways. Also a set of prints from the *old and new testament*, middling sized plates, length-ways. These may be properly called historical landscapes. They are etched in a rough, careless style; and the figures, which are chiefly small, are very incorrectly drawn. The extremities are heavy, and the heads by no means expressive. His works, in general, manifest a great fertility of invention, but little judgment, either in the choice of the attitude of his figures, or the distribution of his groups, to form a pleasing or a striking effect. His usual mark, when he does not sign his name at length, is P. B. F. The F. standing for fecit.

Great

Great care must be taken not to confound him with several other engravers, who used the same mark.

## J A M E S A B O R C H T.

Flourished, 1628.

This artist, whose works are by no means destitute of merit, engraved several of the plates for the large folio volume, entitled, *Academie de L'Espee*, by Girard Thibault, which was published at Antwerp, 1628. They are executed entirely with the graver, in a style greatly resembling that of James de Gheyn.

## B O R D E.

Flourished, 1725.

An obscure engraver of little merit. He worked entirely with the graver, in a style sufficiently neat, but destitute of taste. Among other things, we have by him, the *crown of precious stones*, which the queen of France wore at her marriage, A. D. 1725, with the *medal* struck upon that occasion.

## M A T T H E W B O R E K E N S.

Flourished, 1644.

He resided chiefly at Antwerp, and worked entirely with the graver, in a laboured style, something resembling that of Pontius. His drawing is incorrect; and his works (the principal part of which are the copies he made from Bolwert, and other eminent engravers, for Vanden Enden) have no great share of merit to recommend them. I shall only notice, the *good shepherd*, a small upright plate, from Diepenbeck. The *Virgin, standing upon a globe, treading upon a serpent*, a middling sized upright plate, from Rubens, dated 1644. We have also some few portraits by him.

## J. F. B O R D I N O.

Flourished, 1604.

An engraver who executed the plates to a volume in quarto, entitled, *Series et Gesta Pontificum*, published 1604.

## O R A Z I O or H O R A Z I O B O R G I A N I.

Born, 1630. Died, 1681.

He was born at Rome, and instructed in the art of painting by his brother Giulio Borgiani, called Scalzo; and he made such a progress in his studies, that his works were held in no small estimation in Spain, where he resided some time. On his return to Italy, the ill treatment and villainy of a cotemporary painter broke his heart, and he died, A. D. 1681, aged 51 years. His etchings are in a bold, free manner; and more finished than usual, when considered as the works of a painter. His drawing is not correct; but the style is masterly, and the effect agreeable. His most finished etching, I believe,



believe, is a small square plate, in which is represented a *dead Christ*; the figure vastly foreshortened, and behind appear the two Marias and St. John, who is kissing one of the hands of our Saviour, from a composition of his own, dated 1615. Add to this, *St. Christopher*, a gigantic figure, carrying the infant Christ, a small plate, nearly the same size with the former; a very spirited etching, but not so well finished as the preceding. The *bible histories*, which were painted by Raphael, in the Vatican, commonly called *Raphael's bible*; small plates, length-ways, dated 1615. These are very slight, and seem to be the hasty productions of his point. His mark was an H. and a B. joined together in the manner of a cypher; to which he usually affixed the date. See it copied on the plate at the end of the volume.

## CHRISTOPHANO BORTENO.

Flourished,

Florent le Comte adds "*De Remini*" to his name, and cites him as chiefly to have excelled in engraving of cavalcades, processions, &c. though he has not specified any of his prints.

## CORNELIUS BOS. See BUS.

## JEROM BOS. See BOSCHE.

## ANTHONY BOS.

Flourished, 1648.

Who, according to Baldanucci, engraved the plates for the geometrical works of Defargue, published A. D. 1648.

## MARIE RENARD DU BOS.

Flourished,

A modern French artist, and the scholar of Dupuis, by whom we have several plates from Rosalba, Bassaporte, &c.

## CLAUDE DU BOS.

Flourished, 1714.

This artist was a native of France, but came over into England, at the instigation of Nicholas Dorigny, to assist him in engraving the *cartoons* of Raphael; but some difference happening between them, he quitted Dorigny, and undertook to engrave the *cartoons* for the printfellers. He also engraved the *duke of Marlborough's battles*, for which he received four score pounds per plate; and the work was finished in two years. At first he had no help, except what he received from Du Guernier; but he sent to Paris for Beauvais and Baron, who assisted him in the completion of those plates, which was done, A. D. 1717. He afterwards commenced printfeller, and published in numbers, by a weekly subscription, the translation of Picart's  
*religious.*

*religious ceremonies.* In the prosecution of this work, he was assisted by Gravelot and Scotin, who came over into England for that purpose. Du Bosc was an engraver of no great merit. His style of engraving is coarse and heavy; and the drawing of the naked parts of the figure in his plates is exceedingly defective. However, he engraved from several great masters. Among the rest of his plates is the *continence of Scipio*, from a picture of Nicholas Poussin, which was in the Houghton collection. Some of the plates of the *Turkish habits*, &c. published at Paris, 1714, by M. de Ferriol, are engraved by him.

### E L I A S B O S C H.

Flourished,

The name of an obscure engraver, whose works, however, are by no means destitute of merit. He worked with the graver only, in a very neat style. I have seen, among other things by him, a small upright oval plate, representing a *holy family*, with angels attending upon the infant Jesus, from John ab Ach.

### J E R O M B O S C H E.

Born, Died, 1500.

He was a very ancient painter, a native of Bois le Duc in Germany, and probably a disciple of Martin Schoon. He seems to me to have been the first artist, who attempted to engrave in the grotesque style; and from him Peter Brueghel borrowed much of the whimsical drollery, which abounds in his pictures. As a painter, Bosche, who is also called Bos, is more generally known; and his works have been held in no small estimation. His engravings are in the same stiff style, which so strongly characterises the works of the early German masters. They prove, however, that he possessed a great fertility of invention, though perhaps but little judgment. I shall only mention two plates by him: in one is represented *St. Christopher*, carrying the infant Jesus cross the water, and bending under his load. To the left is a hermit, coming from his cell with a lanthorn. The whole composition is surrounded with small grotesque figures of all shapes, in the most ridiculous attitudes. This print is thirteen inches and a quarter wide, by seven inches three quarters high. The second is the *last judgment*. Christ appears in the air seated on a rainbow, and on each side of him are two angels sounding trumpets, with this inscription on labels, *Hic est dies quem fecit; Surgite mortui, venite ad judicium.* At the bottom are small figures of men and devils of all shapes intermixed. To both these prints he signs his name at length, BOSCHE. At other times, he abbreviates it, and writes only BOS. and adds to it a knife; as on a small upright plate, representing *John baptising Christ*. Le Comte and others attribute to this artist the plates, marked with the Gothic A. only; but, I believe without foundation. All the prints, which I have seen with the Gothic A. only, are smaller and neater, and engraved in a very different style from those by Bosche. They were doubtless led into this mistake from the A. and the mark unknown to me at the bottom  
of

of it, which Bosche frequently added, when he put his name at length. See the name and marks copied on the plate, at the end of the volume.

### A N D R E A B O S C O L I.

Flourished,

He was a native of Florence, and according to Marolles and Florent le Comte, engraved nineteen plates; but the subjects are not specified by either of these authors.

### R O B E R T B O S S A R T.

Flourished, 1595.

He was, I believe, a native of Germany; and, it is highly probable, learned the first principles of the art of engraving in the school of Henry Goltzius; his style, in many respects, bears much resemblance to that adopted by Saenredam, and other disciples of that master. But from the want of sufficient knowledge in drawing, his engravings are stiff servile copies of the designs he imitated, without taste, and very incorrect, especially the heads and the other extremities of his figures. The lights, however, are left broad and clear, particularly upon the draperies; but they are so scattered and confused, that they entirely destroy the harmony of the effect. Among other prints by this artist, is a set of middling sized plates, length-ways, in which the different nations of Europe are represented by emblematical figures, surrounded with such things as each country was famous for, or such as had been invented in it. In the plate which represents Germany, besides the *cannon*, the *printing press*, and other inventions attributed to that nation, is a *copper plate*, with *two gravers* and the common mark of Albert Durer engraved upon it; which compliment, I suppose, he pays to that great artist, as the improver of the art of engraving. He certainly could never be so ignorant as to suppose, that he was the inventor of it. I shall only add the portrait of *Bart. Spranger*, dated 1595.

### A B R A H A M B O S S È.

Flourished; 1630.

A French artist, born at Tours, in the beginning of the last century. He executed great part of his works from his own designs. I know not from whom he learned the first principles of the art of engraving; but he manifestly imitated the coarser manner of Callot, and with no small success. The figures, with which he usually embellished his plates, are drawn in a spirited style, and etched with great freedom. He afterwards retouched the etching with the graver, in a bold, expeditious manner. The effect, however, of his plates is clear and pleasing, but his lights are usually too much scattered. It is generally remarked, that he succeeded best in small subjects, where so great a correctness of outline was not required. We have by him a treatise on *the art of drawing*, the best edition of which, according to Bafan, is with the additions and corrections of M. Cochin; the *school of the painter*, and of



the *sculptor*, and the workshop of a *copper-plate printer*; three middling sized plates, length-ways, from his own designs; the *school master and mistress*, the same, from the same; the ceremonies of the *contract of marriage* between the king of Poland and the princess Louisa de Gonzague, the same; a set of small upright plates from *Ovid*, *Metastasio*, &c. the *five senses*, on five small plates; the *works of mercy*; the *prodigal son*; *La Pucelle, ou France délivrée*, containing on many small upright plates, the *history of the Maid of Orleans*, from the designs of Vignon; a variety of other plates, frontispieces, &c. from his own designs, and those of La Hire, Paul Farnati, &c.

### JAMES BOSSIUS.

Flourished, 1562.

A native of Flanders, but apparently he learned the art of engraving in Italy; perhaps from some of the scholars of Marc Antonio. His style is neat and stiff; the drawing of his figures not very correct, especially in the extremities, which are generally heavy, and not well marked. However, his works are by no means devoid of merit. Among other things by this engraver, is the *statue of Pyrrhus king of Molossus*, from the antique marble, a middling sized upright plate, arched at the top. It is subscribed "Jacobus Bossius Belgia incid. 1562."

### LE BOSSU.

Flourished,

This engraver, whose works are of no great value, imitated the style of Francis de Poilly, in a very coarse, and indifferent manner. His drawing is also equally defective. I shall only mention by him, the *resurrection of Lazarus*, a large plate, length-ways, from Hyacinth Brande, which appears to have been engraved at Rome.

### JOHN BÔTH.

Born, 1610. Died, 1650.

A very celebrated landscape painter, born at Utrecht, A. D. 1610. He was first the disciple of Abraham Bloemart; but afterwards went to Italy, in order to perfect himself from the works of the Italian masters; and he resided at Rome several years. His excellence as a painter is so generally known, that any eulogium in this place is unnecessary. He is said to have been drowned in a canal at Venice, into which he fell by accident, returning home late one night, A. D. 1650, being only forty years of age. We have by his hand a set of ten *landscapes*, middling sized plates, length-ways, which are etched in a slight, free, masterly style. The *figures and cattle*, which are very spirited and fine, are attributed to his brother Andrew, and not without some appearance of truth.

A N D R E W

## ANDREW BOTH.

Flourished, 1640.

He was brother to John Both, the artist mentioned in the preceding article, and was also a disciple of Abraham Bloemart. He went with his brother to Italy. But his genius led him rather to the study of figures than of landscape; and he imitated the style of Bamboccio with great success, so that joining his talents with those of his brother, they produced a great number of pleasing pictures, to their mutual profit. After the unfortunate death of his brother, he returned to his native country, where he settled, but did not long survive him. Andrew Both etched some few plates in a free, masterly style, something resembling that of Ostade; namely, six small upright plates of *Dutch merry makings*, &c. to which he affixes his name "A. Both, inv. et fecit." *St. Anthony praying with a skull before him*, a small upright plate; and *St. Francis with a crucifix before him*, its companion. The name "A. Both," is reversed on both these prints; the A. and the B. are joined together in a sort of a cypher. See the plate of monograms at the end of the volume.

## SAMUEL BOTSCHILD.

Flourished,

According to Bafan, this is the name of a modern artist, born at Sangerhausen in Saxony, who etched several subjects of his own composition.

## SANDRO or ALESSANDRO BOTTICELLI.

Born, 1437. Died, 1515.

He was born at Florence, A. D. 1437, and learned the rudiments of painting under Filippo Lippi. He executed several pictures for pope Sixtus IV. and others for the city of Florence; for these he received large sums of money, all of which he expended, and died at last, A. D. 1515, in great distress, aged 78. He was not only a painter, but a man of letters. Baldini according to the general report communicated to him the secret of engraving, then newly discovered by Finiguerra their townsman. I shall say the less of this artist here, because I have spoken so largely of him in the preceding essay, to which the reader is referred. The famous edition of Dante's Poem of *Hell*, printed at Florence by *Nicholo Lorenzo della Magna*, A. D. 1481, and to which, according to some authors, Botticelli undertook to write notes, was evidently intended to have been ornamented with prints, one for each canto; and these prints (as many of them as were finished) were designed, if not engraved, by Botticelli. It is remarkable, that the two first plates only were printed upon the leaves of the book, and for want of a blank space at the head of the first canto the plate belonging to it is placed at the bottom of the page. Blank spaces are left for all the rest; that as many of them as were finished might be pasted on. Mr. Wilbraham possesses the finest copy of this book extant, in any private library; and the number of prints in it amount to nineteen. The two first, as usual, are printed on the

leaves; and the other seventeen, which follow regularly, are pasted on the blank spaces. And these apparently were all that Botticelli ever executed. About the year 1460, it is said, that he engraved a set of plates, representing the *Prophets and Sibyls*; I have already spoken of them in the Essay. Basan, on what authority I know not, tells us, that he marked these plates with a *monogram*, composed of an A. and a B. joined together: this mark, however, I never saw.

### MARTIN BOUCHE.

Flourished, 1680.

This artist seems to have been chiefly employed for the bookellers; and portraits, I believe, constituted the greater part of his works. He worked almost entirely with the graver; and his style is neat but stiff. His portraits, however, are not destitute of merit. Among the rest is that of *John Fenwick*, a jesuit, who was executed at Tyburn, A. D. 1679, a small upright plate. He also engraved the portraits of several other *jesuits*, who suffered in England at the same time. They are in general represented with a knife sticking in the breast, emblematical, I suppose of their sufferings. To that of *Thomas Harcott* he signs his name "Martin Bouche sc. Antwerpæ;" from whence I conclude he resided at Antwerp; of which place, it is probable, he was a native. When he does not sign his name at full length, he substitutes the initials, according to professor Christ in this manner, M. B.

### P. P. BOUCHE.

Flourished, 1693.

He was probably a relation of the artist above mentioned; and perhaps resided in England. This name, however, is found affixed to some of the plates of *ornaments for iron work*, published by J. Tijou in London, A. D. 1693.

### JOHN BOUCHER.

Flourished,

A native of France, born at Bourges. He was a painter, and, according to Florent le Comte, etched five plates; but the subjects are not specified.

### FRANCIS BOUCHER.

Born, 1706. Died, 1770.

A modern French painter, whose works were held in high estimation. He was a man of great fertility of invention; but in my opinion he was defective in correctness, and grandeur of design. We have some few slight etchings by him, as well from his own compositions, as from those of other masters.

### BOUCHARDON.

Flourished,

He was son to Bouchardon, the sculptor at Paris; and engraved, from the



the drawings of his father, a set of *female academy figures*, in a slight, feeble style; and signs his name, "Bouchardon junior sculp."

## R. B O U D.

Flourished,

An engraver of portraits of no great eminence. He worked chiefly, I suppose, for the booksellers. Among other portraits by him, I have seen that of *Henry Goltzius the painter*. It is all graved in a stiff, unpleasing style; and the drawing is particularly defective in the figure of *Fame*, which he has represented flying over the head of the artist with a laurel crown.

## B O U G E Y.

Flourished,

A name prefixed to a small copy of the *battle of Constantine*, from Raphael, executed in a style greatly resembling that of Theodore de Brye.

## J O H N B O U L A N G E R.

Flourished, 1657.

This engraver, who flourished towards the end of the last century, was, I believe, a native of France. His first manner of engraving, appears to have been copied, in some degree, from that of Francis de Poilly; but soon after he adopted one of his own, which, though not original, he however greatly improved: He finished the faces, hands and all the naked parts of his figures very neatly with dots, instead of strokes, or strokes and dots. The effect is singular enough, and by no means unpleasing; only, in some few instances he has opposed the coarse graving of his draperies, and back-ground, so violently to the neater work of the flesh, that the outline of the latter is thereby rendered hard, and the general appearance of it flat and chalky. This style of engraving has been carried to its greatest perfection in the present day, particularly in England. He did not draw the naked parts of his figures correctly, or with fine taste. His draperies are apt to be heavy, and the folds not well marked. However, his best prints possess much merit, and are deservedly held in great esteem. I shall mention the following:

*A holy family*, a middling sized plate, from Fran. Corlebet.

*Virgin and Child*, from Simon Vouet, half figure, a small upright plate, dated 1657.

The *pompous cavalcade* upon the day the French king, Louis XIV. came of age; a large print, length-ways, from Chaveau. In these three prints the flesh is finished with strokes in his finest manner, and in those which follow with dots only.

The *Virgin with the infant Christ*. The child is holding some pinks; hence the print is called the *Virgin of the Pinks*: a middling sized upright plate, from Raphael.

The *Virgin de Passau*, a middling sized upright plate, from Salaris.

*Christ carrying his cross*, a middling sized upright plate, from Nicolas Mignard.

*A dead*

*A dead Christ, supported by Joseph of Arimathea*, a large upright plate.

Also a variety of portraits: among the rest, that of *Charles the Second of England*. He also engraved from Leonardo de Vinci, Guido, Champagne, Stella, Coypell, and other great masters; and several from his own designs. In signing his name to his plates, he frequently joins the J. to a small b. in such a manner, as greatly to resemble an H. Hence those, who are not better informed, read it *Houlangier*; it has been often so inserted in printfellers catalogues.

MATTHEW BOULANGER.

Flourished,

An obscure engraver of portraits, probably a relation of the last mentioned artist. Among other things, I have seen by him the portrait of *Raymundus Vievsfens*, Med. Doc. a small oval plate. It is all graved in a stiff, heavy style, and very poorly drawn.

BON DE BOULLOGNE.

Born, 1649. Died, 1717.

A painter of no small eminence, born at Paris, A. D. 1649. From his father, Louis de Boullogne he learned the first principles of painting; but went to Rome, in order to perfect himself from the works of the best masters. He abode in Italy five years. He excelled in history and portrait. His talents for copying the pictures of the great Italian painters, were so very extraordinary, that he frequently deceived the greatest judges. He died at Paris, A. D. 1717, aged 68. We have three etchings by him: the first a species of *almanack*; the second, *St. John in the desert*, a large upright plate; the third, *St. Bruno seated in a landscape*, its companion: all from his own compositions.

LOUIS DE BOULLOGNE.

Born, 1654. Died, 1734.

This artist, who was born at Paris, was the younger brother of the preceding, and, like him, learned from his father the first principles of painting; and afterwards went to Rome to complete his studies. His works, on his return, were so much esteemed, that Louis XIV. honoured him with the order of St. Michael; and after the death of Antony Coypell, appointed him his principal painter. He chiefly excelled in historical and allegorical subjects. He died at Paris, 1734, aged 80 years. By him we have a few slight etchings. They are spirited and free, though by no means correctly drawn, or equal in effect to what might have been expected from his hand. Among them, are the following:

*The scourging of St. Andrew*, from Paolo Veronese, a middling sized plate, length-ways

*The martyrdom of St. Peter*, a middling sized upright plate, from a composition of his own.

*The martyrdom of St. Paul*, its companion, the same.

## E. DE BOULONNOIS.

Flourished,

He is said to have been a printfeller and designer, as well as an engraver. He flourished apparently about the middle of the sixteenth century; and his chief, if not entire employment was engraving of portraits, which he executed in a neat, dry style, without much taste, and entirely with the graver. I shall notice the following portraits only:

*Christiophorus Plantinus Turonensis*, an octavo plate, apparently for a book.

*Georgius Buchananus*, the same, "Esme de Boulonnois fecit."

*Lady Jane Grey*, the same.

*Hans or John Holbein the painter. Anthony More*, the painter, &c.

## SEBASTIAN BOURDON.

Born, 1616. Died, 1671.

He was born at Montpellier, A. D. 1616; and the first rudiments of painting were taught him by his father, who was a painter on glass. He afterwards studied at Paris, under an artist of very little note. At eighteen he went to Italy, to perfect himself in the knowledge of drawing, and other requisites of the art. The great esteem his works are generally held in, sufficiently prove, how profitably he applied himself to his studies. His chief faults, are want of force in the colouring, and correctness in the outline, but these are greatly overbalanced by the beauties of his composition, and the lively fertility of his imagination. His etchings (which are numerous) are executed in a bold, masterly style; and much more finished, than those we generally meet with, from the point of the painter. They convey a very clear idea of his manner of painting. The lights are broad, the draperies are set with great taste, and the folds well marked. Sometimes perhaps they are a little too dark and hard upon the lights. The heads of his figures are very expressive; and though his drawing upon the naked parts is often censurable for its incorrectness, yet he knew how to give a pleasing turn to them which renders them constantly agreeable. The back-grounds to his plates are always finely conceived, and executed in a grand style, which gives a consequence frequently to the whole composition. The etchings by this celebrated master are justly held in the highest estimation, by the generality of collectors; yet as they are by no means uncommon, I shall content myself with mentioning only a few of them, all from his own compositions.

*The seven acts of mercy*, seven large plates, length-ways.

*The flight into Egypt, and the return from thence*, six small plates, length-ways.

Several other subjects of the *Virgin and Child*; in one of which, a small plate length-ways, is seen a woman washing linen: thence it is distinguished by the name of the washer-woman.

*The return of the ark*, a middling sized plate, length-ways, said to be very scarce.

*The baptism of the Eunuch*, a small upright plate.

*Twelve large landscapes*, which are very spirited and fine prints.

P E T E R



## PETER BOURDON.

Flourished, 1703.

I have seen a small book of *ornaments with figures, for goldsmiths and jewellers*, very neatly executed, and entirely with the graver. The plates are marked, "Peter Bourdon inv. et fecit:" this book was published at Paris, A. D. 1703.

## D U B O U R G.

Flourished,

He engraved in Holland, according to Basan, several pretty *vignettes*, and other *small compositions*; many of them from his own designs, in the style of Bernard Picart.

## J. B O U R Q U E T.

Flourished, 1723.

A goldsmith, resident at Paris, who engraved, in a very neat style, a set of small *plates of ornaments for goldsmiths and jewellers*, which he published A. D. 1723.

BOURGUIGNON or BORGOGNONE. See CORTESI.

## F R A N C I S B O U R L I E R.

Flourished,

A native of France, who, according to Basan, was a painter, and flourished in the last century. He etched several plates; among others, *Moses saved from the water by Pharoah's daughter*, a large plate, length-ways, from Francis Perrier. He also engraved from Giulio Romano, and a variety of other masters.

## F R A N C I S B O U T.

Flourished,

Basan, on what authority I know not, calls this painter Peter Bout. He was a native of Flanders, and flourished about the beginning of the present century. His chief employment was painting figures for the landscapes of Bodewyns, with which artist he worked conjointly. There are, however, some slight etchings by his hand, from his own compositions; namely, the *bride conducted to the church*, a middling sized plate, length-ways; and a *country market*, its companion; four small plates, length-ways, representing a *great number of figures skating*.

## F R E D E R I C B O U T A T S.

Flourished, 1555.

He was, I believe, chiefly a publisher; as such, I have seen his name to a  
print,

print, representing the *Virgin and Child*, with St. John, dated 1555; which was perhaps engraved by himself. There is also a small plate, lengthways, representing, *gentlemen and ladies playing at cards*. It is executed with the graver, in a neat, stiff style, but not entirely destitute of merit; and subscribed "F. Bouttats fecit;" it appears to be older than the works of FREDERIC BOUTTATS, who flourished towards the middle of the last century. His sole employment, I believe, was engraving book plates, and portraits, of the last we have a great number by him. They are in general, neatly performed with the graver only, in a tasteless incorrect style. Among them are several of the portraits of the *painters, and others artists*, published at Antwerp (where the engraver resided at that time) by John Meyffens, A. D. 1649: the best of which appears to me to be that of Henry Hondius.

#### G A S P A R B O U T T A T S.

Flourished, 1621.

He resided, I believe, at Antwerp, and was probably of the same family with the preceding artist. His works are chiefly, if not entirely, slight etchings, and they have no great merit to recommend them. I shall only notice the plates, which compose a large folio volume, etched by him from the designs of John Peters, consisting of views of *Jerusalem, and the surrounding country; of Antioch, of Mecca, and other parts of Asia*. They are executed in a heavy, dark style, without effect; and the figures, introduced, are very slight and incorrect. Basan says, he also etched several plates from Wouvermans; but those I never saw.

#### P H I L I B E R T B O U T T A T S.

Flourished, 1649.

If not a native of Antwerp, it is evident, that he resided there, and, without doubt, was of the same family with the artists, mentioned in the preceding articles. His engravings appear to be chiefly copies for books, and consisted principally of portraits, which are far less valuable than numerous. Several of the plates for the folio collection of the *heads of the painters*, published at Antwerp, 1649, are by him. To the portrait of *Le Brun*, which seems to be one of his best prints, he subscribes his name, "Phi. Bouttats junior fecit Antwerpiæ." The word junior may perhaps imply, that there was another artist of the same name and family, otherwise the distinction will appear to be unnecessary. To the portrait of *John. III. king of Poland*, he writes both his names at length, Philibert Bouttats, without the word junior; but the style of engraving seems to be the same with those above-mentioned.

#### P E T E R B A L T H A Z E R B O U T T A T S.

Flourished, 1707.

Some bad engravings by this artist, says Basan, were published at Antorff,

A. D. 1707. According to professor Christ, he sometimes omitted his name, and signed the initials to his plates in this manner, P. B. B. F. the F. as usual, standing for fecit.

B O U S O N N E T. See STELLA.

D A N I E L B O U T E M Y E.

Flourished,

He is cited by Florent le Comte, as excelling particularly in engraving of *Vases*. I have never seen any of his works.

A. B O U Y S.

Flourished, 1720.

He was a painter, and the disciple of Francis de Troy. He also engraved several portraits in mezzotinto; but he never attained to any great degree of perfection in that art. Among the rest of his prints are the following: The portrait of *J. Bap. Mafflon*, from a picture of his own; that of *M. de Bose*, the same; and that of *Marais* a famous musician, the same. He also engraved several plates after the pictures of De Troy, &c.

E. B O W E N.

Flourished,

This engraver resided, I believe, in England. His works, however, are so very indifferent, that they do not merit a particular description. He seems chiefly to have been confined to the lowest class of engraving, as *ornaments for shop bills*, &c.

S A M U E L B O Y C E.

Born, Died, 1775.

He was author of several poetical pieces; and to him is attributed the portrait of *Edward Russel, earl of Orford*.

J O H N B A P T I S T B O Y E R, M A R Q U I S D' A I G U I L L E S.

Flourished, 1700.

This celebrated nobleman was counsellor and procurator general to the parliament of Aix in Provence. Being exceedingly fond of the arts, he collected in Italy, during a voyage which he made thither, a great number of pictures, sculptures, drawings, prints, &c. and he was himself at once a connoisseur, designer, painter and engraver. He caused to be published two folio volumes of prints, engraved from his own pictures, chiefly by Sebastian Barras and James Coelmans. In the first edition of this work there were six prints, engraved by himself, and a seventh from a picture of his own painting, they are as follow:

The *marriage of St. Catherine*, from Andrea del Sarto.



Two figures of *Christ when young*, on one plate.

A *landscape*, from Brecourt; another *landscape*, its companion, from the same.

These four plates are engraved with strokes.

*St. John*, from Manfredi.

A *small bust of a man*.

These two plates are engraved in mezzotinto.

The seventh, by Coelmans, is the portrait of *Honore Moulin* playing upon the lute. All these plates being lost, the impressions are now become very rare.

In the second edition there are three others by himself.

The frontispiece engraved by Coelmans, is after a design made by the marquis, dated 1698. Those engraved by him are as follows:

The portrait of the *mistress of Paolo Veronese*. A *Magdalen*, from J. F. Romanelli. The *adoration of the Magi*, from a composition of his own.

### GIOVANNA BATISTA BRACELLI.

Born, Died, 1607.

This artist was a painter, and a native of Genoa. He engraved, in a slight, stiff style, the plates of *architecture* for a work, published at Rome by Giacomo Barozzio, an architect of the last century. He signs his name, *Joan. Baptista Bracellus Flo. incidebat Romæ*.

### NICOLUS BRAED.

Flourished,

The name of an obscure engraver of very little merit, which I found affixed to a small upright print, representing *Christ before Pilate*, after Tintoretto. It was published by J. Maetham, whose style of engraving it slightly resembles

### C. DE BRAEN.

Flourished,

An obscure engraver of portraits, by whom, among others, we have that of *Peter Poiret*, from Verkolye. The word *junior* is added to the name of this engraver, to distinguish it probably from some person of the same family, who might be an artist also.

### FRANCIS BRAGGE.

Flourished,

The name of an obscure English engraver, mentioned by the Hon. Mr. Walpole, on the authority of Mr. Thoresby. I have never seen any of his works.

### AMBROSIUS BRAM.

Flourished,

A name affixed as the engraver of a large print, length-ways, entitled,

*Benedictione del Pontifice nella Piazza de Santo Pietro.* There is a great number of figures introduced in this composition, which are executed in a slight, incorrect, heavy style, bearing some resemblance to that usually adopted by Tempesta. It is marked, "AMBROSIUS BRAM. F." from a painting, as it appears, of Claud. Duchetti. I by no means pretend to say, that this is not the abbreviation of the name Brambini, which artist is spoken of a little lower.

### BRAMANTE.

Born, 1444. Died, 1517.

This great artist was born at Castel du Sante, in the dutchy of Urbino, A. D. 1444. His genius for the arts discovered itself in the very early part of his life; but as his parents were by no means in affluent circumstances, his progress in them for want of proper assistance might be in some measure retarded. It is likely that he went to Milan, about the year 1470, when he was 26 years of age. He certainly spent much time in that city, where he saw the works of Leonard de Vinci; From Milan he went to Rome. Vasari speaks of him with the highest commendation, and informs us that he was a poet, a painter, a musician, and, above all, a most skilful architect. Though he is not mentioned as an engraver; yet the knowledge and practice of this art may be added to his other accomplishments. Dr. Monro has in his collection a very curious print, which is two feet three inches and an half high, by one foot eight inches wide; representing a perspective view of the inside of a magnificent church or temple. The mechanical part of the engraving is executed exactly in the style, adopted by Andrea Mantegna; that is, with the strokes running from one corner of the plate to the other, without any crossing. On a column near the altar is written, in large capitals, BRAMANTIS FECIT IN MLO; which Dr. Monro conceives should be read, *Bramantis fecit in Milano.* As he resided a considerable time at Milan, where he determined to follow architecture, he might there have learned the art of engraving, for we certainly know that it was practised at Florence, as early, at least, as the year 1464. Bramante died A. D. 1517, aged 73.

### AMBROSIUS BRAMBINI.

Flourished,

He engraved, says professor Christ, some plates from the designs of Dominicus Fontana, concerning the elevation of the obelisks at Rome. See the mark attributed to him on the plate at the end of the volume.

### SEBASTIAN BRANDT.

Flourished,

A man of letters, who flourished in the fifteenth century, and on whom the doctors degree was conferred. Le Comte and others, mistaking the words of Abbé Marolles, have called him an engraver, and attributed to him the wooden cuts after Locher, for the book, entitled, *Stultifera Navis*, or the Ship

Ship of Fools. But this mistake has been already considered under the name *Bergman*, to which the reader is referred.

## R. B R A N T.

Flourished,

The name of a designer and engraver, affixed to a middling size upright plate, representing the *Virgin and Child*, with Joseph and an angel. It is etched in a dark slight style, something resembling that adopted by Castiglione, but very incorrectly drawn.

## G. B R A S N I.

Flourished, 1768.

A modern designer, who resided some time in London, where he made a bad mezzotint of the *present king of Denmark*, whilst he was in England.

## B R A U W E R. See BROUWER.

## J A C O B D E B R A Y.

Flourished, 1664.

By this artist, who was a painter born at Haerlem, I have seen a small portrait, very spiritedly cut in wood, of *Salomon de Bray*, his father: It is marked with his name, and dated 1664.

## J. B. B R E B E S.

Flourished, 1682.

This artist was, I believe, a native of France; at least, he appears to have resided at Paris, where he engraved some of the plates for the large folio work, entitled *Les Edifices Antiques de Rome*, drawn by Antoine Desgodetz, which was published 1682. They are all graven in a very neat style, without much taste. He also engraved from Sebastian Bourdon, and other masters; but his historical prints are by no means excellent.

## P E T E R B R E B I E T T E.

Flourished, 1625.

This artist was a native of France, born at Mante upon the Seine. He was a painter of some degree of eminence; and, as an engraver, he is also very well known. We have many slight, spirited etchings by him, which prove him to have been a man of genius, and great fertility of invention. His compositions are frequently very agreeable, and abound, in general, with figures, which, though not correctly drawn, are well grouped, and executed in a masterly manner. Among others are the following:

The *martyrdom of St. George*, a small upright plate from Paolo Veronese.  
*Paradise*, a large print, length-ways, on two plates, from Old Palma.

A holy



A *holy family*, with St. John, whose foot is upon the cradle, from Raphael, a small upright plate.

The *Virgin kneeling by the side of the infant Christ*, attended by two angels, a middling sized upright plate, from a design of his own.

Two small plates, length-ways, one representing the *battle of the Lapithæ*; the other the *death of the children of Niobe*, from his own designs; the latter is dated 1625.

A variety of friezes, which possess great merit, and other compositions of the same kind, from his own designs. He also engraved many other plates from the paintings, &c. of the great masters. The letters P. B. included in a heart, surmounted with a sort of figure resembling a 4, are attributed to him by the author of the *Abecedario*. But, I think, the matter rather doubtful. See the mark copied on the plate at the end of the volume.

### CHRISTOPHER BRECHTEL.

Flourished,

This engraver, and another named JOACHIM BRECHTEL, are cited by professor Christ; but he has not specified any of their works. The former, however, he tells us, was an engraver on copper, and marked his plates C. B. The latter used the letters I. B. These initials were used by so many masters, several of them living nearly at the same time, and working much in the same style, that it is a total impossibility to separate them with any certainty, so as to attribute to each those prints only, which belong to them.

### G. V. BREEN.

Flourished,

An artist, who has escaped the notice of the generality of authors on the subject of engraving. He worked entirely with the graver; and very probably received his first instructions from James de Gheyn, whose style he seems, at least, to have adopted, and though he never equalled that artist, either in the correctness of his drawing, or the execution of the mechanical part of the engraving, yet his prints are not devoid of merit. I shall notice the following plates, only:

*A woman with a basket of eggs, marketing with a man, who has a basket of fowls*; a bridge and other buildings are in the back ground; a middling sized plate, length-ways, from Claus Clock. *A man and woman walking, with a figure of envy pulling the cloaths from the back of a lady*; the same, from the same. *A man seated, to whom another is showing a slipper*; two men are disputing at a distance; one of whom is drawing his sword; and near them is represented a lady, purchasing some cloth, a small plate, length-ways, from Karl Van Manderen. A set of small long prints, representing *sea-ports with shipping* from C. Nicolai. The G. the V. and the B. are joined together in a sort of cypher, in the manner represented in the plate at the end of the volume.

### BARTHOLOMEW BREENBERG.

Born, 1620. Died, 1660.

This excellent painter is best known by the name of Bartolomeo, an appellation

pellation bestowed upon him, for distinction sake, by the society of Flemish painters at Rome, called *Bentvogels*. He was born at Utrecht; but in the early part of his life went to Rome. His studies in the art of painting were attended with such success, that his pictures were held in the highest estimation. He greatly excelled in landscapes, and these he enriched with historical subjects. The figures and animals, which he introduced, were very spirited, and drawn in a masterly manner; especially when they were not larger than the size, in which he usually painted them. He died 1660, aged 40 years. We have, etched by him, a set of twenty-four *views, and landscapes, ornamented with ruins, &c.* from his own designs. His mark when he did not sign his name, according to professor Christ, was "B. B. F." the F. as usual, standing for fecit.

### A N G E L I C A B R E G E O N.

Flourished,

This lady, who, according to Basan, was the wife of Tillard, a modern French artist, was herself an engraver. We have by her hand *a youth learning the art of drawing*; a small upright plate, from Carlo Vanloo.

### D. V. B R E M D E N.

Flourished,

An artist of no very great eminence, who worked entirely with the graver, in a style sufficiently neat, but stiffly executed. The drawing also of the figures is very incorrect. We have by him a small plate, lengthways, representing *ladies and gentlemen at an entertainment*, from S. de Vlioger. He also engraved from A. Vanden Venne. When he did not sign his name at length, he substituted the cypher, which is copied on the plate at the end of the volume.

### V. B R E N N E R.

Flourished, 1708.

An engraver of *portraits*, who flourished at the beginning of the present century; but his works by no means merit a separate list.

### F R E D E R I C B R E N T E L.

Flourished, 1608.

Professor Christ reads this name Brendel; but the artist himself signs it Brentel, to the pompous parade at the funeral of *Charles III. duke of Lorraine*, which is well designed by him, and etched in a slight style, but with great spirit. The procession consists of a great many plates, these, bound up together with the description, make a large folio volume. They were published at Nancy, A. D. 1608. This engraver frequently substitutes the letters F. B. when he does not sign his name at length. In Florent le Comte, by a  
typographical

typographical error, the name is Breutel; but it is evidently meant for the same artist.

## HANS or JOHN BRESANG.

Flourished, 1619.

Bresang was a native of Germany. He is ranked in the class of little masters, because the prints which he executed, in general, were small. He chiefly engraved on wood; but there are some copper-plates also, which have his cypher, and from the date appear to belong to him. Among other prints attributed to him, are the *twelve apostles, with Christ and St. Paul*, dated 1619; and a set of small historical plates, taken from the *New Testament*. See his mark or cypher, composed of an H. a G. and a B. on the plate at the end of the volume. Great care must be taken not to confound this engraver with another, superior to him, called Hans Baldung, who used the same mark and flourished a century before him.

## COMTE DE BRETEUIL.

Flourished, 1752.

This gentleman, according to Basan, was a great lover of the arts, who for his amusement etched several small plates, from Berchem, and other masters.

## CHARLES BRETHERTON.

Born, Died, 1783.

He was the son of James Bretherton of Bond Street, (well known to the public for his etchings, after the designs of Mr. Bunbury.) The chief of this young artist's performances in the engraving line were *views, landscapes, and portraits*. He also designed several subjects, which prove him to have been a man of genius; particularly *Kate of Aberdeen*, a half sheet circle, engraved by Tompkins. He died in a decline, July, A. D. 1783.

## ANDRE BRETSCHNEIDER.

Flourished, 1610.

An artist cited by professor Christ, who, he tells us, resided at Leip-sick, where he worked from 1600 to 1620. See the mark, attributed to this engraver, at the end of the volume.

## PETER BREUGHEL.

Born, 1510. Died, 1570.

This artist is usually called *old Breughel*, to distinguish him from his son, who was also a painter of considerable eminence. He was born at Breda, and learned the first principles of painting from Peter Cock; after which he went to Italy, to improve himself from the study of the works of the greatest masters.



ters. He excelled chiefly in landscapes, and droll subjects, resembling those of Jerom Bosche. He also, for his amusement, is said to have engraved some few plates of landscapes and grotesque subjects, which according to professor Christ, he marked with the initials of his name, P. B.

PETER BREUGHEL the younger, was the son of the above-mentioned artist, and named Hellish Breughel, from the horrible subjects he delighted to represent. He engraved also, according to M. Heineken; but his works are not specified. He died 1642.

JOHN BREUGHEL, brother to the preceding artist, distinguished by the name of Velvet Breughel, was a painter of greater eminence than either his father or his brother. He particularly excelled in flowers, fruit, and landscapes, with small figures. He died, according to the best accounts, 1625, aged 52. To him is attributed some small plates of *landscapes*, &c. &c.

## B R I C A R T.

Flourished,

A modern engraver, who resided, I believe, in France. He is mentioned, however, by Basan, by whom we are informed, that he engraved several prints, from Joan. Baptista Santerre and others; the subjects of which he has not specified.

## P A U L B R I L L.

Born, 1554. Died, 1626.

This great artist was born at Antwerp, A. D. 1554. His excellence, as a landscape painter, is so generally known, that it needs no repetition here. He died at Rome, A. D. 1626, aged 70 years. He etched several *landscapes* in a very spirited, masterly style, of which four large ones are found in the set, published by Niculant, his disciple.

MATTHEW BRILL, the elder brother of the above-mentioned artist, was an eminent painter of landscape, and history; and, according to M. Heineken, he also engraved.

## B R I L L O N.

Flourished,

A modern French engraver, by whom, according to Basan, we have several prints, from Watteau and other masters.

## J. B R I O T.

Flourished, 1632.

An artist of very moderate abilities, who worked entirely with the graver, imitating the style of Jerom Wierix. He succeeded tolerably well with respect to the neatness of the mechanical part of his engravings; but in drawing, harmony, and effect, he was greatly deficient. His productions are stiff and tasteless, without the least mark of genius. He appears chiefly to have

worked from his own designs, which, however do him no great honour. I shall only notice,

The *seven theological and cardinal virtues*, on seven small folio plates.

A set of prints for *Ovid's Metamorphosis*, small plates length-ways.

The *sybils*, a set of small circular plates.

A variety of *frontispieces*, and other *ornaments* for books, &c.

N. BRIOT is also mentioned as an engraver, by professor Christ, and other authors; and to him is attributed a set of *dressés*, &c. from the designs of Saint Igny.

### B R I R I E T T E.

Flourished,

The name of an obscure artist, which I found affixed to some slight spirited etchings. To his name he adds the words, *inv. et fecit*; from whence we may conclude, that he engraved these plates from his own designs.

### B R I S S A R T.

Flourished,

The name of an artist affixed to a large whole sheet print, representing a bird's eye view of the *royal palace of Vincennes*, which is very slightly etched by him, from a drawing of his own. It is sufficiently neat, but totally devoid of effect. He also engraved several plates, from the drawings of J. B. Santerre.

### GIOVANNA MARIAE BRIXIENSIS, or DA BRESCIA.

Flourished, 1562.

This singular artist, a native of Brescia in Italy, was an ecclesiastic of the order of the Carmelites. He painted, at the beginning of the present century, the history of *Elisba* and *Elijab*, for the monastery to which he belonged. For his amusement, he also took up the graver; and we have several prints by his hand, which evidently prove him to have been a man of ability, though he never reached to any superior degree of perfection. His usual style of engraving bears some resemblance to that of Marc Antonio, sufficiently neat, and crossed with hatchings upon the shadows; but there are some few of his plates, in which he has followed the manner of Andrea Mantegna; and the strokes, which form the shadows, are laid from one corner of the plate to the other, without any hatching, or cross strokes, these are commonly among the artists distinguished by the name of *second strokes*.

Florent le Comte, and others, who have followed him, have fallen into a strange mistake, and attributed to this artist those prints which are marked with a monogram, composed of an I. a B. an A. and an M. which certainly belonged to John Baptista of Mantua, of the same family as George Ghissi. See the account of this artist under Ghissi.

I shall only mention the following prints by this artist: A *miracle of St. Gregory*, where a boy is restored to life. It is thirteen inches high by nine wide; and the name is affixed in this manner: OPUS. FR. 10. MARIAE BRI-

XIENSIS

XIENSIS. OR. CARMELITARUM. MCCCCII. The mechanical part of the engraving of this print is executed in a sort of mixed style, between that of Marc Antonio, and of Andrea Mantegna; but it is by no means equal to either. The drawing is defective, especially in the extremities of the figures, which are heavy, and not well marked. A large upright plate, representing the *Virgin, seated upon the clouds*, with St. John Baptist, St. Jerom, and three ecclesiastics of the order of the Carmelites, at the bottom, dated also 1502.

GIOVANNA ANTONIO BRIXIENSIS, or DA BRESCIA.

Flourished, 1509.

An artist of the same family with the preceding. He was apparently a disciple of the school of Mantegna; for the style of engraving of that artist he almost constantly adopted; and the mechanical part of the execution of his plates is still more neat and regular. But the advantage he may be said to have gained hereby over Mantegna, is abundantly over-balanced by the defectiveness of his outlines, and the heaviness of the extremities of his figures, which are usually very poorly drawn. I shall notice by him,

The *scourging of Christ*, a large upright plate; with the name, IO. ANTON. BRIXIAN. on a tablet, dated 1503. The second impressions are marked 1509.

*Hercules strangling a lion*, marked D. HERC. IN. VICTO, and with his name.

A middling sized upright plate, *Hercules and Antæus*, the same.

A *white horse*, like that by Albert Durer; the back-ground only varied in the latter. In this he has intermixed some hatching: it is marked with his name, and dated 1505, a small upright plate.

*St. Peter*, a small upright plate. In this he approaches nearer to the style of engraving adopted by Marc Antonio: it is marked Jo. AN.

FRANCESCO BRIZIO, or BRICCIO.

Born, 1574. Died, 1623.

This artist excelled in painting architecture, and landscapes. He was born at Bologna, A. D. 1574, and received his first instructions in the art of painting from Passerotti; but completed his studies under Ludovico Carracci. It is said, that he frequently assisted Agostino Caracci in the plates, which he engraved. Perhaps he might; at least, it is certain, that he generally worked with the graver only in the same style; and in the mechanical part of the execution sometimes equalled him; but in correctness of outline, beauty, or expression, never. We have also some few etchings by him. Among the prints by this artist I shall mention the following:

A *holy family*, from Corregio, a large upright plate, arched at the top.

*St. Roch*, from Parmigiano, a middling sized upright plate.

The *flight into Egypt*, a small upright plate from Ludovico Caracci.

*Christ and the woman of Samaria*, a middling sized plate, length-ways, from Agostino Carracci, engraved, A. D. 1610. At the same time, Guido etched the *charity of St. Roch*, from Annibale Caracci.



## CRISPIN VANDEN BROECK.

Flourished, 1590.

He was a native of Antwerp, and a painter of some eminence in the historical line. We have a considerable number of prints, engraved from his designs, which prove him to have been a man of genius, and great fertility of invention. His usual mark was a cypher, composed of a C. a V. and a B. joined together, which is copied on the plate at the end of the volume. He also is said to have engraved; and among other things attributed to him, is the *circumcision of Christ*, a middling sized circular print, in chiaro-scuro. The outline is etched in a bold, free manner, on copper; and the block of wood, which produces the lighter tints, is so contrived as to imitate the hatchings of white chalk upon the lights. It is marked with his cypher.

## BARBARA VANDEN BROECK.

Flourished, 1600.

She was daughter to the above artist. It is highly probable, that she learned to draw of her father: but from whom she received instructions in the art of engraving is very uncertain; perhaps, in the school of the Colaerts, who engraved many plates from her father's designs. However, the progress she made was such, as does no small credit to her abilities. I shall mention, in the first place, a middling sized upright plate, representing the *last judgment*, into which is introduced a great variety of figures. She has executed this plate entirely with the graver, and copied the style of Martin Rota with great success. The figures, in general, are well drawn; the heads expressive; and the other extremities marked with great judgment. It wants effect, from the lights being too equally powerful, and too much scattered; but this was an error, that almost all the engravers, and many of the painters of that age, were very apt to run into. It is marked at the bottom, "Crispin Vanden Broeck inv. et Barbara filia Crispine sculpsit." I shall notice also a *holy family*, with St. John and several angels. This is marked with her father's cypher, as described above; and to it is added, "B. filia sculp." It is a small upright plate, dated A. D. 1600. Another *holy family*, with St. John kneeling, and angels attendant upon them, the same, and marked as above. This plate was published by Hondius, A. D. 1621.

## J. VAN BROEDELLET.

Flourished, 1700.

A Dutch artist, who flourished at the beginning of the present century, by whom we have several mezzotintos. Among the rest, *Cephalus and Procris*, from Gerard Hoet, a middling sized upright plate, companion to *Venus and Adonis*, engraved in mezzotinto by Verkolie, from the same master.

## C. D E B R O E N.

Flourished,

An artist of no great merit, whose chief employment was engraving of portraits for the bookfellers, &c. To some plates the name is signed, "C. de Broen, jun." as to the portrait of *Piere Poicet*, from N. Verkolie.

## J O H N V A N B R O N K H O R S T.

Born, 1603.

This artist was born at Utrecht, and, after having studied under several masters, entered the school of Cornelius Poelemburg, whose style of painting he imitated with great success. He painted both history and landscapes; and his pictures, which are very highly finished, are held in great estimation. He amused himself with the point; and some *landscapes* from Poelemburg, together with other subjects from his own compositions, are attributed to him. His mark, according to the generality of authors, was a cypher, composed of a *J.* a *G.* and a *B.* But the use of the second letter, if the cypher really belonged to him, I know not. See the mark copied on the plate at the end of the volume.

## J O H N V A N B R O O K S.

Flourished, 1742.

He was a native, as I have heard, of Ireland. He engraved in mezzotinto. His works, however, do him no great credit as an artist, either with respect of the drawing, or the execution. His prints are chiefly portraits; but there is a large historical mezzotinto by him, representing the *battle of the Boyne*, after Wyke. Among his portraits, are the following: *Hugh Boulter*, archbishop of *Armagh*, and *primate of Ireland*, from F. Bindon, a large whole length. *William Aldrich*, lord mayor of *Dublin*, a half sheet print, dated 1742, &c.

## R. B R O O K S H A W.

Flourished, 1770.

A very modern engraver in mezzotinto, who resided in London, and executed several portraits; among the rest, that of *Mr. Bergeret*, after Cotes, *Lady Erskine*, *General Paoli*, &c.

## B R O O N.

Flourished,

A name mentioned by Mr. Evelyn in his *Sculptura*, as an engraver. I do not recollect to have seen any of his works: perhaps it is the same artist as C. de Broen, mentioned above.

## HANS or JOHN BROSAMER.

Flourished, 1545.

A native of Fulda in Germany. He is one of those artists, who on account of the smallness of their engravings, are ranked in the class of *little masters*. It is impossible, at this distance of time, to ascertain the school, in which he learned the principles of the art of design and engraving. His style sometimes bears a resemblance to that of Aldegrever; but, in general, he has finished his draperies and back-ground with small dots between the strokes. His drawing of the naked figure is very deficient. In the mechanical part of his plates he by no means equalled, either that celebrated artist, or John Sebald Beham, his cotemporary. His usual cypher is composed of an H. and a B. joined together in the manner represented on the plate at the end of the volume. I shall only mention the following by him.

The *Philistines coming upon Sampson, after Dalilah had shorn the locks of hair from his head*; a very small plate, length-ways. It is dated 1545, and has the cypher between the two first and the two latter figures of the date; and to it is added his name at full length, *Johannes Brosamer Fuldæ Degens Faciebat*.

*Solomon with his wives, adoring the idol*, a small upright plate, dated 1545, and marked with the cypher.

The *rape of Helen*, a very small long frieze, dated 1540, marked with the cypher.

*Marcus Curtius leaping into the gulph*, a small circular plate, marked the same.

*Biblia Veteris Testamenti Artificiofis picturis effigiata*, Franckfort 1552, a set of small wooden cuts, copied chiefly from the excellent work of the same kind, executed by Hans Holbein, and published at Leyden 1547, with some additions; but by no means equal to the original in spirit, or neatness of execution.

## M. V. BROUCK.

Flourished, 1621.

By this artist, who appears to have been a painter, we have a small plate, length-ways, representing *Mercury and Argus*, with the cow in the back-ground. It is a slight etching, very poorly drawn, and destitute of effect. In retouching it with the graver, he has attempted to imitate something of the style of Cornelius Visscher, but without success. It is dated 1621.

## ADRIAN BROUWER, or BROWER.

Born, 1608. Died, 1640.

According to the generality of authors, this artist was a native of Oudenarde; though some have affirmed, that he was born at Haerlem, A. D. 1608. He was the disciple of Francis Hals, and proved an excellent artist. The subjects of his pictures were always taken from low life, and represent *Boors fighting, tavern scenes, and drunken quarrels*. But these he executed with so much spirit, and transparency of colouring, that his pictures are held in the highest estimation. His levity of temper prevented his continuing with Rubens, who had procured his release from prison at Antwerp, where he had



been confined as a spy. And his debauched manner of living put an end to his days, at the age of 32. By him we have some few etchings of such subjects, as his pictures usually represented. He frequently signed them with the initials of his name only, thus: H. B. the name Adrian being frequently written with an H.

#### J. BROUWER.

Flourished,

An engraver of portraits of no great eminence. He worked entirely with the graver, and imitated the style of Cornelius Vischer; but without success. Among other things by him, is a large portrait of the *emperor Leopold*, from W. Vaillant.

#### ALEXANDER BROWN.

Flourished, 1669.

According to the Hon. Mr. Walpole, we have some mezzotintos by this artist, who also wrote a treatise on the art of painting, drawing, limning, and etching. This treatise is illustrated with 31 copper-plates in folio, and was first published at London, A. D. 1669. These plates, Mr. Walpole supposes, were engraved by his own hand. This matter however appears to me in a very doubtful light; for he is professedly writing a treatise on etching, in the part which may be said to refer to them, and speaks very little concerning the use of the graver; now all the plates for this work are executed with the graver entirely, except perhaps the bare outline, which has sometimes the appearance of etching; and they are copied from the book of designs published by Abraham Bloemart, well known by the name of *Bloemart's Drawing-book*.

There was a modern printfeller of the same name with the above artist, who published a great variety of mezzotintos; some of them probably executed by himself.

#### J. BROWN.

Flourished, 1676.

He was probably a native of England; and engraved perhaps only for his amusement. According to Ames, we have by him the portrait of *Richard Collins, supervisor of excise* at Bristol: This plate was engraved at Tedbury.

#### ROGER BRUGES.

Flourished, 1611.

An artist of little note, who assisted Aaron Rathburne in engraving a map of London and Westminster; for which they obtained a patent, A. D. 1611.

#### JOHN VANDER BRUGGEN.

Flourished,

This artist, according to M. Heineken, was a native of Flanders, and resided, as it seems, at Brussels. He is said to have flourished towards the  
end

end of the last century. By him we have a large number of mezzotintos ; which, however, though not entirely destitute of merit, are such as do him no great honor as an artist. See the mark, which he frequently used, when he did not chuse to sign his name at length, on the plate at the end of the volume. I shall only mention the following prints by him : Several *droll subjects*, from Teniers : among the rest the *tooth-drawer*, an upright half sheet print. The *gold weigher*, copied from Rembrandt Gerretz. The portrait of *Vandyck*, a small upright plate, arched at the top, from a picture painted by that artist. His own *portrait*, a half sheet oval plate from Largilliere. He also engraved from Adrian Brouwer, Ostade, and other masters.

## D. P. BRUGGHE.

Flourished,

A very obscure artist, who, etched some few plates, in a style greatly resembling that of Romain la Hooghe, into which he usually introduced a great number of figures ; and these he executed very prettily. The other parts of his compositions are stiff and tasteless ; and a want of effect generally prevades the whole.

## ABRAHAM DE BRUIN.

Flourished, 1570.

This artist was a native of Flanders, and resided at Antwerp. He may be reckoned among the class of artists, distinguished by the appellation of *little masters*, for his engravings, in general, are very small. He worked entirely with the graver, in a neat, stiff style. His drawing is by no means correct ; and the extremities of his figures are usually very defective. His prints are evidently rather the productions of labour and assiduity, than of genius. The lights in them are scattered and unharmonized, which destroy the effect, and give them a cold, silvery appearance. But inattention to the chiaroscuro was rather the fault of the age, than of the artist. His best prints, according to my judgment, are small *friezes*, length-ways, representing the *various modes of hunting, hawking, &c.* Add to these,

A *figure on horseback*, a small upright plate from Sebald Beham. His cypher is here made in a singular manner ; the A. and the B. are joined together, and the D. is under the A. it is dated 1566.

A small upright plate, representing *three men conversing together* ; one of which has a basket of eggs, copied from Albert Durer. In this the D. is joined to the A. and the B. is under the A. all the letters as well as the date, which is 1567, are reversed.

The *habits of the different nations of Europe, Asia and America*, published in quarto, A. D. 1581.

*Pyramus and Thisbe*, a small plate, length-ways, from Francis Floris.

The *seven planets*, very small upright plates, dated 1569.

The *five senses, &c.* small plates length-ways, the same.

The *resurrection of Lazarus*, a small upright plate, from a painter whose mark is a C. a V. and a B. joined together : perhaps Crispin Vanden Broech, who

who must, however, have been a young man at that time; for it is dated 1571. See all the marks used by Abraham de Bruin, copied on the plate at the end of the volume.

### N I C H O L A S D E B R U I N .

Flourished,

This artist was the son of Abraham de Bruin mentioned in the foregoing article, and by him we have a great number of prints. He did not follow the example of his father, either in his style of engraving, or the size of the prints which he executed. He imitated Lucas Jacobs of Leyden, whose works he appears diligently to have studied; and, engraved large plates. His prints evidently prove, that he had more fertility of invention, than taste, and he wanted judgment to select such forms only as were beautiful or striking. His compositions, which usually abound with figures, are destitute of effect. The lights are too much diffused, and the breadth of shadow by no means sufficiently strong to relieve the principal objects from those at a distance; by which defect, the harmony is destroyed, and the whole appears confused and unfinished. He worked entirely with the graver, in a very neat, but laboured style, copied, as before observed, from Lucas Jacobs of Leyden. His drawing is carefully attended to; but it is rather mannered, than correct. The heads of his figures are frequently very expressive; and amidst all the disadvantages which the artist labours under, much sterling merit is very conspicuous in his works. As I can only mention a few from the vast variety of plates engraved by this master: I shall confine myself to those which are most generally esteemed.

*Boys playing*, a set of small plates, length-ways. In one of them is represented two children slain by lions: these plates are dated 1594.

The *passion of our Saviour*, represented in a set of large plates, length-ways, from his own compositions, dated 1612.

*Adam and Eve in Paradise*, the same, dated 1600.

*Solomon and the queen of Sheba*, the same.

*Solomon adoring the idol*, the same, dated 1602.

*Resurrection of the dry bones*, the same.

The *golden age*, from Abraham Bloemart, a large plate, length-ways. This is generally considered as his finest print: it was admirably copied, in a small circle, by Theodore de Brie.

A set of large *landscapes*, length-ways, from Egidius Coninxlogensis, J. Savery, D. Vinckboons, &c.

He usually signed his name at length; when he neglected that, he substituted the initials in this manner, N. de B. and seldom omitted the date.

### C H A R L E S L E B R U N .

Born, 1619. Died, 1690.

This celebrated French artist was a native of Paris. He was born, A. D. 1619, and died in that city 1690, aged 71. The *battles of Alexander*, among other estimable performances, painted by his hand, are sufficient testimonies



of his superior merit; and the excellent engravings from them, by Girard Audran, have contributed not a little to render that merit more generally conspicuous. As a painter, I need not speak of him here; but for his amusement he etched several plates in a dark bold style; and though they are but slightly executed, the hand of the master appears very evidently in them. Among the rest,

*The four times of the day*, small upright plates, from his own designs.  
*An infant kneeling upon a cross*, the same.

## G A B R I E L L E B R U N .

Flourished, 1660.

He was brother to Charles le Brun, mentioned above, and was also a painter; but he never arrived at any great degree of excellency. By him we have also several engravings; among the rest, the *twelve apostles*, from his brother. He also engraved from Tintoret, Augustino Carracci, L. Testelin, and other masters.

## F. B R U N .

Flourished,

Perhaps of the same family with the two preceding artists. His name I have found, however, affixed to some portraits, executed entirely with the graver, in a neat style; but very stiff and tasteless. Among the rest are the following:

*The king and queen of Bohemia*, a middling sized upright plate.  
*Leopold, archduke of Austria*, in a small oval.  
*Frederic Henry, prince of Orange*, a large upright plate.

## O R A Z I O B R U N I .

Flourished,

He was a native of Sienna, and judging from the style in which he engraved, I should conclude, that he flourished towards the middle of the last century. He worked chiefly with the graver, and seems to have aimed at copying the style of Francis de Poilly; but he has by no means happily succeeded. He worked chiefly from Andrea de Ancona, Rutilio Mannini, and other masters; but we have also some few prints by him, which appear to have been executed from his own designs.

## I S A A C B R U N N .

Flourished, 1615.

This obscure artist appears to have been a native of Strasburgh in Alsace. By him we have a neat, laboured engraving of the *church at Strasburgh*, to which he signs his name Isaac Brunn Argentienfis, χαλκογραφεύς, A. D. 1615.

D. B R U N N .

## D. B R U N N.

Flourished, 1628.

Apparently this engraver was of the same family with the preceding artist; for he resided at the same place. He worked entirely with the graver, in a neat style, something resembling that of Paul Pontius; but he by no means nearly equalled that great artist. Besides his drawing is exceedingly defective. Among other prints by him, is a *Bacchanal*, from Rubens, a small plate, length-ways. Also a *Bacchanal with boys*, from Vandyck, marked "D. Brunn Arg<sup>sis</sup>. sculp." and dated 1628.

## A. F. B R U N N.

Flourished,

A name I found affixed to a small upright plate, neatly engraved, but in a stiff, tasteless style. It represents *Christ standing on a mountain*, accompanied by an angel, and a female figure representing the church; and Satan, with his accomplices, appear below. It is marked "A. F. Brunn fecit," without any date, or painter's name: hence we may conclude, it is from a design of his own.

## F R A N C I S B R U N N E R.

Flourished, 1620.

This artist was an engraver, and, according to professor Christ, worked under *Aubry*. He engraved, among other things, the figures of the *Sylloge de Luckius*, about the year 1620.

## J O H N T H E O D O R E D E B R Y E.

Born, Died, 1598.

This excellent artist was a native of Liege; but he resided chiefly at Franckfort, where he carried on a considerable commerce in prints. It does not appear, when he was born, nor to what master he owed his instructions in the art of designing and engraving. The works of Sebald Beham were certainly of great service to him. He copied many of the plates engraved by that artist, and seems to me to have principally formed his taste from them. He worked almost entirely with the graver, and seldom called in the assistance of the point. He acquired a neat, free style of engraving, excellently well adapted to small subjects, in which many figures were to be represented; as, *funeral parades*, *processions*, and the like, which he executed in a charming manner. He also drew very correctly. His heads, in general, are spirited and expressive, and the other extremities of his figures well marked. His back-grounds, though frequently very slight, are touched with a masterly hand. He died, as his sons inform us, in the third part of Boissard's collection of *portraits*, March 27, 1598; the two first parts of which collection were engraved by himself, assisted by his sons, who afterwards continued it. See his mark on the plate at the end of the volume.

His great works were the following: The plates for the first four volumes of Boissard's *Roman Antiquities*; the two last volumes of which work was completed by his two sons.

The plates for the illustration of the description of *the Manners and Customs of the Virginians*, in "the brief true Report of the new found land of Virginia, published by Thomas Hariot, servant to Sir Walter Raleigh, and employed by him in the discovery." This work was printed at Franckfort by J. Wechelius, A. D. 1590. The plates were executed at De Brye's own expense from drawings made by J. White, who was sent thither for that purpose.

These plates were copied by Picart for his *Religious Ceremonies of all Nations*.

The plates to the Latin narrative of the *Cruelties of the Spaniards in America*, published 1598.

About the same year, namely, 1598, appeared De Brye's great work, entitled, *Descriptio Indiae Orientalis et Occidentalis*, in nineteen parts, contained in five large folio volumes.

Among his detached prints, the following are greatly esteemed:

The *little village fair*; and its companion, the *fountain of youth*; two small plates, length-ways, from Sebald Beham.

A *Bacchanalian procession*, a small plate, length-ways, from Julio Romano.

The *Venetian ball*, a small circular plate, from Theodore Bernard.

The *golden age*, a small circular plate, copied from the print engraved by Nicholas de Bruin, from a design of Abraham Bloemart.

The *procession for the funeral of Sir Philip Sidney*, engraved at London. This is a long roll, "contrived and invented by Thomas Lant, gent. servant of that honourable knight, and graven in copper by Derick or Theodore de Brie, in the city of London, 1578." It contains about thirty-four plates; and prefixed is the portrait of Mr. Lant, aged 32. This has usually been considered as the first English work by De Brye. John Fenn, esq. of East Dereham in the county of Norfolk, is possessed of a very singular curiosity, which, as it is thought to be *unique*, certainly merits a very particular description. I have little doubt, but that it was executed by De Brye; and if so, it is certainly one of his best works. That gentleman has obligingly favoured me with the following account of it.

*A Description of a Roll representing the Procession of the Knights of the Garter in 1576, 18th of Elizabeth.*

The procession is represented as moving along a portico, quite open on the side next the observer, but supported by thirty-three pillars of the Ionic order on the side from him, in the following order:

The verger alone bearing his silver rod.

The twelve alms knights, two and two in their proper habits.

Their governor alone.

Four pursuivants, two and two,	} in black gowns, over which are their tabords with the sovereign's arms.
Six heralds, two and two,	
Two kings of arms, a-breast,	

The twenty-four knights companions, two and two,	} all in the full habit of the order.
The emperor alone,	

Garter



Garter king of arms, with his sceptre,  
 The register, with his book,  
 The usher of the black rod, with his rod, } a-breast, with their mantles,  
 &c.

The prelate,  
 The chancellor, } a-breast with their mantles, &c.

Two gentlemen ushers, a-breast.

A nobleman (not of the order) carrying the sword of state, alone.

The sovereign in the full habit of the order, alone.

Amounting in the whole to sixty.

Over each knight companion of the order, are his arms within the garter, and in a compartment below, his name, titles, &c. are written in French. The last stall was vacant, and there is only a fancy portrait, given without name or arms. There are sixty portraits in the procession, each of them between four and five inches in height; under the arches of the portico, is a delightful view of a hilly country, (too hilly for an English prospect) interspersed with castles, churches, houses, rivers, woods, men, animals, &c. and an exact view of Windsor Castle, as it appeared in that reign. The roll is sixteen feet three inches long, and one foot deep, and was engraved on twelve plates.

Who was the original possessor of this curious roll, I know not, but in the beginning of this century, it belonged to Peter le Neve, Esq. norroy; from him it came to Mr. Thomas Martin of Palgrave; after his decease it was the property of Mr. Worch, and from him, in 1773, it came into my possession.

The date under the dedication, written by Dawes, is altered with a pen from 1576 to 1578, but the procession was in 1576, as two of the knights represented, were dead before 1578, though, perhaps the engraving was not finished before the latter year.

Hollar, to his plate of the procession copied in small from this engraving, in Ashmole's order of the garter, says, the original was designed by Marc Garrerd, who could be then only fifteen years old, being born in 1561, and I believe did not come into England till after the time this was done.

Mr. Walpole says, Garrerd drew a procession of the queen, knights of the garter, &c. in 1584, from whence Ashmole took his plate for the History of the Order of the Garter. It certainly could not be this, which was not only drawn, but engraved before 1578, and from the dedication, I have no doubt, but that the drawings of this were executed by Thomas Daws, Rougecroix. It is a proof print, as the titles, names, dedication, &c. are written, and not quite finished; so that the engraver had not added his name. The question is, what became of the plates? for I never heard of another proof having been seen by any one.

The following is a list of the knights, companions, and officers, represented by their portraits in the procession.

Charles Howard, E. of Effingham,

Void,

Henry Stanley, E. of Derby,

Henry Herbert, E. of Pembroke,

William

William Cecil, Lord Burleigh,	Arthur, Lord Grey of Wilton,
Henry Hastings, E. of Huntingdon,	Walter d'Evereux, E. of Essex,
Sir Henry Sydney, Knt.	William Somerset, E. of Worcester,
Henry Carey, Lord Hunsdon,	Francis Russell, E. of Bedford,
George Talbot, E. of Shrewsbury,	Ambrose Dudley, E. of Warwick,
Anthony Browne, Viscount Montague,	Robert Dudley, E. of Leicester,
Edward Clinton, E. of Lincoln,	Thomas Ratcliffe, E. of Sussex,
Henry Fitz Allen, E. of Arundel,	F. Montmorency, D. of Montmorency,
Emanuel, D. of Savoy,	Adolphus, D. of Sleswick, Holstein, &c.
Phillip II. King of Spain,	And Henry III. King of France,

Maximilian II. Emperor.

Sir Gilbert Dethick, Garter. William Day, Dean of Windsor, Register.  
Usher of the Black Rod.

Robert Horne, Bishop of Winchester, Prelate. Sir Thomas Smith, Chancellor.  
Two Gentlemen Ushers.

A Nobleman with the sword.

Queen Elizabeth.

He also engraved a great number of portraits, processions, and a variety of other subjects, as well from his own compositions, as those of other masters.

### JOHN THEODORE DE BRYE.

Flourished, 1620.

He was the son of the preceding artist. After the death of his father, assisted by his brother, he completed the plates for Boissard's *Roman Antiquities*, two volumes of which were left unfinished. They also added several parts to the collection of portraits of illustrious persons, which their father had begun.

### JOHN ISRAEL DE BRYE.

Flourished, 1620. ✕

The younger son of John Theodore de Brye the elder, and brother to the above-mentioned artist, whom he assisted in the completion of the works, which their father had left unfinished. They both of them imitated the style of their father; but in a stiff, tasteless manner. They never nearly equalled him in merit.

### HENRY BRYER.

Died,

He was pupil to the late Mr. Ryland, with whom he afterwards entered into partnership; and they opened a print-shop in Cornhill. When that partnership was dissolved, he went into business for himself; but he did not engrave many plates. By him, among others, are the two following:

*Bacchus and Ariadne*, a middling sized upright plate; and *Mars discovered with Venus by Vulcan*, a large plate, length-ways. For this last he obtained a premium from the society for the encouragement of arts and sciences. His

widow

widow lives at present in Poland-Street, where she still continues to publish prints from the pictures of Angelica Kauffman, &c.

## L. B U B E.

Flourished,

An engraver on wood, by whom we have a small upright print of a *holy family* in chiaro-scuro. It is engraved on three blocks; the first for the outline and dark shadows; the second for the light shadows; and the third for the demy-tint. Though it is executed in a very slight manner, it is, however, very spirited, and manifests the hand of the master. It is from a composition of Abraham Bloemart.

## S A M U E L B U C K.

Died, 1779.

This ingenious artist, assisted by his brother NATHANIEL BUCK, drew and engraved a large number of plates of various sizes. They consist of views of churches, monasteries, abbies, castles, and other ruins. Also views of the principal cities and towns in England and Wales; and, among them, a very large one of the cities of *London and Westminster*. They are all executed much in the same style. The back-grounds are slightly etched, and the buildings finished with the graver, in a stiff manner. Their drawings, especially those of the ruins, &c. appear to have been too hastily made; for which reason, on examining the prints with the objects they represent, they are frequently found to be very inaccurate. However, in many instances, they are the only views we have of the places represented; and in some, the only views we can have, as several of the ruins engraved by them, have since that time been totally destroyed. Samuel Buck died at his apartments in the Temple, in the month of August. A. D. 1779. The prints by these artists, which amount in the whole to 500, are too well known to need a separate list. The two brothers were employed upwards of 32 years in this undertaking.

## C A R L O B U F F A G N O T I.

Flourished,

A native of Bologna. By him we have several plates of *architecture*, into which he has usually introduced some figures. They are very slightly etched, and the figures are incorrect. To some circular plates his name is signed; to which he adds, *inv. et fecit*. These, therefore, were manifestly engraved from his own designs.

## A. V A N B U I S E N or B U Y S E N.

Flourished, 1710.

An indifferent engraver, who was, I think, a native of Holland. He worked entirely with the graver in a stiff style, very like that adopted by Gribelin; but he did not equal that artist. Buisen, I believe, engraved



for the bookfellers only. We have by him a print of *David playing on the harp*, an octavo plate for the edition of Cowley's poems, printed, A. D. 1700. He also did some of the folio plates for the work entitled *Figures de la Bible*, from Picart and others, published at Amsterdam, 1720.

## W. B U I T W E C H.

Flourished,

According to professor Christ, he engraved some plates, representing the various habits of different nations, which he signed W. B. and W. BW.

## B U G E Y.

Flourished,

An obscure engraver of portraits, who probably worked only for the bookfellers. By him we have the portrait of *marshal de Broglio* on horseback, from M. Loir.

## M I C H A E L B U M E L, or B I M E L.

Flourished,

A very indifferent engraver, by whose hands we have some *small figures of saints*, and *subjects of devotion*; executed neatly enough with the graver; but without the least taste or correctness.

## C. B U N O.

Flourished, 1650.

This artist, according to professor Christ, flourished about 1650; when he engraved some plates, which he marked with the initials of his name C. B. But the subjects of these engravings are not specified.

## F L O R I A N O D E L B U O N S.

Flourished,

A name I found affixed to the portrait of *Guido*, a small oval plate, all graved in a poor, feeble, stiff style, and without effect. It appears by the word *fecit*, which he had added to his name. that he engraved it from a design of his own.

## F R A N C I S B U R A N I.

Flourished,

He was, according to Basan, a painter, a native of Reggio, and flourished in the last century. He etched a plate from a composition of his own, in the style of Spagnoletto, representing *Bacchus seated upon a tub*, accompanied by three satyrs, a middling sized print, length-ways.

## T H O M A S B U R F O R D.

Flourished, 1750.

He was an engraver in mezzotinto, and not destitute of merit. We have some few landscapes; and other subjects by him; but, I believe, he chiefly confined himself to portraits; some of which he also drew himself from the life; as that of the *Rev. Roger Pickering*, F. R. S. poster size, half figure, which is dated 1747. Add to this, *Mr. Warburton*, from Philip; *Mr. Charles Churchill*, from J. H. Schlanck, dated 1765. He resided in London, where, I believe, he died a few years since.

## H. B U R G H.

Flourished,

An engraver of no great eminence, who resided, I believe, in London, and worked for the booksellers. Among other prints by him, are the two following: *The Irish dwarf*, from B. Smith, a small upright plate. The portrait of *Thomas Bradbury*, minister of the gospel, a small oval print, which is signed "H. Burgh del. et sculp." These are both slight, and indifferent etchings.

## M I C H A E L B U R G H E R S.

Flourished, 1670.

This engraver, who was probably a native of the United Netherlands, came into England soon after Utrecht was taken by Louis XIV. and settled at Oxford. From the multiplicity of his works, he appears to have been employed, not only by that university, but by most of the chief booksellers. His plates are executed entirely with the graver, in a stiff, laboured style, without genius, or knowledge of the art of design. His drawing, when he attempted to represent the naked figure, is exceedingly defective. He has, however, painfully preserved many ancient reliques, the originals of which are now lost. And though we cannot admire the taste, with which they are executed, yet they become estimable, because they still continue to us an idea of those monuments of antiquity, which time had otherwise obliterated for ever. At the bottom of several of his plates he adds to his name, *Academie Oxon. calcographus*. Among other things for the university, he engraved the *almanacks*; and the first that appeared with his name, was for the year, 1676.

Speaking as an artist, I should say, that his best prints are some few frontispieces which he copied from Mellan, and imitated in them the style of engraving adopted by that master very successfully. Of this sort is the octavo frontispiece to the first edition of *Creech's Translation of the Satires of Horace*, where a woman is represented taking a satyr's mask from the face of the poet.

But his most estimable works are the *antiquities, ancient pavements, views of churches, ruined abbies, and other curiosities*, which were chiefly executed for that indefatigable antiquary, Thomas Hearne. He also engraved a great

variety of portraits; among the best of these may be reckoned that of *Sir Thomas Bodley*, with the heads of the other benefactors to the library, at the corners of the plate; this engraving was placed as a frontispiece to the catalogue of the manuscripts, contained in the Bodleian library. The portrait of *Anthony Wood*, a small plate in mezzotinto, is by Burghers, and I believe the only one he ever executed in that manner of engraving. See the mark which he used, when he did not sign his name at length, on the plate at the end of the volume.

### LE CHEVALIER BURGHESE.

Flourished,

A name cited by Florent le Comte, as an engraver of *theses* and *emblematical subjects*; but he has not specified any of his works.

### HANS or JOHN BURGMAIR.

Flourished, 1518.

A native of Germany, and according to the general account, a scholar of Albert Durer. He worked chiefly, if not entirely, on wood; and his prints possess much of that fire and spirit, which we discover in those of his master. Some of his engravings are dated as early as 1510; for this reason, professor Christ attributes to him, and with great appearance of reason, some small, spirited wooden cuts which were made for the ancient edition of the works of Geyler de Keiserberg, marked I. B. and dated 1510. He sometimes used the two letters in this manner: H. B. separate from each other; and at other times, both joined together; again, an H. and a B. joined together, with a C. upon the cross bar of the H. the same cypher, which James Binck afterwards used, is attributed to him, when the date is from 1510 to 1518. Of this sort is a small upright wood cut, representing the *three fates, with Cupid at the bottom plucking a flower*. It is dated 1513. Florent le Comte informs us, that, about the year 1518, he engraved a set of thirty-six prints, the *emperors or kings*. I never saw the set complete; but I have frequently met with odd prints belonging to it. They are on wood, in chiaro-scuro; on two blocks, one for the outline and principal shadows, and the other for the half tints. The figures are represented on horseback. One I have before me has his name, "H. Burgkmair;" and it is dated 1518: the others have the initials of his name, H. B. only.

*St. Sebastian* standing in an arch, a small upright print, with his name, and dated 1512.

### BURNFORD.

Flourished,

One of those book plate makers whose labours have adorned the publications of the former century. I have before me a frontispiece to the *Practise of Piety*, or some other book of devotion in twelves; it is executed entirely with the graver, but in a style that does no honour to the artist or credit to the taste of his employer.



## CORNELIUS BUS, for BOSCH, or VANDEN BOSCH.

Flourished, 1543.

He was a native of Bois le Duc in Flanders, and established at Antwerp, where, exclusive of his profession as an engraver, he carried on a considerable commerce in prints. His manner of engraving sometimes resembles that of Marc de Ravenna; at other times that of Æneas Vico. He never arrived at any superior degree of excellence. He worked entirely with the graver, in a stiff, dry style, without taste. His drawing is by no means correct; neither are the heads, and other extremities of his figures, sufficiently attended to; and from the lights being diffused, and the feebleness of the masses of shadow, his engravings are usually destitute of effect. He generally marked his plates with the initials of his name, C. B. and the date in the manner represented at the end of the volume. The following prints may be reckoned among his best:

The *taking down from the cross*, a large upright plate, dated 1545, without any painter's name.

The *entombing of Christ*, the same, from Franciscus Floris, and marked "Cornelius Bus fecit, A. D. 1554."

*Christ preaching to the Jews*, a middling sized upright plate, nearly square, with the initials, and no date. On a pedestal is written, *Beati que audiunt verbum Dei, et Custodiunt.*

*Moses breaking the tables of the law*, a middling sized plate, length-ways, from Raphael, dated 1550.

*Moses presenting the law to the people*, the same, from the same, dated 1551.

*Battle of the giants*, with his mark: no painter's name.

*Triumph of Bacchus*, a large print, length-ways, engraved on three plates, from Julio Romano, dated 1543.

*Venus and Cupid coming to Vulcan*, who is working, with the three Cyclops, at the forge; a middling sized plate, length-ways, dated 1546, with the mark. Both the mark and the date are reversed on this print, being engraved the right way upon the plate.

He also engraved from Michael Angelo and other masters.

## B U S C.

Flourished,

According to Basan, this gentleman was inspector of the galleries of the duke of Brunswick; and for his amusement, engraved a set of twenty-eight small plates, after Rembrandt, and twenty heads, &c.

## J O H N B U S H.

Flourished,

He engraved some few portraits; but never arrived at any superior pitch of excellency. Among others by him, is a small print of *Gaven*, a Jesuit.

JOHN LOUIS BUSINCK.

Flourished,

This artist, according to Bafan, flourished during the last century; and by him we have several prints in chiaro-scuro, performed in a very spirited and masterly manner, from George L'Allemand. I shall only mention the following: A middling sized print representing a *holy family*. It is executed on three blocks of wood; the first for the outline, the second for the deep shadows, and the third for the demy tint.

*Aeneas saving his father from the destruction of Troy*, a middling sized upright print, the same, with the painter's name.

*Moses*, a single figure seated, the same.

J O H N B U S S E.

Flourished, 1528.

He may be ranked in the class of little masters, and was apparently a disciple of Aldegrever; at least, he copied the works of that artist. He usually signed his prints with the initials of his name, I. B. and added the date. Among others by this engraver, are the *seven planets*, very small upright plates, marked I. B. 1528. On a small plate length-ways, representing a *man and woman dancing*, with two men playing on musical instruments, the name is signed at length, "*John Busse*." If any one should object against the name, and suppose that it does not belong to the engraver, bringing, for instance, several of the small dancing figures by John Sebald Beham, which seem to be a species of portraits, and have the names written over them, as *Martinus Winterton*, *Nicolas Cristman*, &c. adding, that, like Beham, the present artist has also represented the portrait of John Busse. I shall observe, that the prints of this sort by Beham have constantly *his* mark upon them, as well as the names of the dancing figures; this seems to be an invariable rule established among the ancient engravers: and sometimes they added it, even when they signed their name at length. Now this is the only print by this master, (for it is evidently by the same hand as the planets mentioned above) without his mark; which, I think, he would hardly have omitted on this occasion; especially as the initials of the name were the same as his own. Besides, if the dancing figure of the man be a portrait, why should not those who are playing on the music be portraits also? yet their names are not expressed. In this manner, the name *Bussemaker* is affixed to a small print of *Jupiter and Leda*, copied from Henry Aldegrever, by Martin Pohem. But then that artist has added his monogram, composed of a P. and an M. joined together, to prevent the purchaser from attributing by mistake the engraving to Bussemaker, who was probably only the publisher.

M A R T I N V A N B U Y T E N.

Flourished, 1588.

An engraver of no great note, who resided at Rome, and worked, I believe, chiefly for the booksellers. By him, among other things, we have the frontispiece to a book, entitled, *Lanotomia delle Cancellares che corsive et altre maniere*



*maniere di Lodovico Curione*, in folio. It is executed entirely with the graver, in a neat, dry style, without effect.

### JAMES DE BYE.

Flourished, 1600.

This artist, if he was not a native of Antwerp, certainly resided there, and carried on a considerable commerce in prints and books. He very probably learned the art of engraving in the school of the Collaerts, whose style he seems to have imitated, and with great success. He drew correctly, and executed his plates entirely with the graver, in a neat, clear, determined manner. The heads of his figures are very accurately finished, and the other extremities well marked. The effect indeed of his prints is not powerful, but confused, from the lights being too much scattered; and a certain stiffness or formality appears in the management of the strokes, which is displeasing to the eye of the artist. His prints, however, may rank with those of the best early Flemish masters. He, with his cotemporary, John Baptista Barbe, assisted the Collaerts in engraving the *life, passion, and resurrection of Christ*, which consisted of fifty middling sized plates, length-ways, from Martin de Vos. No. 18, representing *Peter's wife's mother healed of her fever by our Saviour*, and No. 30, the *resurrection of Lazarus*, both in that work, are, I think, fine specimens of our artist's abilities. He also assisted Philip and Theodore Galle, in the *life of the Virgin*, engraved also from the designs of Martin de Vos. The portraits of the descendants of the *Maison de Croy*, which are contained in a folio volume, are by him, and marked in the manner expressed on the plate of monograms, at the end of the volume. Likewise the portraits of the *kings, queens, and dauphins of France*, for the large edition of the history by Mezeray, &c.

### MARC DE BYE.

Flourished, 1664.

By this artist, who probably might be of the same family with the preceding, we have some very neat, spirited etchings of *animals*, &c. from Marc Gerard and Paul Potter. They are small plates, length-ways, dated 1664.

### NICHOLAS DE BYE.

Flourished,

He might perhaps be related to the forementioned artist. We have by him some portraits, and other subjects; though I believe, the former chiefly employed his graver. Among them, is that of *Charles IX.* king of France.

### CORNELIUS BUZZI.

Flourished,

The name of an engraver mentioned by Florent le Comte, as chiefly excellent in the architectural line. He has not, however, specified any of his works.



## C.

## ADRIAN VANDER CABEL.

Born, 1631. Died, 1695.

This justly celebrated artist was born at Ryfwick, near the Hague, A. D. 1631. He was the disciple of John Van Goyen, and chiefly excelled in painting landscapes, sea-ports and cattle; all of which he constantly studied from nature, with great accuracy; and his pictures are deservedly held in the highest estimation. He died, A. D. 1695, aged 64. By his hand we have some few etchings, in a slight, free style. Among others,

A large upright *landscape*, in which is a figure of *St. Antony*. It is remarkable, that the figure is engraved in the style of Mellan, with single strokes, without any cross hatching, perhaps inserted by another master.

Another large upright *landscape*, with *St. Jerom*, its companion.

Two large *landscapes*, length-ways.

Thirty small *landscapes*, the same.

Six small upright *landscapes*.

## VINCENZIO CACCIANEMICI.

Flourished, 1540.

This gentleman was a native of Bologna, and of a noble family. He is said to have studied under Francesco Mazzoli, who is more commonly known by the name of Parnigiano; and the engravings marked with the letters V. C. are attributed to him. Among others, thus marked, are the two following: *Diana returning from hunting*, with some oxen in the back-ground, a middling sized plate, length-ways. A *landscape* in which a Nymph appears with dogs, oxen and other animals represented in the back-ground, apparently companion to the former. They are both neatly executed, entirely with the graver, and in a style, greatly resembling that of Æneas Vico, the disciple of Marc Antonio.

C A E S I U S. See CESIO.

## G. V. CAFFEELS.

Flourished,

The name of an engraver of no great note, affixed to the portrait of *Lodowick Muggleton*, the schismatic.

C A G L I A R D I.

C A G L I A R D I. See G A G L I A R D I.

P A O L O C A G L I A R D I, called V E R O N E S E.

Born, 1530. Died, 1588.

This admirable historical painter was born at Verona, A. D. 1530, and was the disciple of Antonio Badile, his uncle. The works of this artist, and his superior merit, are too generally known to need any repetition here. For his amusement he etched some few plates, which though slight, hasty productions, evidently show the hand of the master. Among them are the following :

The *adoration of the Magi*, a large upright plate, nearly square, marked "Paolo Veronese fec."

Two *saints sleeping*, a small upright plate, without a mark.

There are also some etchings, marked P. C. and PA. CAL. attributed to him.

D. C A G N O N I.

Flourished,

A name affixed to a portrait of *Victor Armid. III.* king of Sardinia.

C A I L U S. See C A Y L U S C O U N T D E.

H E N R Y D E C A I S S E R.

Flourished,

An artist, who was chiefly excellent, according to Florent le Compte, in engraving *funeral processions, monuments, &c.* but that author has not specified any of his works.

J O H N C A L C A R.

Born, 1499. Died, 1546.

He was a painter of no small eminence, born at Calcar, a city of Cleves. He was the disciple of Titian, and copied the style of that excellent master so exactly, as to deceive Henry Goltzius. He died at Naples, A. D. 1546, aged 47. It is said, that he engraved some few prints; but I have not seen any of them.

P O L I D O R O C A L D A R A, called D A C A R A V A G G I O.

Born, 1492. Died, 1543.

This celebrated artist was one of the disciples of Raphael, and assisted him in the paintings, which he executed in the Vatican. He was born at Caravaggio in the duchy of Milan; but resided chiefly at Rome; where, besides the works above-mentioned, he painted a great number of pictures, which are held in the highest estimation. He was murdered in the 51st year of his age,

age, by his own valet, who had discovered, that his master had a large sum of money in his possession. According to Florent le Comte, he etched some plates from his own compositions, but this author has neglected to specify the subjects.

C A L L I A R I, See PAOLO CAGLIARDI.

J A M E S C A L L O T.

Born, 1593. Died, 1635.

This justly celebrated artist, who was of a noble family, was born at Nancy in Lorraine, A. D. 1593. His passion for the arts was so strong, that contrary to the inclination of his parents, he resolved to pursue them. Accordingly, at the age of twelve, he determined to go to Italy, in order to improve himself; and secretly departed from his father's house. But having no money, he joined himself to a travelling company of Bohemians; and being arrived at Florence, an officer of the great duke placed him with Remigio Canta Gallina; under whose inspection he copied the works of the great masters, in order to acquire facility in the art of design, and a proper taste. When he left Gallini, he pursued his journey to Rome, where he was met by some merchants from Nancy, who knew him, and took him with them back to his family. Here, however, he did not long remain; for in order to complete his darling studies, he made a second elopement; but was discovered by his elder brother at Turin; and was a second time brought back to Nancy. His father now finding, that it was impossible to prevent his following his inclination for the arts, consented, at last, to his solicitations, and permitted him to set out for Italy the third time, in the suite of a gentleman, whom the duke of Lorraine sent to the pope. Being arrived at Rome, he applied himself assiduously to drawing, under Giulio Parigi. After which, desirous of acquiring a facility in handling the graver, he entered the school of Philip Thomassin; but that artist having a pretty wife, who expressed more kindness for Callot, than he approved of, a disagreement between them took place; and the latter having greatly improved himself, went to Florence; where he was particularly noticed and employed by the great duke, Cosmus II. At this city it was, that he first began to etch; and he executed several small subjects with great success.

Upon the death of the duke his patron, Callot returned to his own country, and settled at Nancy, where he married a gentlewoman of distinction, A. D. 1625, being then 32 years of age. His reputation increased daily, and he was sent for by the infanta Elizabeth-Clara-Eugenia to Brussels, at the time the marquis de Spinola was besieging the town of Breda, to draw and engrave the taking of that town; which he accordingly performed. In the year 1628, he went to Paris; where he engraved for Louis XIII. several other great sieges; among the rest, that of Rochelle, and the island de Re; after which he returned to Nancy.

He was a great favourite with the duke of Lorraine, who not only frequently honoured him with his visits, but even condescended to learn to draw under his instructions. The troubles arising afterwards in  
Lorraine,



Lorraine, which concluded with the siege and taking of Nancy, by the king of France, occasioned his forming the resolution of returning to Florence with his wife ; but he was prevented from putting it in practice by death, March 28, 1635, being then forty-two years of age.

The following curious anecdote is related of him. After the reduction of the town of Nancy, in the year 1631, Louis XIII. sent for him to draw and engrave that siege, as he had done those of Rochelle and Ré ; but he intreated his majesty to dispense with his complying with this command ; because he did not think it consistent with the respect he bore to his prince, and love to his country, to represent any thing that should appear to their disgrace. A courtesan belonging to the king's suite, surpris'd at the refusal of the artist, and not feeling the delicacy of his sentiments, replied, in a menacing tone of voice, " you shall be made to obey." To which he boldly answered, " I will sooner disable my right hand, than be constrained " to do any thing contrary to my honour." The king was pleas'd with the greatness of soul, which appeared in this noble reply, and offer'd him a pension of three thousand livres, if he would attach himself to his service. Callot thankfully refus'd the advantageous offer, preferring the love of his country to the amassing of a fortune.

The fertility of invention, and the vast variety, which are found in the works of this excellent artist, are very astonishing. One could hardly have supposed it possible, to combine so great a number of figures together as he has done, and vary the attitudes, without forced contrast, so that all of them, whether single figures or groups may be easily distinguished from each other, even in the masses of shadow ; especially when we consider, that they are often minute to admiration. He generally (in his large prints especially) rais'd the point of sight to a considerable height in his compositions, to afford a greater space for the figures, and consequently a greater scope for his invention. In that charming print, call'd the *punishments*, the number of figures he has introduced is wonderful ; all of them dispos'd in different groups, with the greatest judgment ; and the actions of the smallest of them, in the distance seem conspicuous, though the largest figure, in the fore-ground, scarcely exceeds three quarters of an inch. The same may be said of the *fair* ; and indeed of many others nearly equal to them in beauty. Where so great a number of figures is introduced into one print, it cannot be supposed, that there should be any great general effect, to strike the eye at first sight. On the contrary, in casting it cursorily over the *fair*, the *punishments*, or the *temptation of St. Anthony*, one would be at a loss to declare the subject, the whole appears confus'd and without harmony : But the trouble of a careful examination is well repaid by the richness, the beauty, the taste, and the judgment we discover in the disposition of the figures, the management of the groups, and the variety and propriety of the attitude, which steal as it were, upon the mind.

He engraved in several styles ; the first of which was in imitation of his tutor Canta Gallina. After which he work'd entirely with the graver ; but without success. Of this sort are the *acts of the apostles*, small plates from Ludovicus Civolius. His next style was a mixture of the

point and the graver, with coarse, broad hatchings in the shadows: as, the *card-players*, the miracle of *St. Mansuetus restoring to life the son of king Leucorus*, who had fallen into a river, in reaching for his tennis ball. The *Virgin seated at a table, with Joseph giving drink to the child Jesus*. But his best manner is that, which appears to have been executed with the most freedom; by which we may say, as it were, he has expressed with a single stroke, variety of character, and correctness of design.

He was, according to report, the first who used hard varnish in etching; which certainly is greatly superior to that which was before adopted. The works of this master amount to 1500 prints. Of these but few can possibly be mentioned in the following list.

The *murder of the innocents*, a small oval plate, engraved at Florence. Callot engraved the same subject at Nancy, with some difference in the figures on the back-ground. The former is the most rare: a fine impression of it is very difficult to be found.

The *marriage of Cana in Galilee*, from Paolo Veronese, a middling sized plate length-ways.

The *passion of Christ*, on twelve very small upright plates: first impressions very scarce.

*St. John in the island of Palma*, a small plate, nearly square.

The *temptation of St. Anthony*, a middling sized plate, length-ways. He also engraved the same subject larger; which, though not the best, is notwithstanding the scarcest print. There is a considerable difference in the treatment of the subject in the two prints.

The *punishments*, wherein is seen the execution of several criminals. The marks of the best impressions of this plate are, a small square tower which appears above the houses, towards the left, and a very small image of the Virgin placed in an angle of the wall, near the middle of the print.

The *miseries of war*, eighteen small plates, length-ways. There is another set on the same subject, consisting of seven plates, less than the former.

The *great fair of Florence*, so called, because it was engraved at Florence. As several parts of this plate were not equally bitten by the aqua-fortis, it is difficult to meet with a fine impression. Callot, on his return to Nancy, re engraved this plate, without any alteration. The copy, however, is by no means equal to the original. The first is distinguished from the second by the words, *in Firenza*, which appear below at the right hand corner of the plate. The second has these words in the same place, *Fe Florientis, & excudit Nancei*. There is also a large copy of this print, reversed, published by Savery; but the difference is easily distinguished between it and the true print.

The *little fair*, otherwise called the *players at bowls*; where also some peasants are represented dancing. This is one of the scarcest of Callot's prints; and it is very difficult to meet with a fine impression of it; for the distances, and other parts of the plates, failed in the biting it with the aqua-fortis.

The *tilting, or the new street at Nancy*, a middling sized plate, length-ways.

The *Garden of Nancy*, where young men are playing with a baloon, the same.

*View of the Port Neuf*, a small plate, length-ways.

*View of the Louvre*, the same.

*Four landscapes*, small plates, length-ways.

## A N D R E A C A M A S S E I.

Born, Died, 1695.

A painter of Bevagna. He is cited in the list of Engravers at the end of the Abecedario; but none of his works are specified. I do not recollect having seen any engravings by this artist.

## G I O S E F F E C A M E R A T A.

Flourished, 1740.

A modern engraver, a native of Venice, who flourished 1740. He was the disciple of G. Lazzarini. His works are not held in any great estimation. The principal part of them were for the collection of engravings, from the pictures in the Dresden gallery. I shall only notice the following:

*The assumption of the Virgin*, a large upright plate, from Annibale Carracci.

*St. Roch relieving the people afflicted with the plague*, a large plate, length-ways, from Camillio Procaccini.

*The charity of St. Roch*, a large plate, length-ways, from Annibale Carracci; the same subject as Guido made an etching of.

## D O M E N I C O C A M P A G N O L A.

Flourished, 1517.

This artist, a native of Vienna, was one of the disciples of Titian; and his reputation as a painter is by no means inconsiderable. He is said to have chiefly excelled in landscapes. He engraved on wood a variety of subjects, as well from his own designs, as those of his master. They are executed in a bold, spirited style; but very slight. The drawing of the naked figure, when it is introduced, is not correct, nor are sufficient pains taken to determine the extremities. He frequently marked his plates in this manner, DO. CAP. without writing it at length: to which also he usually added the date. I shall only mention the following:

*A holy family, with St. John and St. Jerom*, a large plate, length-ways, without the painter's name, which I take to be Titian: it is dated 1517.

Two circular prints, in one of which is represented the *beheading of a woman before a king*, dated 1518.

Baſan appears to me to have been very much mistaken, when he says of this artist, that "*he etched some plates from his own compositions.*" He has run into the same error, with respect to the following engraver.

## G I U L I O C A M P A G N O L A.

Flourished, 1516.

According to the author of the Abecedario, this artist was the brother of



Domenico; and Florent le Comte assures us, that he worked from 1507 to 1517. He engraved entirely with the graver, in two manners very different from each other. The following plates are by this artist:

A small upright print, representing *Ganymede upon the back of the eagle*. In this he has imitated the style of Marc Antonio, and with some success, respecting the mechanical part of the engraving; but the drawing of the figure is by no means so masterly, or equally correct. This is marked, "Julius Campagnola Antenoreus fec."

A middling sized upright print representing a *single figure* standing, holding a cup and looking upwards. In this plate he has entirely varied his former manner. The back ground is executed with round dots, made apparently with a dry point. The figure is outlined with a stroke deeply engraved, and finished with dots, in a manner greatly resembling those prints, which Demarteau engraved at Paris, in imitation of red chalk. The hair and beard are expressed by strokes. It is a very extraordinary print, and proves the antiquity of that mode of engraving, which has been erroneously considered as a modern invention; but its merit consists chiefly in its singularity; for the drawing of the figure is stiff and incorrect; and there is nothing in the general effect to recommend it.

#### PIETRO CAMPANA.

Flourished, 1755.

A modern Italian engraver, by whom among other things, we have *St. Peter delivered from the prison by an angel*, from Matthias Preti, for the collection of prints, engraved from the pictures in the Dresden gallery.

#### C. D. CAMPIGLIA.

Flourished,

An engraver of no great note, whose chief employment appears to have been in the portrait line. Among other portraits engraved by him, are those of *Julius Romano* the disciple of Raphael, and *James Jordans* the scholar of Rubens.

#### L'ABBE TERSAN DE CAMPION.

Flourished,

A modern connoisseur, who, together with his brother, engraved several *landscapes*, and other subjects, from Monet, and other masters. I have seen a small head in an oval, neatly executed, entirely with the graver, but in a stiff style, without much taste: it is marked "Campion sculp." without any painter's name or date.

#### ANTONIO CANAL.

Born, Died, 1768.

A modern Venetian artist who excelled in painting *views*, some of which he engraved. He was uncle to the famous IL CANALETTO. That justly esteemed artist was his pupil, and painted also greatly in the same style.

style. According to M. Heineken, Canaletto is called by the Germans **COMTE BELLOTTI**: He also etched several large views of the town of *Dresden*.

### J O S E P H C A N A L E.

Flourished, 1755.

A modern Italian artist, who, among other things, etched the *incredulity of St. Thomas the Apostle*, a middling sized plate, length-ways, from Matthias Preti, for the collection of prints engraved from the pictures in the Dresden gallery. This plate was finished by Jean Beauverlet.

### P. C. C A N O T.

Flourished, 1760.

This artist, who was a native of France, resided the greater part of his life in London, where he engraved a great variety of plates, chiefly *views, landscapes, &c.* from Vangoyen, Claude Gellée Lorrain, Pilement, &c. Some of them have much merit; but his most excellent prints appear to me to be *sea views*, with several *naval engagements*, large plates from Paton.

### R E M E G I O C A N T A G E L L I N A.

Born, Died, 1620.

A native of Florence. He was a painter and designer, of the school of the Carraccii; and his drawings with the pen are very estimable. He also engraved *landscapes, triumphal entries, opera scenes, festival decorations, &c.* as well from his own designs, as from those of Giulio Parigi, from whom he learned the art of engraving. Among the rest, is a set of plates by him, called *Palazzo del la Fame*. They are very slightly engraved, in a dark, heavy manner, and represent *triumphal chariots, vessels, and a variety of other pompous decorations*. They were published 1608. It is no small addition to the fame of this artist, that Callot and De la Bella were his disciples. He had two brothers, namely, **ANTONIO** and **GIOVANNA FRANCESCO**, who, according to M. Heineken, also engraved, but he has not specified their works.

### S I M O N C A N T A R I N I, called I L P E S A R E S E.

Born, 1610. Died, 1648.

This excellent young artist was born at Pesaro, a city in the dutchy of Urbino in Italy, A. D. 1610. The first principles of design and painting he learned from Gio. Giacomo Pandolfi. After which he entered the school of Guido, where the rapid progress he made was such, that the greatest expectations were formed of his future excellence. He died at Venice, A. D. 1648, aged 38 years. Florent le Comte, who gives us a list of this master's etchings, says he was a native of *Oropeza*; and that the name of Pezaroro (for so he writes the *cognomen*) was given him, "*parce que ses pieces furent si*  
"*recherches,*

“*recherches, que lon les payoit au poids de l'or,*” because his pictures were so much sought after, that they were bought for their weight in gold. To this he gravely adds, and with more justice, “the great painters of his time were exceedingly jealous of him, because there was no doubt, but that he would have surpassed them, had he lived to attain to their age; but he died very young.” His being a native of Pafaro, which, according to the most authentic accounts, he was, is most probably the reason of his being called *Il Pefarese*, and not the great price of his pictures, though certainly he was an artist of very extraordinary talents. We have a considerable number of etchings by his hand, which are very spirited and masterly. In them he has so nearly imitated the style of Guido (from whom we may reasonably conclude he learned the art of etching), that his prints are frequently mistaken for those of that great artist. Yet, on close examination it must be owned, that those of Canterini are inferior in the marking of the naked parts of the figures, and especially the extremities. Among the rest of his etchings, which amount to about thirty, are the following:

*St. Sebastian tied to a tree, with an angel bringing the crown and palm, a large upright plate, from Guido.*

*Christ carrying his cross, a small plate, length-ways.*

*The Demoniac cured by St. Benoit, a middling sized plate, length-ways, from Lodovico Carracci.*

*Mars and Venus, a middling sized upright plate, from Paolo Veronese.*

*Adam giving the apple to Eve, a small plate nearly square, from his own composition.*

*Mercury and Argus, a middling sized plate, length-ways, the same.*

*The rape of Europa, the same.*

Several prints of the *Virgin, holy family, and other subjects of devotion, &c.*

### DOMINICO MARIA CANUTI.

Born, 1623. Died, 1671.

This extraordinary artist, by the force of his own natural genius, without the assistance of a master, acquired such a knowledge of design and colouring, that Guido beheld his works with astonishment, and highly commended the taste and judgment, which were manifested in them. He was born at Bologna, A. D. 1623, and died, A. D. 1678, aged 55. We have some etchings by his hand, in which he has followed the manner of Guido, though in a style which is sometimes neater and more finished; but in the excellency of the drawing, and the spirit of the outline, he has not equalled that artist. Among others by him are the following:

*The Virgin seated in the clouds, with Christ standing by her, a small upright plate, from his own compositions, marked D. M. C. F. The initials of his name, and the F. as usual standing for fecit.*

*St. Roch, a small upright plate, the same.*

*St. Francis praying, a small upright plate, from Guido. This last is marked “Doms. Ma. Canuti fecit.”*



## BERNARDINO CAPITELLI.

Flourished, 1633.

This artist was a native of Sienna in Italy, and the disciple of Rutilio Maneti. As a painter, I believe he never made any very considerable figure; nor can any great praise be attributed to him, considered as an engraver. We have several prints by him, which are etched, and retouched more or less with the graver, as he thought the effect required. They are all executed in a dark, coarse, heavy style; and the drawing of the figure is by no means correct or masterly. Among his principal engravings are the following:

The *life of St. Bernard of Sienna*, twelve small plates, length-ways, including the title, on which he signs his name, "Bernardinus Capitellius. Senensis." When he omits to sign his name at length, he usually substitutes the initials in this manner: B. C. F. the F. as usual, standing for fecit.

A *Reposo, where the Virgin holds a dish with water, and the infant Christ is drinking*, a small upright plate, from Rutilio Maneti.

*Ceres drinking at the cottage of the old woman*, a middling sized upright plate, from Elzheimer, dated 1633. Count Goudt also engraved the same subject; but in a much superior manner.

The *Aldobrandine marriage*, from an antique painting, a small plate, length-ways. He also engraved some *portraits*, and a variety of other *subjects*, from Correggio, Alessandro Casolano, and other masters.

## ALESSANDRO CAPRIOLO.

Flourished, 1600.

This engraver appears to have been chiefly employed by the booksellers; and we have a great number of portraits by his hand. He worked entirely with the graver, in a stiff, mannered style. His prints are, however, very slight, and without any pleasing effect to recommend them. Among the engravings by this artist, are the portraits for a work, entitled, *Ritratti di cento Capitani illustri*.

## GIOVANNI GIACOMO DEL CARAGLIO, or CARALIUS.

Flourished, 1526.

This artist was a native of Verona, and most probably instructed in the art of engraving by the celebrated Marc Antonio Raimondi, whose manner he imitated with great success. And though he never equalled the best prints of that great master, either in correctness of outline, or neatness of execution, he may without doubt, be considered, as one of the best of his disciples. He possessed great knowledge in drawing the human figure, and paid no little attention to the extremities, which he marked with judgment. His heads especially, are in general, very characteristic and expressive. His draperies however are not equally well drawn. The folds, which are too much broken, are not sufficiently varied, or properly determined; and the management of the chiaro-scuro is very defective. But this was rather the fault of the age, than of the artist. Vasari informs us, that he was also skilful

in engraving gems and precious stones ; for which he was advantageously employed by the king of Poland. Professor Christ seems desirous of attributing to this artist the prints marked I. C. dated 1526 ; only, says he, “ I am not certain, that this engraver had begun to work at so early a date.” He then adds, “ the figures, or the statues of the *beathen deities*, which appeared “ under his name, are not by him : I find these ancient plates come originally “ from James Binck.” But here he is certainly mistaken. Those by Caralius are dated 1526 ; and the copies by Binck 1530 ; which is four years posterior to the first publication of them. These are small upright plates ; and the figures are represented standing in the niches. They are from Rossi.

Caraglio engraved for Rossi, a painter of Milan, among other plates, according to Vasari, an *anatomical figure holding a skull in its hand*. Afterwards he worked from the paintings of Perino del Vaga, Parmiggiano, and other great masters. I shall notice by him the following only :

The *loves of the gods*, on twenty small upright plates, from Perino del Vaga.

The *annunciation of the Virgin Mary*, a large upright plate from Titian.

The *marriage of the Virgin*, the same, from Parmiggiano.

*Christ preaching to the multitude*, a small plate, length-ways, from Lambert Lombard. On the first impression of this plate, the name of Caraglius, or Karolus, as it is written, is wanting.

#### LUDOVICO CARDI, called CIVOLI.

Born, 1559. Died, 1613.

This celebrated master, who possessed all the requisites of a great painter, first studied under Aleffandro Allori, and afterwards under Andrea del Sarto, and Correggio. He first grounded himself perfectly in the art of design, as well from the antique statues, as the works of Michael Angelo, Buonaroti, and other masters, eminent for their taste and correctness of drawing. When he had succeeded in this, he applied his studies to colouring ; and the works of his pencil are generally held in the highest estimation. He died at Rome, A. D. 1613, aged 54.

This great artist also engraved a few plates in a slight, neat style, which, however, evinces the hand of the master. Among others is a small plate, length-ways, representing *Mary Magdalen, washing the feet of Christ, at the table of Simon the Pharisee*. The heads of the figures, and there are many of them in print, are remarkably beautiful ; those especially of our Saviour and Mary Magdalen. This print is marked, C. L. CIV. F. the C. and the L. being joined together, in form of a cypher, in the manner represented on the plate at the end of the volume.

#### LUCA CARLEVARIIS,

Born, 1665. Died,

This painter was born at Udino in Italy ; but he appears to have generally resided at Venice. He was chiefly excellent in painting *landscapes*, and *sea views with shipping*. He also engraved a set of *views of Venice*, consisting

sitting of one hundred large plates; length-ways. They are slight, but bold, spirited etchings; and give us a clear idea of the places they are intended to represent. These were published at Venice, May 27, 1703.

SALVADOR CARMONA.

Flourished, 1760.

A native of Spain. He was pupil to Charles Dupuis; but afterwards settled at Madrid. Among other prints by this artist are,

The *resurrection of Christ*, a large upright plate, from Vanloo; and the *adoration of the shepherds*, a large plate, length-ways, from Pierre. Among the portraits which he executed, is that of *Mr. M. Colin de Vermont*, a middling sized upright plate. This portrait, together with that of *Boucher* the painter, he engraved for his reception into the Royal Academy of Arts at Paris.

CAROLUS REX.

Flourished, 1735.

It is no small honour to the art of engraving, when considered as an amusement only, that it has had charms sufficient to engage the attention of a king. The works of genius, and the studies of the learned, lay a just claim to the patronage of the great; and surely the condescending to employ a leisure hour in the improvement of any useful art or science, cannot reflect dishonour even upon royalty itself.

The king of Naples and the two Sicilies, has very carefully preserved from destruction a prodigious number of valuable reliques of antiquity, discovered at Herculaneum, and other neighbouring places, which were overwhelmed by the irruption of Vesuvius; and he has caused them to be drawn, engraved, and published: They are contained in five large folio volumes. He may therefore be called the patron of the arts; yet not as the patron of the arts only, but as an artist, this royal personage claims a place in this work. The following plate is engraved by him:

The *Virgin and Child*, in a small circle. The Virgin, which is only a half figure, leans her head upon her right hand; and the infant Christ is upon her lap, holding a cross in his right hand. It appears to be executed entirely with the graver, except upon the lights, which are softened with round dots, apparently made with the dry point. Under it is written, *MARIA, VIRGO felicitates*, and marked, *C. R. V. S. Messanae, 1735*. The *C. R.* and *V. S.* are joined together, cypher-ways, in the manner expressed on the plate at the end of the volume; and the initials are thus explained at the bottom: *Carolus Rex utriusque Siciliae*. This print is in the collection of Dr. Monro.

CAROT.

Flourished, 1585.

By this artist, who resided at Rome, I have seen a small upright print, representing *St. Francis holding a cross*. From the broad; spirited style, in which it is etched, I should suppose he was a painter; and it appears from



the word *fecit*, which he has added to his name, without attributing the design to any body else, that it was his own.

### UGO or HUGO DA CARPI.

Flourished, 1500.

He was a native of Italy, and a painter of no very considerable talents; though a man of ingenuity. The following anecdote is recorded of him, that he painted a picture with the ends of his fingers, without using a pencil; which picture was preserved at the altar of the church of St. Regard at Rome, and Michael Angelo Buonarota, being greatly importuned to give his opinion concerning it, replied simply, that it would have been better, had he used his pencil. His engravings on wood, however, have secured to him that fame, which, perhaps, his paintings might not have done. I shall not, in this place, enter into an examination of the claim, which has been given him, of being the first engraver on wood. That he was not, will hereafter be abundantly proved, in the essay on that subject, prefixed to the second volume of this work. His claim to the invention of that species of engraving on wood, distinguished by the name of *chiaro-scuro*, in imitation of drawing, will appear to be better founded. This is performed by using more blocks than one; and Ugo da Carpi usually had three; the first for the outline and dark shadows; the second for the lighter shadows; and the third for the half tint. The prints by this artist, though very slight, are usually very spirited, and in a masterly style. They preserve, at least, a bold striking resemblance of the sketches of the great painters, from whose designs they are taken. His first work of this kind appears from Vasori to have been,

A *Sibyl reading in a book, with an infant holding a flambeau to light her*, from Raphael. We have also by him

The *burning of Troy, with Æneas saving his father Anchises*, a large upright print, from the same.

A *descent from the cross*, from the same, a middling sized upright print.

*David cutting off the head of Goliath*, a middling sized plate, length-ways, from the same.

A *Magician*, seated on the ground, with a book open before him; and in the back-ground to the right appears a bird, with all its feathers plucked off, a large upright print, from Parmigiano. The same subject was also engraved on copper by one of the disciples of M. Antonio. Basan calls it, *Diogenes seated at the entrance of his tub*.

These are all I can mention; but he engraved a great number more, from masters above-mentioned, and from others also.

### GIULIO CARPIONE.

Born, 1611. Died, 1674.

This artist, a native of Venice, was a painter of great eminence. He chiefly excelled in painting *Bacchanals, processions, and triumphs*, which he executed in a superior style. His pictures are generally small, and consist of a great variety of figures, which are finely composed with much grace,

grace, and great excellency of colouring : so that his paintings were greatly sought after, and have always borne a good price. He also etched several plates, which though slight, are performed in a very masterly manner, and bear some resemblance to those of Guido. The drawing of the naked parts of the figures indeed is not so correct, nor are the extremities so well marked. I shall notice by him, from his own composition,

Two small plates, length-ways, representing *Bacchanalian subjects, with boys playing, &c.*

*Love blinding temperance, a small plate, length-ways.*

*Christ in the garden of olives, a middling sized upright plate.*

*A holy family, with angels, and the Deity represented above, a small upright plate.*

*A repose: the Virgin is reading and Joseph is standing by her, a small upright plate.*

### R. C A R R.

Flourished, 1668.

This engraver, who was certainly an Englishman, imitated the style of Hollar, but with no great success. We have etched by him a map of England dated 1668.

### L O D O V I C O C A R R A C C I.

Born, 1555. Died, 1619.

The family of the Carracci have immortalized their names, not only by the extraordinary merit of their performances, but by the school of design, which they established at Bologna, in order to encourage the drawing of the human figure from nature. And they not only succeeded themselves wonderfully in this branch of the art, but also brought up several very excellent scholars; and the very fame those scholars have acquired, reflects no small degree of honour upon their tutors. The first artist of this well known family was Lodovico Carracci, who was born at Bologna, A. D. 1555, and first studied under Prospero Fontana; but he perfected himself by an assiduous examination of the works of the greatest masters. And he succeeded so well in colouring especially, that his pictures are justly held in the highest estimation.

By this celebrated artist we have a few small engravings, from his own compositions. He first etched his design, and afterwards finished it with the graver. His etchings are slight and free; and the extremities of the figures are marked in a masterly manner. I shall notice the following by his hand :

*A holy family, a middling sized plate, length-ways, wherein Joseph is represented, leaning his head upon his hand.*

*The Virgin, half figure, seated, holding the infant Jesus, surrounded with angels, a small upright plate.*

*The Virgin giving the breast to the infant Christ, the same.*

*The Virgin seated, holding a book in her hand; the infant Christ and St. John are seen at the corner, the same.*



He often marked his plates with the initials of his name, as L. C. or L. O. C.

### AGOSTINO CARRACCI.

Born, 1558. Died, 1602.

He was the second artist of this extraordinary family, first cousin to the preceding painter, and brother to Annibale Carracci. Their father's name was Antonio, and he was a taylor by occupation; but being willing to make a better provision for his children, he gave them a good education. Agostino, in particular, was bred a scholar; but his violent inclination for the arts soon manifesting itself. Antonio placed him with a goldsmith; where, it is highly probable, he acquired some knowledge in the art of engraving. This business, however, not suiting his temper, he at last resolved to follow painting; and first placed himself under Fontana. Afterwards he became the disciple of Passerotti; but he completed his studies with his cousin Louis Carracci. With all his excellence as a painter, he could not give up the desire he had formed in his mind of improving himself in the art of engraving; a taste for which he had discovered, so early as the age of fourteen. Accordingly he applied to Cornelius Cort, one of the most celebrated artists of that time; and imitated his manner so exactly, with respect to the mechanical part of it, that were it not for the great superiority, which appears in the drawing of the prints of Carracci, it would be difficult to distinguish them from each other. A striking instance of the truth of this assertion, may be seen in the *holy family with St. Jerom*, from Correggio, which was engraved by both artists.

Agostino Carracci worked entirely with the graver, in a bold, free style: and his drawing of the naked parts of the figure is admirable. The heads are remarkably fine, and the extremities are marked in a most accurate and masterly manner. His draperies are frequently stiff, and crossed with a square second stroke, which gives them an unpleasing effect. But perhaps his greatest defect is the prevalent fault of that age, namely, the little attention paid to the *chiaro-scuro*. The lights are too much scattered, and left untinted, as well upon the distances, as upon the front and principal objects; which not only destroys the harmony of the effect, but gives a slight, unfinished appearance even to the neatest engraving. Basan speaks of him in these words: "This excellent artist, equally versed in the sciences and the fine arts, treated his engravings in so perfect a style, that one knows not which to admire most, the correctness of his drawing, or the beauty of the performance. All young artists ought carefully to observe, with what facility and perfection he expressed the extremities of his figures, and with what art he executed even landscape with the graver."

Agostino Carracci died 1602, aged 44.

The following are the principal engravings by this great artist:

The *adoration of the Magi*, a very large upright print, arched at the top, engraved on seven plates, from Baldassare Peruzzi.

*A holy family, with St. Jerom, and Mary Magdalen kissing the foot of the*



*the infant Christ*, a large upright plate from Correggio, dated 1586. Cornelius Cort also engraved a print from this picture, which bears the same date.

*The Virgin seated upon a flight of steps, holding the infant Christ. St. John is standing by them, and Joseph appears behind. Towards the left is St. Michael treading on the devil, holding a pair of scales, in which are two small figures*, a large upright plate, from Lorenzino da Bologna.

*A holy family, represented on a sort of pedestal, with St. Anthony and St. Catherine below*, a large upright plate from Paolo Veronese, dated 1583.

*The marriage of St. Catherine*, a large upright plate, from the same.

*An ecce homo*, half figures, a middling sized upright plate, after Correggio, dated 1587.

*The crucifixion*, a large print, length-ways, on three plates, after Tintoretto.

*A dead Christ in the tomb, with an angel holding one of his hands*, a middling sized upright plate, from Paolo Veronese. The same subject was also engraved by Gasper Duchange, for the Crozat collection.

*Christ appearing to St. Anthony, and consoling him during his temptation*, a large upright plate from Tintoretto.

*The Virgin appearing to St. Jerom*, the same, from the same. Dated 1588.

*The martyrdom of St. Justina*, a large upright print on two plates, from Paolo Veronese.

*The extasy of St. Francis*, a small upright plate, copied from the beautiful etching of Francisco Vanni. This is dated 1595.

*Aeneas saving his father from the destruction of Troy*, a large plate, length-ways, from Frederico Baroccio.

*Mercury and the Graces*, a small plate, length-ways, from Tintoretto.

*Wisdom accompanied by Peace and Abundance, driving away the God of War*, the same from the same.

The two following are from his own compositions :

*St. Francis receiving the stigmatics* ; in the front of the print is a scull ; a large upright plate.

*The cord or girdle of St. Francis*, thus called because St. Francis is represented in the clouds, distributing pieces of his cord to the popes, cardinals, bishops, and kings, who appear below ; a very large upright plate, dated 1586.

He marked his plates A. C. or AVG. F. or Agos. C. or Ag. C. or Ag. Bononiæ. But when the collector is acquainted with his manner, he cannot easily be mistaken in his prints.

### ANNIBALE CARRACCI.

Born, 1560. Died, 1609.

He was the second son of Antonio Carracci, and brother to Agostino mentioned in the preceding article. He was born at Bologna, and applied himself wholly to painting. That the works of genius and merit do not always meet with their just reward, we have a striking instance in the history of this great artist. Possessed of superior abilities, which he cultivated with great study and application, he arrived at so high a pitch of excellence, that few

few have surpassed him in any of the great requisites of the art of painting; and none I believe, in correctness of drawing the human figure. To his correctness he joined an admirable taste. His pictures are held in the highest estimation, and justly ranked among the productions of the first masters; but his labours were by no means recompensed as they deserved; and he died of chagrin, to the lasting disgrace of cardinal Farnese. That opulent ecclesiastic employed Carracci, for a very small stipend, to ornament his palace with paintings; which he performed with unremitting assiduity, justly expecting at the end of eight, or, as some say, ten years, the time employed in the execution of the work, to receive a bountiful reward for his labour; but to his great astonishment, was presented with five hundred crowns. This paltry sum for so noble a performance was rather an affront, than a reward. And it lay so heavy upon the mind of the artist, that it is said to have thrown him into a consumption, which hastened by his own intemperance, put an end to his life, at Naples, where he had retired for his health, A. D. 1609, he being then only 49 years of age.

This great work of Carracci, which has been engraved several times, is well known by the name of the *Farnesian Gallery*. We have some few etchings which are retouched with the graver, by the hand of this artist. And though the point appears to have been taken up for amusement only, yet the hand of the master is visible in his productions; one of the best of which, in my opinion, as well in point of finishing, as in spirit and character, is

The *crowning of Christ with thorns*, a small upright plate, dated 1606. This as well as all the following, is from his own composition, and has been copied several times.

A *dead Christ on the lap of the Virgin*, who is accompanied by St. John and Mary Magdalen, a small plate, length-ways, called the *Christ du Caprarole*, dated 1597.

The *adoration of the shepherds*, a small plate, length-ways, called the *little crib or manger*; part of which a shepherd is leaning against, in the middle of the print. This has been copied several times, the same size.

The *adoration of the Magi*, a small upright plate.

*Christ and the woman of Samaria*, a middling-sized plate, length-ways.

A *holy family, where Joseph is seated, leaning against a column, holding a book*, a small plate, length-ways.

The *Virgin holding the infant Christ, and giving drink to St. John*. This print is distinguished by the name of the *Virgin of the porringer*, a small plate, length-ways.

The *descent of the Holy Ghost*, a small upright plate nearly square. This is marked with a singular cypher, composed of an A. a C. and a B. for *Annibale Carracci, Bolognese*. See this cypher copied on the plate at the end of the volume.

*Susanna and the elders*, a middling sized plate, nearly square.

*Jupiter and Antiope*, a small plate, length-ways, dated 1592.

*Silennus with two satyrs*, a small circular plate, about eight inches and a half diameter; the border of which is ornamented with vine branches, and bunches of grapes. This is commonly called the *dish of Annibale Carracci*; and



and is said to have been engraved upon the bottom of a salver, belonging to cardinal Farnese.

He often uses the letters A. C. when he does not sign his name at length. However, his works are easily distinguished from those of his brother Agostino, who I believe never etched.

### FRANCESCO CARRACCI, called FRANCESCHINO.

Born, 1594. Died, 1622.

This imprudent young man, possessed of superior talents for the art of painting, might with proper application, have acquired perhaps a reputation, equal, if not superior to any of the Carracci's. He was nephew to the two foregoing artists, and instructed in the art of design by Lodovico Carracci. In a short time he attained to a prodigious knowledge of the human figure, which he drew so correctly, as to astonish his tutor. But neglecting the dictates of genius and of reason, he gave way to vice and debauchery, which soon brought his life to a miserable end. He died in an hospital at Rome, A. D. 1662, aged only 28 years. He etched some few prints, from the compositions of his uncle, Annibale Carracci. Among them are the following :

The *Virgin with the infant Jesus, seated upon a cloud*, a small upright plate.  
*Semiramis*, and three other *famous women of antiquity*, four small upright plates.

He sometimes marked his plates with an F. and a C. joined together, in the fashion of a cypher, in the manner expressed on the plate at the end of the volume.

### L A U R E N C E C A R S.

Flourished, 1760.

A modern French engraver of great merit, who resided at Paris. By him we have a considerable number of prints, from Le Moine, and other masters. Among the rest,

The portrait of *Louis XV. king of France, surrounded with emblematical figures*, a large upright oval plate, from Le Moine.

*Hercules and Omphale*, a middling sized upright plate, from the same.

*Perseus and Andromeda*, the same from the same.

*Time and Truth*, the same, from the same.

*Nymphs bathing*, the same from the same.

### C A R T A R U S. See KARTARIUS.

### W. C A R T E R.

Flourished, 1660.

This ingenious artist was the disciple of Winceslaus Hollar, and imitated his style of etching with great success. Apparently, he assisted his master in the execution of his large works; and this might probably be the reason, that his name so seldom appears. And indeed I do not ever recollect



lect to have seen it, at full length, affixed to any plate; but he substituted the initials W. C. Among other things by this engraver, are the ornamental vignettes and letters, at the top of the pages, at the beginning of each book in *Ogilby's Translation of Homer*.

### STEPHEN CARTERON.

Flourished, 1615.

By this artist, who appears to have worked from his own designs, we have several prints, which he has marked S. C. or S. C. F. with the date 1615, underneath it. The F. as usual, stands for fecit. He also engraved some ornaments for goldsmiths and jewellers, &c.

### THOMAS CARTWRIGHT.

Flourished, 1571.

He was an architect and builder, and by him it is said, was engraved a plan of the *Royal Exchange* of London.

### WILLIAM CARTWRIGHT.

Flourished,

A name affixed to the portrait of *Thomas Cranmer, archbishop of Canterbury*, a half sheet print, after Holbein.

### J. CARWITHAM.

Flourished, 1730.

This engraver was I believe a native of England. We have a considerable number of book-plates and other prints by him, some of them executed with the graver only, but the greater part etched and retouched with the graver in a style resembling that of Bernard Picart. I shall only notice by him the *statue of the Laocoon*, a middling sized upright plate from the antique, dated 1741. An *emblematical frontispiece* in twelves, from B. Picart, dated 1723.

### NICHOLAS DE LA CASA.

Flourished,

An engraver of great merit, who appears to have been a native of Lorraine in Italy, and from the style of his engraving, to have flourished towards the end of the sixteenth century. We have by him the portrait of *Baccio Bandanelli*, a small upright plate, executed entirely with the graver, in a style greatly resembling that of Agostino de Musis, whose scholar perhaps he may have been. But his best print is the portrait of the *Emperor Charles V.* in an oval, surrounded by an ornamental border, with several figures, copied from a print of the same size, engraved both on wood and copper by *Æneas Vico*, from a design of his own. It is a large upright plate, signed N. D. LA CASA, LOTARINGUS. F. without any mention of the name of Vico, or any date.

A N D R E A

## A N D R E A C A S A L I.

Flourished, 1740.

A modern Italian artist, who resided some time in London, and was employed to paint the transparent pictures, which were exhibited at the magnificent fire-works in the Green Park, A. D. 1749. He also painted a great variety of *historical pictures*, for the nobility, &c. of England. By him we have several etchings from his own compositions: Among others,

The *princes Gunbilda, or innocence triumphant*, a middling sized, upright plate.

*Lucretia comforted by her friends*, a middling sized upright plate.

Simon Francis Ravenet has engraved both these subjects, from the pictures of Casali, for Mr. Boydell's collection.

## A B R A H A M C A S E M B R O T.

Flourished,

By him we have several etchings, representing *sea-ports, with gallies and other shipping*; some *views* also, embellished with *prospects of the city of Messina*. He signs his name, *Abraham Casembrot, Belgicus*.

## G I O V A N N I F R A N C E S C O C A S S I O N E.

Flourished, 1678.

By this artist are performed several of the portraits, cut on wood, for the book, entitled, *Felsina Pittrice*, by C. C. Malvasia, in quarto, published 1678. Among those by this artist is the portrait of Malvasia himself.

## P E T E R C A S T E E L S.

Flourished, 1726.

This artist painted birds, in a style greatly resembling that of Barlow, whose scholar, I am inclined to believe he was. He resided in London, A. D. 1726, where he engraved a set of different birds, consisting of a considerable number of plates, from his own paintings. They are slightly etched, but have much merit.

## B E R N A R D C A S T E L L I.

Born, 1557. Died, 1629.

This painter was a native of Genoa, and a disciple of Andrea Semini. He engraved in a style something resembling that of Cornelius Bus. Among other works by this artist, is a set of prints for Tasso's Poems. His mark was a B. with a C. upon the top of it, in the manner of a cypher. See it copied on the plate at the end of the volume.

C A S T E L L U S G A L L U S. See CHATEAU.

## GIOVANNI BENEDETTO CASTIGLIONE.

Born, 1616. Died, 1670.

This justly celebrated artist was born at Genoa. His first master was Gio. Battista Paggi. Afterwards he studied under Andrea Ferrari; and lastly perfected himself from the instructions of Anthony Vandyck, who at that time resided at Genoa. He painted *portraits, historical pieces, landscapes, and castles*. In the latter of which he is said chiefly to have excelled; as also in *fairs, markets*, and all kinds of *rural scenes*. He died at Mantua, A. D. 1670, aged 54.

His etchings, of which we have a great number, are spirited, free, and full of taste. The effect is, in general, powerful and pleasing. And many of them have a more harmonized and finished appearance, than is usual from the point, so little assisted by the graver. His drawing of the naked figure, though by no means correct, is notwithstanding managed in a style that indicates the hand of the master. Among his most estimable plates, may be reckoned the following, all from his own compositions:!

*The animals coming to the ark*, a middling sized plate, length-ways.

*Laban searching for his gods in the tent of Jacob*, the same.

*The angel appearing to Joseph in a dream*, a small plate, length-ways.

*The nativity of our blessed Saviour*, a middling sized plate, length-ways.

*The flight into Egypt*, a small upright plate.

*The resurrection of Lazarus*, a small plate, length-ways, dated 1645.

*Diogenes with his lanthorn*, a small plate, length-ways.

*A magician with several animals*, the same.

*The little melancholy*, a small upright plate.

*A ruin with a vase, and two men; one of them is represented pointing to a tomb*, a small plate, length-ways.

*Two rural subjects, with fauns and satyrs*, small plates, length-ways.

*A set of beads*, on sixteen small upright plates.

*Another set of beads*, on six plates, the same.

The initials of his two baptismal names he frequently formed into a kind of a cypher, in the manner expressed on the plates at the end of the volume.

## J. B. CATENARO.

Flourished,

This artist was a painter, of whom I find no satisfactory account. He resided, however, both at Madrid and at London, as appears from the portrait of *L. Jordani* by him, which is thus inscribed: "J. B. Catenaro pinx. "Madridi, et Londini sculp." It is a slight, spirited etching, by no means devoid of merit. We have also by this artist, a *woman seated in a landscape, with five children*, a small upright plate, from a composition of his own. *Apollo surrounded by Cupids*, the same.

## L. J. CATHELIN.

Flourished, 1760.

A modern French engraver, by whom we have several neat *views*, from Vernet and other masters,

JOHN



## JOHN CATINI.

Flourished, 1760.

A modern engraver, who resided at Venice; by whom we have a set of fourteen large *heads*, from Piazzetta.

## THOMAS CATLETT.

Flourished,

An obscure English engraver, whose name I found affixed to a *coat of arms*, surrounded with ornaments. We have also several book plates by this artist equally indifferent.

## GIOVANNI BATTISTA CAVALERIIS.

Flourished, 1570.

This artist, who, I believe, was a native of Brescia in Italy, flourished from 1559 to 1688; as we find by the date of his engravings, which were very multifarious, and, according to Abbé Marolles, amounted to three hundred and seventy-seven or upwards. His manner of engraving sometimes resembles that of Æneas Vico, one of the disciples of Marc Antonio. His prints have, in my opinion, very little to recommend them. They are usually executed entirely with the graver, in a dry tasteless style, without effect; the lights being scattered, and unharmonized; and his drawing is exceedingly defective; particularly in the extremities of his figures. Sometimes he etched his plates, and retouched them with the graver. A great part of his engravings are no other than copies from those of different masters.

I shall only mention the following prints by this artist:

*Beati Apollinaris Martyris, primi Ravennatum Episcopi, Res Gestæ*, Romæ 1586; or the *Life and Miracles of Apollinaris, first Bishop of Ravenna*, in folio, consisting of many plates, which are coarsely etched and retouched with the graver.

*Ruins of Rome*, from Joan. Ant. Doffius, on thirty-three plates, dated 1579.

The *Frontispiece and heads to the Lives of the Popes*, dated 1588.

*Ecclesiæ Anglicanæ Trophæa*, in folio, from Nicolaum Circiniam.

The *murder of the innocents*, a large plate, length-ways, from Raphael.

The *miracle of the feeding of five thousand*, on two plates, a large print, length-ways, from the same.

The *battle of Constantine*, from the same.

The *descent from the cross*, from Daniello de Volterra, a middling sized, upright plate.

The *resurrection of Christ*, a very large upright plate from Livio Agresti da Forli.

He also engraved from Michael Angelo, Polidoro, and other great masters.

## F. MORELLON LE CAVE.

Flourished, 1730.

He was the disciple of Bernard Picart, and resided in England; where he

was principally employed in engraving portraits for the booksellers. He worked chiefly with the graver; but never attained to any great degree of merit, among other things by him is the head of *Dr. Pococke*, before T. Wells's edition of his works.

### CORNELIUS VAN CAUKERKEN.

Flourished, 1657.

He was a printfeller, and established at Antwerp, where he engraved several plates from Rubens and other masters. He worked entirely with the graver, in a heavy, laboured style, without much taste. He usually crossed his second strokes squarely upon the first, which mode of engraving requires more exquisite handling of the graver, than Caukerken possessed, to render the effect agreeable. His lights are generally too much covered; and his drawing is in particular very defective. However, some of his best prints are by no means devoid of merit. Among which may be reckoned the following:

The *martyrdom of St. Lievinus*, a large upright plate, from Rubens. The best impressions of this plate are before the name of Gasp. de Hollander was put at the bottom: it is dated 1657.

The *Roman charity*, a large plate, length-ways, from the same painter. The first impressions are without the name of Corn. de Hollander. This appears to me to be one of his best prints. Capt. Baillie has a proof print, in which the outlines of the naked parts of the figures are corrected by Rubens, with red chalk.

A *dead Christ lying upon the ground, with his head reposed on the knees of the Virgin*, from Annibale Carracci, a middling sized plate, length-ways.

A *dead Christ supported by the Virgin and St. John*, a large upright plate, from Vandyck.

### L. CAUQUIN.

Flourished,

He engraved part of the plates for a small book of *ornaments* for goldsmiths and jewellers, from the designs of Gilles Legare, which were published at Paris.

### H. CAUSE.

Flourished, 1690.

A name affixed to the portrait of *Ferdinand D'Adda*, cardinal, dated 1690. I. CAUSE, another indifferent artist, apparently of the same family. He engraved the head of *Joan. Baptista Tavernier*, for Hondius's collection of portraits.

### LE COMTE DE CAYLUS.

Flourished, 1730.

This nobleman, who was a great lover of the arts, has distinguished himself, not only as an able connoisseur, but as an artist. He copied the slight  
masterly;

masterly sketches of the most eminent painters with great precision; in a manner that proves his taste and judgment. His engravings are chiefly performed with the point; for he seems to have made little use of the graver. The number of plates which he executed, sufficiently testify, that his application to the arts must have employed a large share of his time. We have by him,

A set of upwards of two hundred plates, engraved from the *drawings of the great masters*, in the cabinet of the king of France.

A *collection of heads*, from the drawings of Rubens and Vandyck, in the cabinet of M. Crozat.

A set of *grotesque characters of heads*, from Leonardo da Vinci, published 1730.

A set of *antique gems*, from drawings by Boucherdon.

This artist rarely signed his name at length; but usually the initials are substituted in this manner: "M. le C. de C. sculp."

N I C H O L A S C A Z A. See CASA.

T H O M A S C E C I L.

Flourished, 1630.

Mr. Evelyn, speaking of the English engravers, says of Cecil, that he engraved heads from the life, and was little inferior, for the excellence of his "burin" or graver, and happy design, to any of the greatest Italian, French, or Flemish artists. A little may, and perhaps ought to be allowed to a writer, if in some instances of comparative merit, he should appear to be biassed in favour of his friend or countrymen; but when his zeal for the honour of either carries him beyond the reasonable bounds of discretion, his decision must appear too partial to claim any credit; and he, without doubt, weakens rather than strengthens, the cause he undertakes to defend. In the present instance, Mr. Evelyn, after having spoken of the most celebrated engravers of the age in which he lived, and of Nanteuil, in particular, whose extraordinary genius for drawing and engraving portraits from the life, has so justly immortalized his name, must be said to have decided too hastily at least; when he added, that in "excellency of the burin," Cecil was little inferior to him, or any of those masters he had mentioned before. The art of engraving was certainly at this period very low in England; whilst, on the continent, it flourished in its meridian splendour.

Cecil worked entirely with the graver, in a stiff, tasteless style. His plates, in general, are very neatly executed; the best of which are his portraits, and some of them are by no means devoid of merit. I shall only mention a few prints by this artist, all of which appear to be from his own designs.

*Thomas Curle, bishop of Winton*, a small upright plate.

*Thomas Kederminster of Langley*, the same, dated 1628.

*John Weaver*, prefixed to his *Funeral Monuments*, in folio, dated 1631.

The *frontispiece* to Ambrose Parry's Works, published in London, 1634, in folio.

The



The frontispiece to a book entitled, *Devout Contemplations*, a large folio, published in London, A. D. 1629.

The figures which he has introduced occasionally into his frontispieces, some of which are nearly naked, sufficiently prove, that he did not well understand the drawing of the human figure; for the outline is not only incorrect and heavy, but the extremities, in general, are very badly marked.

The scarcest print by this engraver is the portrait of *Sir John Burgh*, who was killed at the Isle of Rhee; and the reason assigned for it is, that the plate was afterwards altered a little, and the inscription erased, and the name of Gustavus Adolphus inserted in place of it.

JOAN. BAPTISTA CENCENSIS. See PASQUILINI.

D U C E R C E A U.

Flourished,

By this engraver, who according to all appearance, never reached any very great degree of excellence, we have a set of *ornaments à la mode*, middling sized prints, length-ways, executed entirely with the graver, in a neat, tasteless style. They were published by Nicholas Visscher, and are marked, "inventé et gravé par Du Cerceau."

MICHAEL ANGELO CERQUOZZI, called DI BATTAGLIA.

Born, 1600. Died, 1660.

This artist was born at Rome, A. D. 1600, and was called Di Battaglia, because his genius chiefly led him to paint *battles, marches and skirmishes*. He also painted *fruit and flowers* with great success; and his pictures were held in very high estimation. He died A. D. 1660, aged 60 years. He etched, says Basan, several prints, which are more estimable for their scarcity than their beauty.

C A R L O C E S I O.

Flourished, 1660.

This artist is said to have been a disciple of Pietro da Cortona; but he is much better known by his engravings, than his paintings. His plates are chiefly etched, and harmonized with the graver, in a free, masterly manner. He drew correctly; and the extremities of his figures are in general finely marked; though slight, and in the broad, bold style of a painter. Cesio engraved a great variety of prints, from the greatest painters that flourished in the age in which he lived. The following may be considered as his greatest works.

The *Farnesian gallery*, from Annibale Carracci.

The *Pamphilian gallery*, from Pietro Berettini da Cortona, consisting of fifteen plates, including the title.

G A S P E R

## G A S P E R D U C H A N G E.

Flourished, 1707.

This artist was a native of France, and flourished at the commencement of the present century. In the year 1707, he was received as a member of the Royal Academy of Arts at Paris. His manner of engraving seems greatly to resemble that of John Audran; but in general, it is neater; and the etching is not so predominant; his drawing is by no means so correct as Audran's; neither are his heads, and other extremities, marked in so masterly a style. The prints of Duchange, however, though mannered, and often rather laboured, have much to recommend them to the notice of the connoisseur, especially to such as are pleased with an agreeable management of the graver. He engraved several portraits; and, among them, that of *Charles de la Fosse*, for his reception into the Royal Academy 1707; and that of *F. Giradon*, for the same purpose. I shall also notice the following prints by this master:

*Jupiter and Leda*, a large plate, length-ways, from Correggio.

*Jupiter and Diana*, the same, from the same.

*Jupiter and Io*, a middling sized, upright plate, from the same.

Sornioque retouched these plates, and added draperies.

*Our Saviour in the tomb, supported by the Virgin; and an angel holding his right hand*, from Paolo Veronese.

*Peace confirmed in Heaven*, and some other subjects, for the collection of prints engraved from the Luxembourg gallery, painted by Rubens.

*Mary Magdalen washing the feet of Christ*, a large plate, length-ways, from Jouvenet. The *merchandizers driven from the temple*, the same, from the same.

John Audran engraved the other two companions, namely, the *miraculous draught of fishes*, and the *resurrection of Lazarus*.

*Tobit restoring sight to his father*, from Antony Coypel, a middling sized plate, length-ways; and, in my opinion, one of his best.

He also engraved from Le Seur, Noel Coypel, and other masters.

## J O H N C H A N T R Y.

Flourished, 1660.

He worked chiefly for the booksellers, and performed his plates entirely with the graver, in a stiff, dry style, which has nothing to recommend it. Among the portraits engraved by him are the following: *Edward Leigh, Esq. M. A.* of Magdalen Hall, Oxford; *Thomas Whitaker*, physician to Charles II. *Gething*, a writing master, &c. He also engraved some *ornamental frontispieces* for books, with figures, very indifferently performed.

## N I C H O L A S C H A P R E O N.

Flourished, 1649.

This artist, a native of France, born at Chateaudun, was the disciple of Simon Vouet, he never made any considerable progress in the art of painting; which perhaps induced him to take up the point. He resided a long time at Rome; we have engraved by him,

The *bible histories* painted in the Vatican by Raphael, commonly known by the name of *Raphael's Bible*. This collection chiefly consists of fifty-two plates, which are chiefly estimable as being (upon the whole) the best copies of that noble work; but however, the sweet simplicity of style, and correctness of drawing, so manifest in the works of that celebrated painter, are totally lost in the affected manner of the engraver. The heads are very indifferent, in general, and the other extremities very poorly marked. He frequently signs his plates with the initials of his name only, thus: N. C. F. the F. as usual standing for fecit; they are dated 1649.

One of his best single prints appears to me to be a small upright etching, representing *satyrs, with women and children*, a bold, and spirited etching.

#### P. F. CHARPENTIER.

Flourished,

A modern French engraver, by whom we have several prints, from Berg-hem, Vanloo, Boucher, &c.

LE CHARPENTIER, perhaps of the same family, another modern engraver, by whom we have some *sea views and landscapes*, from Vernet, Patel, &c.

#### LOUIS DE CHASTILLON.

Flourished, 1682.

This artist, who was a native of France, flourished towards the conclusion of the last century, and the beginning of the present. I do not find whose disciple he was; but he evidently attempted to imitate the free style of Girard Audran; and though he falls far short of equalling that great master, especially in taste and correctness of drawing; yet many of his prints possess great merit. Among the best of them may be reckoned the following:

The *seven sacraments*, large plates, length-ways, from the pictures painted by Poussin for the chevalier Pozzo; and something different from those of the Palais Royal, engraved by Peñe.

The *Fates spinning the thread of destiny for Mary de Medicis*, a middling sized upright plate, from Rubens, for the collection of prints from the Luxembourg gallery.

The *fountain of Apollo in the garden at Versailles*, a large plate, length-ways.

Part of the plates for *Les Edifices Antiques de Rome*, published at Paris, A. D. 1682, by Antoine Desgodetz, architect.

C. CHASTILLON, or CHATILLON, is mentioned by Florent le Comte, as the engraver of *views of towns and palaces, &c. in France*.

#### WILLIAM CHATEAU, or CASTELLUS.

Born, 1633. Died, 1683.

This artist was born at Orleans, A. D. 1633; and the strong desire he had of pursuing the arts engaged him, early in life, to go to Lyons, in order to visit



visit Italy, as soon as occasion offered. After having worked there some time, he determined to go to Rome; where, on his arrival, hearing of the reputation, which Frederic Greuter had acquired as an engraver, he courted his acquaintance, and became his disciple. Under that artist he completed his studies, and was employed to engrave the portraits of the *popes*; in which work he succeeded so well, that he had a quantity of other plates given to him, by which, in a short time, he established his character as an artist. He then travelled from Rome to Florence, Parma, Genoa, and other places, in order to contemplate the works of the greatest masters; and afterwards returned to Lyons, where he remained some time with the Marquis de Sonozin. From thence he went to Paris, where he resided under the patronage of M. Colbert, till his death, which was occasioned by a violent fit of the cholic, A. D. 1683, he being then 50 years of age.

Chateau worked chiefly with the graver; but in some instances he has etched his back-grounds, especially when they were landscapes. It appears evidently, that he had a great command of that instrument. There is much clearness in his style of engraving; but from the square manner in which his first and second strokes intersect each other, the effect is rendered displeasing, and his plates have a cold, silvery appearance. The style of his drawing is stiff and laboured; the outline is not always correct; and the extremities of his figures, in particular, are heavy, and poorly marked. In short, his prints seem to be the laboured productions of patience and assiduity, rather than the works of genius, assisted by good taste.

He frequently latinized his name, especially when it was subscribed to those plates he executed at Rome; and then it is put thus: *Guilielmus Castellus, Gallus*.

Among his best prints may be reckoned the following:

The *assumption of the Virgin*, a middling-sized, upright plate, from Annibale Carracci, for the collection of prints, engraved from the pictures in the king of France's cabinet.

The *martyrdom of St. Stephen*, the same, from the same master, and for the same collection.

The *Israelites gathering manna in the desert*, the same, from Nicholas Poussin, for the same collection.

*Christ restoring sight to the two blind men of Jericho*, the same, from the same, and for the same collection.

The *preservation of the young Pyrrhus*, a large plate, length-ways. This is a bad copy of that admirable picture, which Gerard Audran etched in so masterly a manner.

*St. Paul caught up into Heaven*, a middling sized upright plate, from the same painter: This was also engraved by Peine.

The *death of Germanicus*, a large plate, length-ways, from the same painter, and for the same collection.

*Paul restored to sight by Ananias*, a middling sized upright plate, from Pietro de Cortona: Charles Allet also engraved this subject.

*Rinaldo and Armida*, from Le Seur, a large plate length-ways.

He also engraved from Raphael, Correggio, Ciro Ferri, Carlo Maratti, and other great masters.

## J. B. CHATELAIN.

Flourished, 1744.

Had this man been possessed of prudence and assiduity, equal to his great abilities, what might not have been expected at his hand? He would not work, but when necessity compelled him. With a piece of tobacco taken from his mouth, he could make an admirable drawing of a landscape. It was in drawing and engraving landscapes that he chiefly excelled; and the freedom of touch, and spirit, with which he performed them on paper and copper, has justly stamped a value upon them. From this artist, Vivares, so deservedly celebrated for his copies from Claude Audran, and other excellent prints, learned the first rudiments of engraving. The following curious anecdotes concerning Chatelain, were communicated to me by Mr. Grosse, who heard them from Mr. Rosiere, a great collector of prints.

Chatelain was so great an epicure, that if by accident he earned a guinea, he would immediately go to a tavern, and lay, at least, half of it out on a dinner.

He lived some time in a large old house, at or near Chelsea, said to have belonged to Oliver Cromwell, which he took in consequence of having dreamed he should find a treasure there. He was so prepossessed by this idea, that he used to spend whole days, lying upon his face, listening if by the shaking, occasioned by the carriages passing to and fro, he could hear the chinking of money. Sometimes he would work in pulling up the floors, searching behind the wainscot, and removing walls, in quest of this hidden treasure, till he so blistered and bruised his hand, that he could not work for a considerable time.

He etched a variety of *landscapes*; some from his own designs; but the greater part from Gasper Dughet, called Pouffin, and other masters. Among them is a middling sized plate, length-ways, from Rembrandt, published by Pond, 1744.

I. B. CHATELAIN, a name I have seen affixed to a print, intitled, "*Le Cuinifere Italienne*," engraved greatly in the style of Beauverlet. This probably is a more modern artist, and a native of France.

CHATILLON. See CHASTILLON.

## CHAUFOURIER.

Flourished,

A very indifferent modern French engraver, who apparently flourished at the beginning of the present century. He worked for the booksellers; and I have seen some bad plates for a book of gardening, which were engraved by him.

F R A N-

## FRANCOIS CHAUVÉAU.

Born, Died, 1676.

This artist was a native of France, born at Paris. He was instructed in the art of design by Laurent la Hire, and applied himself to the graver; which instrument he soon quitted for the point; and the prints he produced with it soon convinced him, that it was better suited to his taste, and the celerity of execution, which the fecundity of his genius seemed to require. That he was a man possessed of a lively imagination, and great fertility of invention, is evident from the prodigious number of compositions, which we have by his hand. He seems to have sketched his thoughts upon paper, as fast as they entered his mind, and taken little or no pains to correct or expunge any part of them afterwards. Hence it is, that his works are frequently faulty, and unequal to each other. "If," says Basan, "we find not in his prints a beautiful style of engraving, we see, at least, with pleasure, the fire, effect, truth, variety, and ingenious turns of his compositions." I have made the following observation concerning the engravings of this artist: His small plates, which I think are his best, are executed in a style, much resembling that of Le Clerc; which was evidently founded upon that of Callot. In his large prints, he approaches near to that coarse, dark style, which was adopted by La Hire, his tutor. He died at Paris, A. D. 1676. His works consist of upwards of three thousand plates; among which the sets of prints for the following books are from his own compositions. The *Bible History*. The *History of Greece*. The *Metamorphosis of Benferade*. The *Jerusalem of Tasso*. The *Fables of la Fontaine*. *Alaric, or Rome conquered*, and several romances, &c. Among the prints engraved by him from other masters, are the following:

*Christ with the disciples at Emaus*, a middling sized plate, length-ways, from Titian. Maffon engraved the same subject; and his beautiful print is known by the name of the *table cloth*.

*A concert*, a middling sized plate, nearly square, from Dominichino.

*The life of St. Bruno*, from Le Sueur, engraved conjointly with Le Clerc.

*Apollo and Daphne*, from Nicholas Pouffin, a middling sized plate, dated 1667.

*A Virgin and Child, with St. John and little angels*, finely etched, and finished with much taste. It is marked, "F. Chauveau pinx et fecit," a small plate, length ways.

*Meleagre presenting the head of the boar to Atalanta*, a small upright plate from Laurent la Hire.

He also engraved from Le Brun and other masters.

See the cypher he frequently substituted for his name, copied on the plate at the end of the volume.

## QUENTIN PETER CHEDEL.

Flourished,

A modern engraver, who, according to Basan, died some few years since. He etched his plates with great spirit, and retouched them with the graver,



in a style something resembling that of John Visscher; and his works prove him to have been a man of ability. By him we have some small plates length-ways, representing *banditti and troops of soldiers skirmishing, with landscape back-ground*, from Vander Meulen. Also,

*Aurora*, a small landscape, length-ways, from David Teniers.

The *well*, a small upright plate, from Boucher.

The *hermitage*, from Pierre, its companion.

#### P E T E R C H E N U.

Flourished, 1760. ✓

A modern engraver, who resided at Paris, and engraved in a slight style a large number of prints from various masters. Among others, the *sailor's amusement*, a small plate length-ways. from D. Teniers.

The *Flemish baker*, from Ostade, a small upright plate.

#### F R A N C O I S C H E R E A U.

Flourished, 1730.

This engraver appears to be a native of France. We have a large number of prints by him, which prove what great command he had of the graver; for his prints are executed entirely with that instrument, in a manner so nearly resembling that of the Drevets, that I have little doubt but that he was brought up in their school. The mechanical part of his engraving is exceedingly neat and well executed; and his drawing is correct. Yet from a sameness of the style in the engraving of his flesh, his draperies and back-ground, his prints have a cold, heavy, laboured appearance; and the lights being too much covered, prevents that brilliancy of effect, which might be expected from an artist of equal abilities. His prints, however, possess great merit, though they cannot be said to deserve a place among those of the first class of artists. I shall only mention the following by his hand:

*St. John in the desert*, a small upright plate from Raphael, for the Crozat collection.

The *crucifixion of Christ*, a large upright plate from Guido, published by Drevet.

The portrait of *Eliza Sophia Cheron*, from a picture painted by herself, a middling sized, upright plate.

The portrait of *cardinal de Polignac*, from Rigaud, the same.

He also engraved a variety of other subjects, portraits in particular, from different masters.

#### J A M E S C H E R E A U.

Flourished, 1730.

This artist usually distinguishes himself from his brother Francois Chereau, mentioned in the foregoing article, by adding the word *le jeune*, or *the younger*, to his name. He resided at Paris, and like his brother, worked entirely with the graver, and in a manner greatly resembling his. The prints

by

by this artist are very neat, and highly finished; but cold and silvery in their effect. They want that animation so essentially necessary to render an engraving particularly interesting, and which Girard Audran was master of in so superior a degree. This it is, that makes the slight scratchy etching of the painter so much more estimable, than the cold, laboured efforts of patience unassisted by the warmth of imagination, and the impulse of genius. Chereau's portraits possess great merit; and his best prints are very deservedly held in high estimation. Among them are the following:

A *holy family*, from Raphael, a middling sized upright plate, for the Crozat collection.

The *Virgin and Child, with St. John*, the same, from the same master, and for the same collection.

The *transfiguration*, from the same master, a large upright plate, arched at the top.

*David, a half figure, with the head of Goliath*, a middling sized upright plate, from Dominico Feti.

*Vertumnus and Pomona*, a middling sized upright plate, from Francois Marot.

The portrait of the *bishop of Montpelier*, a middling sized upright plate, from Raoux.

The portrait of the *bishop of Senez*, the same from the same.

He also engraved a variety of other plates from different masters.

Chereau came over into England, being invited hither by Du Bose; and, among other things, engraved the profile portrait of *George the First*; but the extravagant price he demanded for his works, was the occasion of his meeting with but little encouragement; upon which he soon returned to Paris.

## ELIZABETH SOPHIE CHERON LE HAY.

Born, 1648. Died, 1711.

This lady, whose name is justly celebrated by the biographers of the artists was the daughter of Henry Cheron, a painter in enamel, and by her father first instructed in the art of design and painting. She made a rapid progress; and the productions of her pencil were greatly admired, especially her portraits, which she executed in a pleasing style. She also painted history with great success. She died, A. D. 1711, aged 63. She was presented to the Royal Academy of Arts at Paris by Le Brun, A. D. 1676, and honourably received as a member. For her amusement she also engraved; and we have a set of cornelians from her own designs, of which three are etched by herself, namely, *Bacchus and Ariadne*, *Mars and Venus*, and *night scattering her poppies*. The rest were engraved by Ursaline and Jane de la Croix her nieces, J. Audran, C. Simoneau, and others.

She also engraved a *descent from the cross*, which is etched, and retouched with the graver, in a very masterly manner, from a medal in wax, coloured by Zumbo, a Sicilian.

Also a *drawing book*, consisting of thirty-six prints in folio.

## L O U I S C H E R O N .

Born, 1660. Died, 1713. ✓

This artist was brother to the lady mentioned in the preceding article, and born at Paris, A. D. 1660. After being instructed in the first principles of the art of painting in his own country, he went to Italy, where he remained, supported by the bounty of his sister, eighteen years. He composed with facility, and drew correctly, but not gracefully. The troubles, which arose in his native country on account of religion, obliged him, who was a Calvinist, to quit it, and seek a refuge in England, where he was employed by the duke of Montague, and died in London, A. D. 1713, aged 53. He engraved with great taste the following prints :

*St. Peter healing the lame man at the gates of the temple*, a middling sized plate length-ways, from his own composition.

The *death of Ananias and Saphira*, the same.

*St. Philip baptising the Eunuch*, the same.

## C H E R P I G N O N .

Flourished,

An engraver of merit, by whom, among other things, we have *a holy family*, wherein is represented the Virgin seated, the infant Christ asleep in her lap, and Joseph is leaning on a large stone behind her. It is etched in a bold, free style, and retouched with the graver, in such a manner, as proves the artist had great command of that instrument. The lights are broad and well, but too much scattered : it is engraved from a composition of Laurent de la Hire.

C H E R U B I N A L B E R T . See ALBERTI.

## G. C H E V I L E T .

Flourished,

A very indifferent modern engraver, by whom we have several large plates of *foreign views, ruins, &c.* from Innocente Bellavite and other masters. He etched in a neat scratchy style, and retouched his plates with the graver, without producing the least pleasing effect. The figures which are occasionally introduced, he has executed in a manner that does him no kind of credit.

## F A B R I Z Z I O C H I A R I .

Born, 1621. Died, 1695.

This painter was born at Rome, A. D. 1621, and acquired a considerable reputation in his profession. He died 1695, aged 74 years. By his hand we have several etchings from Poussin. They are executed in a slight scratchy manner, by no means correctly drawn ; yet, however, they manifest the hand of the master. Among others are the following :



*Mars and Venus in a landscape*, a small plate, length-ways, marked FABRITUS. CLARUS SCULP. 1635.

*Venus and Adonis* a middling sized plate, length-ways, marked NICOLAUS PUSSINUS IN F. without the name of Fabrizzio. This etching has been usually attributed to Pouffin himself; but it is undoubtedly the work of Fabrizzio.

*Venus with Mercury and several children*, the same.

## C H I S B O U T.

Flourished,

This engraver appears to have resided at Paris, and worked for Drevet; at least, his name as the publisher, is affixed to a coarse, incorrect etching, representing *Dutch boors playing at cards*, marked "Chisbout fecit," a small plate, length-ways.

## P E T E R P H I L I P C H O F F A R D.

Flourished, 1760.

This artist was a native of France, and resided at Paris. He was a designer, as well as an engraver. By him we have a variety of small book prints, and some views, as well from his own designs, as from those of other masters.

## C H R I S T O P H E R C H R I E G.

Flourished, 1572.

"Christoph<sup>s</sup>. Chriegr. All<sup>s</sup>. inci. is the signature," says Papillon, "of an engraver, affixed to a large print, representing the *sea-fight* at Lepanto. It is a magnificent engraving on wood, containing more than three hundred vessels and gallies. The combatants, which are exceedingly numerous, are distributed with the greatest judgment. The dreadful confusion of the vessels with gallies on fire, or sinking to the bottom, cannot be represented in a superior style. It is cut on two blocks of wood, in the form of an oval, about two feet long, by sixteen inches in height. Upon the two upper corners of the oval are represented, the arrangement of the Christian army; and that of the Turks; and below, three Christian generals dividing the spoil; and the destruction of the Turkish fleet. This fine print was published at Venice, A. D. 1572, by Cæfare Vecelli, a relation of the famous Titian, who, I believe, made the design, it being quite his taste."

## L U C A S C I A M B E R L A N O.

Flourished, 1609.

This artist appears to have been a native of Urbino, and flourished towards the beginning of the last century. He worked entirely with the graver in a slight neat style, but there is not always that freedom in the turn of his strokes,

strokes, which is requisite to render them perfectly agreeable to the eye. He drew the naked parts of the human figure with some degree of correctness. His heads indeed, and other extremities, are not always equally well executed. The lights upon the figures especially, are kept broad and clear. The general effect, however, is much hurt, by their being too much scattered, and equally powerful. Among other plates, engraved by this artist, are the following:

*Christ appearing to Mary Magdalen in the garden*, a middling sized upright plate, from Frederico Baroccio, to which his name is affixed in this manner: "Lucas Ciamberlanus Urbinas, I. V. Doctr, del. et sculp." It is dated 1609,

*St. Jerom dead, lying upon a stone*, a middling sized upright plate, from Raphael.

The *twelve apostles*, small upright plates, from the same.

He also engraved from Polydoro, Palma, Cherubin Alberti, Annibale Carracci, Dominichino, and other great masters. He sometimes used the initials of his name only, thus: L. C. or L. C. sculp.

#### FRANCOIS CICHE.

Flourished,

This artist seems to have resided in Italy, and to have worked chiefly for the bookfellers. I have seen by him some slight architectural etchings, finished with the graver, with little figures occasionally introduced. The manner, however, in which those plates are executed, does him no credit as an engraver.

CIRGFER.- See CIRO FERRI.

CIVITELLA. See CÆSAR ROBERTUS.

#### WILLIAM CLARKE.

Flourished,

An engraver of little merit, who flourished towards the end of the last century, by whom we have some portraits; among the rest, that of *George duke of Albemarle*, from Barlow; and *John Shower*, from a picture of his own. This last is engraved in mezzotinto.

#### THOMAS CLARKE.

Flourished, 1635.

An engraver, probably of the same family with the foregoing; his works possess no kind of merit, except that of neatness, to recommend them. We have by him several *frontispieces*, one especially for a book of devotion, printed at London, 1635.

J O H N

## J O H N C L A R K E.

Flourished, 1690.

This engraver was, I believe, a Scotsman; at least, he resided at Edinburgh, where he engraved the portrait of *William prince of Orange*, and the *princess Mary*, in the form of a medallion, dated 1690. We have several other portraits by him. I shall only mention, *Matthew Hall*, and *Andrew Marvell*, an octavo plate. He worked chiefly, if not entirely, with the graver, in a style which does him very little credit as an artist.

## J O H N C L A R K E.

Flourished,

Another engraver of the same name with the preceding, who, according to the Hon. Mr. Walpole, lived in Gray's Inn. By him we have the portrait of *Rubens*, a quarto sized plate, Also a print representing *Hercules and Deianira*, which prove him to have been a very indifferent artist.

## C L A R U S. See CHIARI.

## D. C L A S E N S.

Flourished,

The name of an ancient engraver of no great merit, affixed to a coarse, incorrect etching, representing the *Virgin Mary holding the infant Christ, accompanied by St. John and an angel*, a small upright plate from Procaccini: it is without date, and marked, *D. Clasens F. et de.*

## M A R C C L A S E R I.

Flourished,

According to Papillon, this artist flourished in the sixteenth century, he was a native of Venice, and engraved several prints on wood; among which are enumerated the *four seasons*, and the *four ages of the world*, middling sized prints, length-ways.

## V I C T O R I U S C L A S S I C U S.

Flourished,

Florent le Comte informs us, that this artist was a sculptor and an architect; and adds, that he also engraved some prints, from the paintings of Tintoretto; but the subjects of these prints are not specified.

## C L E E M A N.

Flourished,

To this artist professor Christ, attributes the engravings on wood, marked with a knife and a trefoil; but the reason he gives for this conclusion, does not appear to me to be entirely decisive.



## FRANCISCO DE CLEIN, or KLEYN.

Born, Died, 1658. ✓

This artist was born at Rostock, in Germany, where, it appears, he learned the first rudiments of painting; after which he went to Italy, where he resided four years. He chiefly excelled in historical and grotesque subjects, and is greatly commended for the fertility of his invention. In the reign of James the First, he came into England, and was employed by that monarch to make designs for tapestry, &c. He also etched several plates, in a style much resembling that of Hollar, to which he sometimes put the initials of his name F. C. or F. K. but in general he signed it at length. I shall only notice the following plates by him:

The *seven liberal arts*, with an ornamental frontispiece, small square plates, marked "F. Clein fecit, 1645." And the *five senses, with grotesque ornaments*.

## JOHN LE CLERC.

Born, 1587. Died, 1633.

He was born at Nancy in Lorraine, A. D. 1587; but studied in Italy, and imitated the manner of his master, Carlo Saracino, called Venetiano, so perfectly, that his pictures have frequently been taken for the productions of that artist's pencil. He died 1633, aged 46. He is called the Chevalier, because he was knighted at Venice. Le Clerc etched several plates from the composition of Venetiano; among others, the *death of the Virgin*, a middling sized upright plate. The invention of this subject has been falsely attributed to Guido. This print, though slight, is performed in a spirited and masterly style, and dated 1619.

Papillon mentions JOHN LE CLERC, who, he informs us, was of the same family with the above mentioned artist, born at Paris, and an eminent engraver on wood. He cites several things, as performed by this artist; among the rest, a book of the *proportions of the human figure*, published with the royal privilege, A. D. 1593.

## SEBASTIAN LE CLERC.

Born, 1637. Died, 1714. ✓

This artist was a native of France, born at Metz in Lorraine, and probably of the same family with John le Clerc, mentioned in the preceding article. His genius for the arts displayed itself in very early life; and from his father he learned the first principles of drawing. Being desirous of habituating himself to the use of the graver, he executed several prints with that instrument, but soon quitted it for one better suited to his taste, namely, the point, with which he could not only copy his design with greater facility, but also more speedily; judging from the productions of this artist with the graver only, it seems reasonable to conclude, that he would never have established by it a reputation, equal to that which he did by the point. His first print is said to be *the head of our Saviour*, which bears the date 1655, consequently was executed at the age of 18. Going to Paris, he was countenanced by Le  
Brun,

Brun, who advised him to devote the whole of his time to the study of engraving. Some time afterwards he was introduced to the minister, M. Colbert, and obtained an apartment in the Gobelins, and a pension of 1800 livres assigned to him, on condition that he worked for the king, who also honoured him with the title of his engraver; and by pope Clement XI. he was created a knight of Rome.

In the year 1672, he was appointed to engrave the *mausoleum*, erected by the Royal Academy of Arts, in the church of L'Oratoire at Paris under the direction of Le Brun; and for it received from the Academy a pension of 300 livres. The following year, he married Charlotte Jeune, the daughter of Vanden Kerchove, the king's dyer at the Gobelins; and by her he had eighteen children.

As his family increased, Le Clerc gave up the pension, settled upon him by the king, conceiving that he could work to greater advantage upon his own account. The multitude of plates, which he executed, and chiefly from his own designs, are said to have exceeded 3000; and some of them are very large, consisting of a prodigious variety of figures.

He died at Paris, A. D. 1714, aged 77 years; and was buried in the church of St. Hippolite, belonging to the parish, in which he resided. "This excellent artist," says Basan, "who designed with equal facility historical subjects, landscapes, and animals, possessed a lively and brilliant imagination, which was regulated by sound judgment. His compositions are full of knowledge and variety; and his drawing is very correct. His manner of engraving is neat, and the touches of his point easy and graceful. In a word, all the requisites are found in his works, which ought to render them worthy the admiration of connoisseurs." And this high compliment is not, in my opinion, greatly overstrained; though I think him inferior to Callot, whose style of engraving he frequently imitated, and appears to the greatest advantage, as he approaches the nearer to it.

The following are among his most estimable prints:

The *passion of our Saviour*, on thirty-six small plates, length-ways, from his own compositions. The best impressions are without the borders.

The *miracle of the feeding five thousand*, a middling sized plate, length-ways. In the first impressions, which are very rare, a town appears in the back-ground; in place of which a mountain is substituted in the common ones.

The *elevation of the large stones, used in building the front of the Louvre*, a large plate, length-ways. The first impressions are without the date, 1677, which was afterwards added.

The *academy of the sciences*, a middling sized plate, length-ways. The first impressions are before the skeleton of the stag and tortoise were added. The second impressions are before the shadow was enlarged at the bottom, towards the right hand side of the print. Both these impressions are very scarce. The first is rarely met with. This print was copied for Chambers's Dictionary.

The *monument of the king of Sweden*, a large upright plate.

The *monument of the chancellor Seguier*, the same. The latter is the most estimable,

estimable, because it procured the reception of the artist into the Royal Academy of Arts

The *triumphal arch of the port St. Antoine*, a large plate length-ways.

The *may of the Gobelins*, a middling sized plate, length-ways. The first impression is before the woman was introduced, who covers the wheel of the coach.

The *four conquests*, large plates, length-ways, representing the *taking of Tournay*, the *taking of Douay*, the *defeat of the comte de Marfin*, and the *Switzerland alliance*.

The *battles of Alexander*, from Le Brun, six small long plates, including the title, which represents the picture gallery at the Gobelins. The first impressions of the *tent of Darius*, which plate makes part of this set, is distinguished by the shoulder of the woman, who is seated in the front, being without the shadow, which was afterwards added; for which reason they are called the prints with the *naked shoulder*.

The *entry of Alexander into Babylon*, a middling sized plate, length-ways. In the first impressions, the face of Alexander is seen in profile; in the second, it is a three quarter face, and therefore called the *print with the head turned*.

Also a vast number of beautiful *vignettes*, *title pages*, &c. &c.

HENRY VAN CLEVE or CLEFF.

Born, Died, 1589.

He is also called *Clivensis*. Generally, however, his name is not written at length, but a singular monogram, composed of an H. a V. and a C. is substituted in its stead. See this monogram copied on the plate at the end of the volume. The place of this artist's birth does not appear; but he resided at Antwerp; and was a painter of no small degree of eminence, especially in landscape; some few of which he also engraved himself. These are marked with his monogram, and the word *fecit* is added to it.

MARTIN VAN CLEVE or CLEFF.

Flourished,

According to professor Christ, this master adopted a very singular rebus, by way of a mark. It was a monkey seated, with the letters V. C. upon its belly. A monkey, it seems, in Flanders is called by the name of *Martin*. The initials are then easily decyphered. The prints also marked, M. C. are attributed to this master.

G. CLOCHE.

Flourished, 1616.

According to Abbé Marolles, this engraver flourished about the beginning of the last century, and by him we have engraved a view of the *town of Renes*.

CLAUSE or NICHOLAS CLOCK.

Flourished, 1589.

This name is affixed to a large print, length-ways, representing the *judgment*



*ment of Midas*, from Karl Van Mandere. It is executed entirely with the graver, in a coarse, slight style, somewhat resembling that of Cornelius Cort; but by no means equal to the works of that master; particularly with respect to the drawing, which is very defective in this print, especially in the extremities of the figures. It is dated 1589.

CORN. CLOCK is also mentioned in the list of engravers, by Evelyn; but none of his works are specified. I am not acquainted with them.

### JOHN CLOPPER.

Flourished,

An obscure engraver of no great merit, who worked, I suppose, for the booksellers. To a very indifferent portrait of *Elias Benoit, an ecclesiastic*, executed entirely with the graver, he has affixed his name, "Joannes Clopper sculp."

### PETER CLOUET or CLOWET.

Flourished,

This artist was a native of Antwerp, where he learned the first principles of the art of engraving. From thence he went to Italy to complete his studies, and worked at Rome, under Spierre and Bloemart. He afterwards returned to Antwerp, where he died, aged 62 years. He worked entirely with the graver, in a clear firm manner, something resembling that of Paul Pontius. His prints are usually deficient in harmony; and though full of colour, and boldly engraved, from too equal a distribution of the shadows, and the lights being too much scattered, they lose a great part of their effect. He neither drew with taste, nor correctly. The extremities of his figures are generally very defective. However, his prints, those especially which he engraved from Rubens, are held in no small estimation.

Among his best prints the following are usually reckoned:

The *death of St. Anthony*, a large upright plate, from Rubens.

The *descent from the cross*, the same from the same.

A *conversation, where several lovers are represented in a garden*, a large plate, length-ways, from the same.

A *landscape*, with a cottage; and the snow is represented falling, a large plate, length-ways, from the same, belonging to a set of six: the other five were engraved by S. Bolswert.

A *holy family*, a middling sized upright plate, from Vandyck.

The *battle of Joshua against the Amalekites*, a large print, on two plates, from William Courtois.

He also engraved from several other masters.

### ALBERT CLOUET or CLOWET.

Flourished, 1672.

He was nephew to the preceding artist, and went to Italy to improve himself in his studies under C. Bloemart. He resided some time at Rome, where he engraved several of the portraits for the Lives of the Painters by Bellori. His principal employment seems to have been in the portrait line.

We

We have, however, some other subjects by him; among the rest, part of the set of prints, engraved from the pictures of Pietro Berretino da Cortona, in the palace of the duke of Tuscany; and in these he has imitated, with tolerable success, the neat manner of Cornelius Bloemart. Speaking of his portraits, many of them are attempted in the style of Mellan. At other times they are more like those of F. de Poilly; and sometimes bear a resemblance to those of Nanteuil; but they by no means equal, either in drawing, effect, or mechanical execution, the works of these great masters. He has succeeded, I think, the least in imitation of Mellan. Among a variety of other plates by him, are several of those, which were engraved for a work, entitled, *Effigies Cardinal. nunc viventium*, published at Rome by J. Rosie.

#### HERMAN COBLENT.

Flourished, 1576.

This artist was probably instructed by the Collaerts in the art of engraving, and their neat manner he seems, I think, in general, to have imitated, in the mechanical part of it especially, with no small success. But his drawing is by no means equally commendable: the outline is often incorrect, and the extremities of his figures are very heavy, and badly marked. His monogram is composed of an H. a C. and an F. joined together in the same manner as expressed upon the plate at the end of the volume. Among other engravings by this artist are the following:

The *four Evangelists*, very small upright plates.

*Lucretia standing in an arch*, the same.

The *Heathen deities*, single figures, in arches, the same. On some of these plates, that of *Vulcan* in particular, the monogram is reversed.

A *man seated at a table, with a quantity of provision, part of which is flying away as at his command; behind, a woman appears eating an egg*, with several other figures, a middling sized plate, length-ways.

#### PIETRO PAOLO COCCETTI.

Flourished, 1725.

Some indifferent plates of *architecture*, engraved by this artist, were published, A. D. 1725, in quarto.

#### ANTHONY COCHET or COGET.

Flourished,

An engraver, who flourished in the last century. According to Bafan, he worked with the graver only; and by him we have *Time crowning Industry, and punishing Idleness*, a middling sized upright plate, from Rubens. He also engraved from other masters; and several portraits; among them that of *David Beck*, the painter, &c.

#### NICHOLAS COCHIN.

Flourished, 1660.

This artist was born at Troyes in Champagne; and was probably the disciple

ciple of Callot, whose style of engraving he has frequently imitated very successfully. He designed also; and a large part of his works, which are exceedingly multifarious, are from his own compositions. His small figures have great merit; but when he attempted to execute large ones, he failed considerably. I shall only mention the following by him:

Part of the plates for a large folio volume of *plans and views of the camps, towns, battles, &c. appertaining to the conquests of the French army under Louis XIV.* published by Beaulieu, 1645, &c.

Part of the plates for the *entry of Louis XIV. and his queen into Paris.* The whole consisted of 22, which were published at Paris, 1622.

A *procession, with the flags, trumpets, &c. taken at the battle of Rocroy,* a large narrow plate from a design of his own.

The *life and passion of Christ,* small plates:

The *history of Judith,* the same, on ten plates.

The *passage through the red sea,* a middling sized plate, length-ways, from his own design.

*Moses receiving the tables of the law,* the same.

The *adoration of the shepherds,* the same.

The *conversion of St. Paul,* the same.

He also engraved from Rembrant, Callot, Del la Bella, Chauveau, &c..

He often omitted his name; and then he usually substitutes the initials, "N. C. fecit."

#### NOEL or NATALES R. COCHIN.

Flourished, 1691.

He was probably of the same family with the preceding artist, and engraved somewhat in the same style; but not with equal success. We have a great number of coarse dark etchings by this artist; among the rest, *St. Anthony restoring a foot to a boy,* which had been cut off, a middling sized upright plate. A *holy family,* from Titian, and several of the plates for the volume of prints, from select pictures, with a dissertation upon them by Carolina Catherina Patin, daughter of the celebrated physician Charles Patin. The title runs thus: *Tabellæ selectæ ac explicatæ à Carola Catherina Patina, Parisina Academica.* Batavii 1691. The same work was also published at Venice, with an Italian translation of the discourses, the same year. The prints, however, do no kind of honour to the artist who engraved them.

#### CHARLES NICHOLAS COCHIN.

Flourished, 1750. ✓

By this ingenious artist, we have several good prints in the modern French style. They are very slight, in general; and the drawing of the naked parts of the human figure is rather mannered than correct. Yet his prints possess a certain spirited touch, which renders them agreeable to the eye. Among others by his hand are the following:

The *meeting of Jacob and Esau,* a middling sized upright plate, from Le Moine.

*Jacob and Laban,* the same, its companion, from Restout.

*Alexander*



*Alexander and Roxana*, two plates, from the studies of Raphael, for the Crozat collection.

He also engraved from a variety of other masters.

MARIE MAGDALENE HORTHEMELS, the wife of Nicholas Cochin, engraved also; and his son CHARLES NICHOLAS COCHIN, a very ingenious designer and engraver, is living at present, and a member of the Royal Academy of Arts at Paris.

#### M I C H A E L C O C K. See COXIE.

#### J E R O M C O C K.

Flourished, 1550.

This industrious man is better known as a printseller and publisher, than as an engraver. However, we have a sufficient number of prints, which are the productions of his own point; and the chief among them are *ruins and ancient remains, in and about Rome*, and a set of *landscapes* after old Brughel. He was born at Antwerp, where he resided and carried on a great commerce in prints. According to Florent le Comte, he engraved in that city the *seven liberal arts*. His etchings are very slight, executed in a poor scratchy style, and without effect; his name is frequently reversed upon the plate; he signs them "H. Cock fecit," and usually adds the date, as 1550, 1551, &c.

He also engraved from Michael Coxie, Martin Hemskirk, and other masters.

#### J O H N C L A U S E D E C O C K.

Flourished,

By this artist, who appears to have been a painter, we have a slight etching in a free masterly style. It represents the *martyrdom of a saint*, whose hands are first cut off. His name is affixed, *Joan. Claus. de Cock fecit*.

#### H C O C K.

Flourished, 1559.

He was a Dutchman, and, according to Virtue's Catalogue published by the Hon. Mr. Walpole, engraved an oval portrait of the *queen of Scots*, from a genuine picture; but, adds he, it is not certain, that he was in England. This print is dated 1559: he might be a relation of the above artist.

#### T H O M A S C O C K S O N.

Flourished, 1630.

This artist, apparently an Englishman, engraved a great variety of portraits, entirely with the graver, in a neat, stiff style, which seem to prove, that he had much more industry than genius. He sometimes used a mark, composed of a T. and a C. joined together, in the manner as expressed upon the  
plate

plate at the end of the volume. Among the prints executed by him are the following :

*King James the First sitting in parliament*, a whole sheet print.

*King Charles the First sitting in parliament*, the same.

*Princess Elizabeth*, daughter to James the First.

*Charles earl of Nottingham*, on horseback.

*Francis White*, &c.

### P E T E R C O E C K.

Born,                      Died, 1550.

This artist was born at Aloft in Flanders, and became a painter of some eminence, as well as an architect. To perfect himself in his studies, he went to Italy. Prior to his return to Flanders he made a voyage to Turkey, where he drew whatever he found remarkable concerning the manners and customs of the Turks. These he cut on seven wooden blocks, divided into as many compartments, which being joined together make a very large long print, resembling a frieze. On a tablet, belonging to the first block, is written in bad French, *les moeurs et fachon de faire de Turcz, avecq les Regions y appartenantes, ont est au vis contrefaicetz par Pierre Coeck d'Aloft, luy estant en Turque, l'an de Jesu Christ MDXXXIII. le quel aussy de sa main propre a pourtraict ces Figures duysantes a l'impression dy'celles.* That is, the manner and customs of the Turks, with the countries belonging to them, were drawn from nature by Peter Coeck of Aloft, when he was in Turkey, the year of Jesus Christ 1533; who also with his own hand executed these prints according to the drawings he had made. And upon a tablet in the last block is this inscription: *Marie ver Hulst, vesue du dict Pierre d'Aloft, trespasse en l'an MDL. a fait imprimer les dict Figures, soubz grace et privilege d'impieriale majeste en l'an MCCCCCLIII.* In English: Mary Verhulst widow of the said Peter d'Aloft, who died in the year 1550, caused these figures to be printed under the grace and privilege of his imperial majesty 1553. This large print contains a vast number of figures, all executed with great care, but not much taste. The work is, however, very curious; and doubtless at that time was very estimable.

### J A M E S C O E L M A N S.

Born, 1670. Died,

This artist was born at Antwerp about the year 1670, and was the disciple of Cornelius Vermulen. M. de Boyer, comte d'Aguilles, and counsellor of the parliament at Aix in Provence, employed this artist, conjointly with Sebastian Barras, to engrave his collection of pictures by the great masters. The set of engravings was finished, A. D. 1709, but did not appear till 1744. This is Coelmans' largest and best work. He executed his plates chiefly with the graver, in a dark, heavy style. His lights are usually sudden and unharmonized, and his drawing, with respect to the naked parts of the human figure, is particularly defective. I think *the murder of the innocents*, from Claude Spierre, and *the fall of the giants*, with *Victory crowning David*, from Nicholas Pouffin, may be reckoned among his best prints for the above mentioned collection.

## L A U V E R S C O E N R A D T.

Flourished,

This artist engraved part of the portraits for the collection of cardinals, published by Roffi ; but these plates do him no great credit.

C O G E T. See COCHET.

## S. C O I G N A R D.

Flourished, 1702.

The name of an obscure and indifferent engraver, affixed to the following prints: the portrait of *Sir Christopher Wren*, in octavo ; *John Dryden the poet*, a bad copy of the print from Kneller by Edelink. The latter is dated 1702.

## STEPHEN COLBENSCHLAG, or COLBENIUS.

Flourished,

This artist, who flourished at the commencement of the last century, was a native of Germany ; but he resided at Rome, where he engraved several plates from Dominichino and other masters. The mark attributed to him is composed of three letters joined together, namely, an E. a C. and an L. The first is the initial of his baptismal name, when written in the French style *Etienne*. I shall only notice,

*A descent from the cross*, a middling sized upright plate, from Annibale Carracci.

*The adoration of the shepherds*, from Dominichino, a middling sized upright plate.

## H U M P H R Y C O L E.

Flourished, 1572.

This artist was born in the north of England, and is supposed to have been brother to Peter Cole the painter, mentioned by Meres, in his *Wit's Commonwealth*, A. D. 1572. He belonged to the mint in the Tower ; and the Hon. Mr. Walpole supposes him to be one of the engravers, employed by archbishop Parker ; for he engraved a large *map and frontispiece*, in which is represented a portrait of *Queen Elizabeth*, and the earl of Leicester as Joshua, and lord Burleigh as David, accompanying her. Both of them for the folio edition of the bible, known by the name of Parker's Bible. It was published, A. D. 1572.

## J. C O L E.

Flourished, 1720.

A very indifferent engraver, employed principally by the booksellers, and upon works of the commonest kind. One of the best prints that I recollect



to have seen by him, is a view of the *Royal George*, a large plate, length-ways, from T. Baston. It is executed entirely with the graver, and chiefly with a single stroke: what little hatching is introduced is crossed squarely upon the first stroke. It is highly probable, that the following engravers were of the same family, namely,

B. COLE, by whom, among other things, is the portrait of *Mrs. Behn*; and N. P. COLE, who engraved the portrait of *James Puckle*, &c.

### FRANCOIS COLIGNON.

Flourished, 1646.

Apparently a Frenchman by birth; but he was established at Rome, where he carried on a considerable commerce in prints. His great excellency lay in *views of buildings, gardens, &c.* with small figures, which he executed in a free, spirited style, and at times he resembles Callot, De la Bella, and Israel Silvestre; from all of which masters he engraved. He did many of the plates for the collection of all the principal cities and towns in Europe; also some of those for the great collection of plans and views published under the direction of M. de Beaulieu. He also engraved many plates from compositions of his own.

### ADRIAN COLLAERT.

Flourished, 1550.

An artist of great merit, born at Antwerp. After having learned in his own country the first principles of engraving, he went to Italy, where he resided some time to perfect himself in drawing. He worked entirely with the graver, in a firm, neat style, but rather stiff and dry. The vast number of plates executed by his hand, sufficiently evince the facility with which he engraved; and though exceedingly neat, yet they are seldom highly finished. His masses of lights are rarely well managed, or skilfully blended; and from their being too much scattered, and equally powerful on all parts, they impoverish, and in some instances, entirely destroy the effect. To make up for these deficiencies, which was rather the fault of the time than of the artist, he drew admirably. The heads of his figures are, frequently, beautiful and characteristic, and the other extremities very correctly marked. I shall only notice the following prints by his hand:

*The Israelitish women singing the psalm of praise for the destruction of the Egyptian host in the Red Sea*, a middling sized plate length-ways, from J. Straden.

*St. Martin dividing his cloak between two beggars*, a middling sized upright plate, from the same master.

Great part of the plates for a set of prints, representing the *life and passion of Christ*, which consists of 50, from Martin de Vos.

*A set of hermitesses*, engraved conjointly with his son John Collaert.

*The twelve months*, in circles, from Hans, or John Bol.

The *twelve months*, from Joffe Momper; these Callot copied.

He also engraved from a variety of other masters, and sometimes used the marks which are copied on the plate at the end of the volume, composed of an A. and a C.

### H A N S or J O H N C O L L A E R T.

Flourished, 1600.

This excellent artist was son to the foregoing. He drew and engraved exactly in the style of his father; and was, in every respect, equal to him in merit. He must have been very old when he died; for his prints are dated from 1555 to 1622. He assisted his father in all his great works, and engraved besides a prodigious number of plates of various subjects. I shall only notice the following:

*Moses striking the rock*, a large print, length-ways, from Lambert Lombard. A great number of small figures are introduced into this print; and they are admirably well executed: the heads are fine, and the drawing very correct. This I consider as one of his best prints. It was published by Jerom Cock, 1555, and is marked "Hans Collaert fec."

*Time and Truth*, a small upright plate, from J. Straden: this is very neatly engraved.

The prints for the *Missal of Moretus*, from the designs of Rubens.

Part of the plates for the *Life of Christ*, from Martin de Vos, mentioned above in the list of his father's works.

A set of twenty middling sized plates, length-ways, entitled, NOVA REPERTA, from the designs of J. Straden. They represent in a sort of emblematical manner, the *modern inventions*: as, printing, the use of guns, the compass, &c.

He also engraved a great number of *historical subjects*, as well sacred as prophane, *titles to books*, &c. from Martin Hemskirk, Joffe Momper, Henry Goltzius, and other masters. He sometimes marked his plates with the initials of his name only: as, H. C. F. the F. as usual standing for fecit.

CHARLES COLLAERT appears to have been of the same family with the preceding artist, and published many of the plates, engraved by the father and son; but I do not recollect that he engraved himself.

Mr. Evelyn, upon what authority I know not, mentions the name of Collaert without any distinction between the father, son, or relation; and says he "*graved some things rarely in steel.*"

### C O L L E T.

Flourished, 1770.

He engraved part of a set of plates of *ornaments for goldsmiths and jewellers*, from the designs of Gilles Legare, which were published at Paris. They are very neatly executed with the graver.

### J O H N C O L L E T.

Flourished, 1760.

He was a painter of ludicrous subjects. His works are well known. He was

was a very ingenious, sensible man; but extremely shy. He etched two plates; one representing *antiquarians smelling to the chamber-pot of queen Boadicea*; and the other a *monkey pointing to a very dark picture of Moses striking the rock*, in ridicule of the admirers of Rembrandt Gerretz, whose works were then much in fashion. This has since his death been attributed to Hogarth, partly owing to the head of a connoisseur in a tye wig, which was etched by Dawes, a pupil of that master. A little before Mr. Collet's death he retired to Chelsea, having by the decease of a relation inherited a comfortable annuity. Mr. Grosse obligingly favoured me with this account of Mr. Collet and his etchings.

### RICHARD COLLINS.

Flourished, 1676.

A very indifferent engraver, who resided at Antwerp, towards the conclusion of the last century, by whom we have *Esther before king Abasuerus*, a large plate, length-ways, from Rubens: Panneels also copied the same picture. Several *portraits* in a neat, laboured style; and some *antique statues*, from the drawings of Sandrart, &c. To the portrait of *Anna Adelbildis uxor principis de la Tour et Tassis*, he signs his name, *Richard Collins, chalcographus Regis*, and adds, *advivum del. et sculp. Bruxella 1682*. Mr. Walpole mentions Richard Collins jun. a name affixed to a print, engraved for the *life of Francis Peck the antiquary*.

### JOHN COLLINS.

Flourished, 1682.

What countryman this engraver was I cannot discover; but I think it appears, that he resided in England. By him we have some very indifferent copies from the grotesque figures, published by the Bonnarts in France, called *Signior Scaramouch and his company of comedians*. They are middling sized upright plates, a single figure on each. We have also some portraits by him, equally indifferent. Among them, the head of *Keay Nabe Naia wi-praia*, principal ambassador from the *Sultan Abdulcabar, king of Surosoan*, printed from N. Yates, dated 1682. Add to these the *funeral procession of George duke of Albemarle*. There are also some etchings by him.

### M. C O L M.

Flourished,

A name affixed to a small head of *queen Elizabeth* in an oval, engraved for the Genealogy of the Kings of England from the Conquest, quarto.

### COSMIO COLOMBINI.

Flourished, 1754.

A modern Italian artist, who engraved some of the plates for the *Museo Fiorentino*, &c.



## A, D. C O L O N I A.

Flourished,

This name is affixed to a slight incorrect etching, which has nothing to recommend it, representing *Apollo with the Muses*; a small upright plate.

## M I C H A E L C O L Y N.

Flourished,

This artist, who is said to have been a native of Antwerp, engraved the *Change at Amsterdam, &c.*

## J O V A N C O M I N.

Flourished,

This name is affixed to some plates of *antique statues*, executed entirely with the graver, in a very stiff, tasteless style. The originals, from whence these prints were taken, are in the Guistinian gallery.

## C A M M I L L O C O N G I O.

Flourished,

This engraver flourished the beginning of the last century; and by him we have a great variety of engravings from Tempesta, Andrea D'Ancona, Bernard Castelli, Gasper Celio, and other masters. His plates are usually marked with two C's, the top of one joined to the bottom of the other, in the manner expressed upon the plate at the end of the volume; or in this manner: C. C. F. the F. standing for fecit.

## C O R N E L I U S C O N I N C K.

Flourished,

An artist of great merit, by him we have the portrait of *Adrianus Tetrodius* of Haerlem, a small upright plate from Grebber, executed with the graver in a neat pleasing style, well drawn, and the effect is clear and good.

## S O L O M O N C O N I N C K, or K O N N I N C K.

Born, 1609. Died,

This artist was a native of Amsterdam. He first studied under Francois Fernando, and afterwards became the disciple of Nicholas Moyaert. He excelled in historical painting, and we have by him several etchings from his own compositions, in imitation of the style of Rembrandt.

## A B R A H A M C O N R A D.

Flourished,

This engraver, according to Basan, was a native of Holland, and flourished towards the end of the last century. He was chiefly employed in engraving portraits, which he performed with great success; and sometimes  
from

from his own designs. His works prove him to have been a man of great ability. I shall only mention the portrait of *Jacob. Friglandus*, in which he has finely imitated the style of Lucas Vosterman, and that of *Godefroid Hotton*. A half figure, from H. Merman. In finishing the face he has scratched the copper with the point of the graver, in a manner bearing some slight resemblance to that adopted by Worlidge.

## GIOVANNI BATISTA CONSTANTINI.

Flourished, 1619.

From the appearance of this artist's works, I should suppose he was a painter, for he etched in a slight, free style, something resembling that of Guido, but not so correct or masterly. I have seen by him, a small *Bacchanal* surrounded with a grape vine in the fashion of a border, a circular plate, from Guido. It is dated 1619, and the name by mistake is written *Costantino*; to it he adds the word *Roma*, probably he resided in that city.

## P E T E R C O O L.

Flourished,

This name is affixed to a middling sized upright print, representing *Christ carrying his cross, with St. Veronica, and several other figures*, from Martin de Vos. It is executed with the graver in a stiff, coarse style; and the drawing is exceedingly defective.

## P E T E R C O M B E S.

Flourished,

An engraver in mezzotinto, by whom we have a small whole length portrait of *Master Charles More, son to the bishop of Ely*. This print possesses a very small share of merit.

## R I C H A R D C O O P E R.

Flourished, 1730.

This artist, who was a painter, resided at Edinburgh. He engraved the portrait of *William Carstares*, and of *Andrea Allan* the painter, after W. Robinfon.

## R I C H A R D C O O P E R.

Flourished, 1762.

This artist resided at London, and engraved portraits. Among others, are the *five children of Charles the First, with the great dog*, from Vandyck; also the portrait of *Taylor, the oculist*.

EDWARD COOPER, the printseller, is also thought to have engraved; but I do not recollect his name, as an engraver, to any of the plates published by him.

## C. CORBUTT.

Flourished, 1760.

A modern mezzotinto scraper, who resided at London. By him we have several portraits from different masters; among the rest, that of *Anne Bastard*, of Kitley in Devonshire.

## R. CORDIER.

Flourished, 1647.

This engraver, a native of Abbeville in Picardy is mentioned by Florent le Comte, who attributes to him the engraving of a *writing book*, for Petre, the writing-master at Paris; and another for Louis Barbedor. He also engraved a map of the *port of Brest*. I suppose he was little more than a writing engraver; but I never saw any of his performances.

## FRANCESCO CORDUBA.

Flourished,

This artist, who adds *Eques*, or Knight to his name, imitated the style of Callot. We have engraved by him from drawings of his own, a set of middling sized upright plates of the *fountains which are in the gardens at Rome*; and he has introduced many little figures. These plates are slightly etched, and with some spirit. He signs his name *Eques Franc. Corduba del et sculp.*

## CHRISTOFANO CORIOLANO.

Flourished,

This artist, according to M. Heineken, was a native of Nuremberg, and an engraver on wood; but none of his works are specified.

## BARTOLOMEO CORIOLANO.

Flourished, 1637.

This artist was the son of Christopher Coriolanus, mentioned in the preceding article, and was also an engraver on wood. He was born at Bologna in Italy, as appears from the inscription at the bottom of his prints. It seems that he was honoured with a title; for he adds the word *Eques*, or Knight, to his name; and according to Papillon, he pretended to have been a descendant from Caius Martius Coriolanus, the great Roman general. He learned the art of design in the famous academy of Bologna, founded by the Carraccii; and he applied his studies to engraving on wood in *chiaro-scuro*. In general, he used no more than two blocks of wood; on the first he cut not only the outline, but the darker shadows, in imitation of the hatchings with a pen; and the second block served for the demy tint: and with these two blocks so judiciously managed he produced a pleasing effect. We see by the bold spirited works of this master, that he drew admirably well. His heads are finely characterised; and the other extremities of his figures are



marked in a masterly style. I can only mention the following prints by this artist:

*St. Jerom*, a half figure, a small upright print from Guido. This print is engraved on three blocks of wood; the first for the outline and dark shadows; the second for the middle shadows; and the last for the lightest tints. It is inscribed, "Barthol. Coriolanus Eques sculpsit, Bonon. 1637."

The *fall of the giants*, a large upright print, on four separate sheets, which paste together.

Two female figures from Guido, marked, Romæ 1627.

TERESIA MARIA CORIOLANIO, the daughter of this artist, painted and engraved also for her amusement.

### GIOVANNA BATISTA CORIOLANO.

Flourished, 1639.

This artist was brother to Bartholomew Coriolanus, mentioned in the preceding article. He was born at Bologna, and, after being instructed in the first principles of design, became the disciple of Valisio, a painter of some eminence. As a painter, I believe, he never acquired any great degree of reputation. He engraved a variety of prints both on wood and copper; but the former, in my opinion, are greatly superior to the latter.

I shall mention the following only by this artist: Some heads cut on wood, in a bold, free, spirited style; among the rest, the portrait of *Fortunius Licetus Genevensis*, dated 1689. *Christ crowned with thorns*, a middling sized upright copper plate, from Ludovico Carracci, a slight, bold etching. He also engraved from Guercino, and other great masters.

JOACHIM THEODORVS CORIOLANUS, the name latinised of an artist, perhaps of the same family with the preceding. According to Papillon, he engraved on wood, and flourished in the year 1600; and marked his prints with these initials, I. T. C. F. B. for "Joachim Theodorus Coriolanus fecit Basileæ;" but that author has not specified any of his works.

### JOHN BAPTIST CORNEILLE.

Born, 1636. Died, 1695.

This artist was born at Paris, A. D. 1636, and instructed in the principles of painting by his father, Michael Corneille, under whom he attained to a considerable degree of perfection. He also etched several very spirited plates, and finished them with the graver, in a style far superior to what one usually meets with from the hand of the painter. Among others, is a figure of *Mercury flying in the air*, from a composition of his own. This print is in the *Cabinet des Beaux Artes*, published at Paris 1690, by Perault. Corneille died A. D. 1695, aged 59.

### MICHAEL CORNEILLE.

Born, 1642. Died, 1708.

This great artist, whose works do not appear to me to be so well known or esteemed, as they justly deserve, was a painter, brother to John Baptist Corneille,

neille, mentioned in the preceding article, and his father's pupil. He went to Italy to complete his studies, and perfect himself in the art of design. He understood the management of light and shadow, so as to produce a powerful and pleasing effect; and though he chiefly excelled in history, he also succeeded greatly in landscape. I shall confine my observations to his etchings only; and beg the indulgence of criticising a little upon the four following ones. They are middling sized plates, length-ways, and represent, 1. *The Deity appearing to Abraham.* 2. *Abraham journeying with Lot.* 3. *Abraham overcoming the army of the confederate kings.* 4. *Abraham setting out with his son Isaac to sacrifice him.* They are etched in a fine, bold, free, style; the compositions are full of grandeur; the heads are peculiarly characteristic; the extremities, like those of Raphael, are finely drawn, and the draperies disposed with the greatest taste. One may see how closely he has studied the celebrated Italian painters, and admire the good use he has made of those studies. The figure of Abraham, in the last, has much of the style of Polidoro Carravagio in it; and all the naked figures, in the third, are drawn in the manner of the Carraccii. He died at Paris, A. D. 1708, aged 66. I shall mention besides, by this artist,

*A holy family, with Elizabeth and St. John in a landscape,* a small plate, length-ways, from Raphael.

*St. Andrew kneeling before the cross,* a beautiful small upright plate, from a composition of his own.

*St. Francis interceding with Christ for the redemption of mankind,* a middling sized upright plate, from the same.

*Notre Dame des Anges called la Portioncule,* a middling sized upright plate.

#### L A M B E R T C O R N E L I S.

Flourished,

This engraver worked, I believe, chiefly for the booksellers; and his employment seems to have been principally in the portrait line. We have by him, among others, the portrait of *Tycho Brahe*, the astronomer.

C O R N H E R T. See CUERENHERT.

#### C O R N I S H.

Flourished,

An obscure engraver, by whom, among other things, we have the portrait of *Dr. Charles Rose*, a slight etching in quarto.

#### V I N C E N T C O R O N E L L I.

Born, Died, 1718.

This artist was a native of Venice, where he engraved some *maps*, which are dated 1697.



## P. CORONELLI.

Flourished, 1716.

This artist, who probably was of the same family with the preceding, engraved the plates for a work, entitled, *Roma Antica Moderna del P. Coronelli cosmografo Publico ad uso de suoi Argonauti in Venezia*, 1716. They are poor, slight, indifferent etchings, consisting of *views of buildings*, &c. small plates, length-ways.

CORREGIO. See ALLEGRI.

## JEROM CORRIDORI.

Flourished,

A native of Modena, and resided at Rome, where he published many fine prints. He is spoken of with great commendation in the *Abecedario*. And it seems, that his great talents lost him his life; for being pushed into the Tyber by some envious person, he was unfortunately drowned. He is mentioned as an engraver; but I do not recollect to have seen any of his works.

## NICOLO CORSI.

Flourished, 1503.

He was a native of Genoa, and a painter of some eminence. To him is attributed the engraving of a portrait of *Francesco Mazzuola*, called *Parmigiano*.

M. ANTONIO CORSI, is the name of a modern engraver, who flourished 1760, and executed some of the plates for the *Museo Fiorentino*.

## CORNELIUS CORT.

Born, 1536. Died, 1578.

This justly celebrated artist was born at Hoorn in Holland, A. D. 1536. After having learned the first principles of drawing and engraving, (perhaps from Cuerenhert) he went to Italy to complete his studies, and visited all the places, famous for the works of the great masters. At Venice he was courteously received by Titian; and engraved several plates from the pictures of that admirable painter. He at last settled at Rome, where he died 1578, aged 42.

This artist worked entirely with the graver, in a bold, open, slight style. His back-grounds especially, if they be landscapes, are executed with much taste and freedom, and evidently show the great command he had of that instrument. But there is a dryness and stiffness, in general, about his figures, particularly those that are covered with drapery, which frequently, joined with a want of harmony, produces an unpleasing effect. His drawing is usually correct and masterly; sometimes, indeed, the outlines are hard and the extremities marked in a negligent, slovenly manner. But in his best prints, these faults are by no means conspicuous. *Bafan* says of him, that he was "the best engraver with the *burin* or graver only, that Holland ever pro-



“duced. We find in his prints,” adds he, “correctness of drawing, and an exquisite taste.” This compliment perhaps, by some connoisseurs, may be thought to be a little overstrained; but that he was an artist of great merit, must be allowed by all, who are acquainted with his works, though he was not always equally happy in the execution of them. Basan with great justice, praises the taste and lightness of touch, with which he engraved landscapes, and that without the assistance of the point. It is no small honour to this artist, that Agostino Carracci was his scholar, and imitated his style of engraving, rather than that of any other master. I shall mention by him the few following prints only, his engravings being very numerous (151 according to Abbé Marolles) and by no means uncommon.

*Paradise*, a large upright plate, from Titiano, dated 1566.

*St. Jerom*, a small upright plate, from the same master, dated the same.

*The discovery of the incontinency of Calista*, a large upright plate, from the same, dated the same.

*Prometheus chained to the rock*: this figure is finely drawn; a middling sized upright plate, from the same master, and dated the same.

*The seven penitents*. These are seven large landscapes, with small figures of the Saints, Mary Magdalen, St. Anthony, &c. Six of them are upright plates, and the seventh, length-ways, from Jerom Mutian, dated from 1575 to 1573.

*A holy family, with St. Jerom standing in front, and Mary Magdalen kissing the feet of the infant Christ*, a large upright plate from Corregio. Agostino engraved the same subject; and both are dated 1586. They are not easily distinguished from each other.

*The adoration of the shepherds*, from Polydore, a large plate, length-ways.

*A holy family, with St. John holding a bird*, a middling sized upright plate from Frederico Baroccio, a very fine print, dated 1577.

*The adoration of the shepherds*, a middling sized upright plate, from M. R. Senensis, dated 1568.

*A saint reading, holding a lily, represented in a landscape*, a middling sized upright plate, from Bartolomeo Spranger. The back ground to this plate is remarkably fine. It is dated 1573.

*The transfiguration*, from Raphael, a large upright plate. In this print the artist has greatly failed; the character and expression of the heads, so admirable in the picture, are quite lost in the engraving.

*The last supper*, a large upright plate, from Tadeo Zuccaro.

*The last supper*, the same, from Livio de Forli, called Livio Agresti, dated 1578.

*Christ praying in the garden*, a middling sized upright plate, without the name of the painter or the engraver. This print is distinguished by a small instrument at the bottom of the plate, near the feet of one of the disciples, which is usually taken for a lamp; and for this cause the engraving has been attributed to an old master, who flourished 1509, and used a mark something resembling it. See this mark copied on the plate at the end of the volume. He also engraved from Michael Angelo, Andrea del Sarto, M. Heemskerck, Franc. Floris, James Stradan, Marcello Venusti, and other masters.

masters. Those from Heemskerck appear to have been his first works, and executed before he left Holland. They are *bible subjects*, and very indifferently executed.

### GIACOMO CORTESE, called BOURGUIGNON.

Born, 1621. Died, 1676.

This admirable and well known artist was born at St. Hippolito, in Franche Comte. His great excellence consisted in painting *historical subjects*, and *battles*, particularly in the last. He had occupied a post in the army himself; and from being an eye witness of several actions, he composed those subjects with great fire and spirit. In Italy, where he went whilst young, he formed an acquaintance with Guido and Albano, and profited not a little from their instructions. He was exceedingly expeditious in the execution of his pictures; and it is said, that he never found it necessary to make a sketch of the subject he meant to paint before-hand; but drew it at once upon the canvass, and proceeded to the finishing of it. He entered into religious orders, and became a jesuit. He died at Rome, A. D. 1676, aged 55 years. By this artist we have some small etchings of *battles*, very slight, but prodigiously free and masterly. The masses of light and shadow are finely preserved in them, so as to produce a powerful and striking effect. He was not equally successful in drawing of the naked parts of the human figure, wherever we find them represented by him they are incorrect.

### GUGLIELMO CORTERI.

Born, Died, 1679.

This artist, who was brother to the preceding master, was scholar to Pietro da Cortona. He is spoken of also, as a painter, with commendation. He died at Rome, A. D. 1679, two years after his brother. We have but one engraving by him, which represents *Tobias burying the dead*, from a design of his own.

### JOHN AUGUSTUS CORVINUS.

Flourished,

A modern German engraver of views, buildings, &c. which he executed in a style sufficiently neat, but stiff and without taste. Among other things by him, are a set of ornaments for *ceilings*, from the designs of Carlo Maria Pozzi, in large folio. He engraved most of the plates for the work, entitled, *Representatio Belli ob successionem in Regno Hispanico*, &c. a large folio volume, published at Augsburg. And great part of the plates for a work, containing *views of churches*, &c. at Vienna, which was also published at Augsburg by John Andrea Peeffel, 1724, are by him.

### LOUIS COSSIN.

Flourished, 1690.

This engraver appears to have been a native of France. He resided at Paris.



Paris, and called himself engraver to the king. He worked entirely with the graver in a poor, tasteless style. In drawing and effect he is also exceedingly deficient. Among other things by him, is a figure representing *Sculpture*, in the *cabinet des Beaux Artes*, published at Paris, A. D. 1690. He also engraved some few portraits, which are however of but little value.

LAURENCE JOHNSON COSTER.

Born, Died, 1441.

I shall by no means enter into the long and unsatisfactory dispute concerning this artist, or whether such an artist really existed or not. The Dutch have laid claim to the invention of engraving on wood, and the still nobler art of printing, which appears immediately to have followed. And according to them, the following trivial accident gave birth to both. Coster one day walking in a wood, near the city of Haerlem, where he was born, amused himself with cutting letters upon the bark of a tree, which for fancy sake being impressed upon paper, he printed one or two lines, as a specimen, for his children. He then proceeded to cut letters in wood, and joined them together with thread; and by degrees produced a book, entitled, *Speculum Salvationis*, which he ornamented with vignettes, cut in wood. There are also some rude portraits attributed to this doubtful artist; but as every one may not possess Baron Heineken's *Idea Generale d'une Collection d'Estampes*, wherein a full account is given of this man, and the works attributed to him, (which, indeed, the author looks upon as entirely fabulous) I will transcribe his list.

A small *bust of a man*, with a cap, near two inches high, by one inch wide, marked **Laurence Jassoen**, supposed to be the portrait of Coster.

A *bust of an old man in profile*, two inches high, by one inch and three quarters wide, marked at bottom, **Halkart Seil da Harlem**.

Another *bust*, the face turned to the left, marked **Ja Dadin v Har.**

Another *bust*, a three quarter face, marked on the back-ground towards the left with an L. and below **Hugo Jacov' soe v Lid.**

Another, marked **Jan van Hemsen Scilder v Harlem.**

Another, marked **Alb Dvatis Scilder Harlem.**

Another, of which the mark is not plain, but appears to be, *J. v. Mercken.*

In the royal library at St. James's is a *Virgin, with the instruments of Christ's sufferings*, attributed also to Coster.

I shall have occasion to speak of this man again, in the Essay on the rise and progress of engraving on wood, which will be given in the second volume.

D. C O S T E R.

Flourished,

The name of an obscure engraver, affixed to the portrait of *Franc. Hals* the painter, from Vandyck.



## J A C O P O C O T T A.

Flourished,

This name is affixed to an etching which I have before me, very badly executed, and exceedingly defective in the drawing. The subject, I believe, is the *meeting of Isaac and Rebecca*. Two men are unloading a horse in the front: it is a middling sized plate, length-ways, from Storer.

## P E T E R C O T T A R T.

Flourished,

This artist was an architect, and flourished in the seventeenth century. By him we have some rough etchings of *vases and ornaments*, See the monogram, with which he usually marked his engravings, on the plate at the end of the volume.

## J. D E C O U R B E S.

Flourished,

An artist of no great merit, chiefly employed for the booksellers. By his hand, among others, we have the portrait of *Sir Philip Sidney*, a small octavo oval plate. *Mary countess of Pembroke*, a small octavo. As he does not cite the name of the painter, and adds the letter F. for fecit to his name, it is probable, that he engraved them from designs of his own.

## C O U C H E T. See COGET.

## A N N E P H I L B E R T C O U L E T.

Flourished, 1760.

This lady is mentioned by Bafan, as residing at Paris. By her hand we have several very pretty landscapes, well etched and retouched with the graver, in a style that does her honour: among the rest,

The *fair afternoon*, a landscape, ornamented with figures, from Vernet, a middling sized plate, length-ways.

The *happy passage*, and its companion, the *departure of the boat*, two sea views, the same from the same.

The *Florentine fishermen*, and the *Neapolitan fishermen*, companions, middling sized upright plates, from the same.

## C O U R T O I S. See CORTESI.

## P. F. C O U R T O I S.

Flourished, 1750.

A young engraver, and native of France; but he never reached any great excellence. We have several prints by him after *S. Aubin*, and other masters.

## J. C O U S E.

## J. C O U S E.

Flourished, 1750.

This artist was, I presume, a native of England, though his works are but little known. He engraved a neat half sheet view, length-ways, of *Berkley castle*, from a drawing by the countess of Berkley, and some other plates, which prove him to have been no indifferent artist.

## E L I Z A B E T H C O U S I N E T.

Flourished, 1760.

This lady was the wife of Lempreur, an engraver of great merit, honoured with the title of engraver to the king, and member of the Royal Academy of Arts at Paris. By Madame Coufinet, we have several prints, that do her no discredit. Among others,

The *pyramid of Sextus*, and its companion, the *columns of Campo-Vacino*, two middling sized plates, length-ways, ornamented with figures, from J. Paolo Panini. The *departure of Jacob*, a small upright plate, from Boucher, &c.

## H. C O U S S I N.

Flourished, 1760.

A modern engraver, who resided at Aix in Provence, where he etched several plates from Puget, Rembrandt and other masters.

JOHN COUSSIN, a painter and designer of some eminence, and native of France, is said by Papillon to have engraved on wood; but the matter is very uncertain, though it be allowed, that many of his designs are cut on wood by the artists in that line then living.

## J O H N C O U V A Y.

Flourished,

This artist was a native of France, and flourished towards the conclusion of the last century. He worked chiefly, if not entirely, with the graver, in a coarse bold style, founded apparently on that of Vilemena. His works are slight and heavy. They manifest a great command of hand; but little judgment in softening the shadows, harmonizing the lights, or keeping the distances back, in order to relieve the front and principal figures. His drawing of the naked parts of the human figure is often incorrect, and the extremities are usually heavy, and badly marked. Among his most esteemed prints are the following.

*A saint tempted by the flesh, has recourse to the crucifix*, half figures, a small upright plate, from Guercino: a night-piece, and the candle is overturned upon the table.

The *martyrdom of St. Bartholomew*, a middling sized upright plate from Nicholas Pouffin. Mitellus engraved the same subject, under the name of the *martyrdom of St. Erasmus*.

A set of small upright plates, entitled *Les Tableaux de la Penitence*, from the designs of T. Chauveau.

*Mary queen of Scotland*, a half figure, seated, and the execution seen through the window. He also engraved from Raphael, Annibale Carracci, Guido, Bourdon, Le Sueur, and other masters.

#### MICHAEL COXIS.

Born, 1497. Died, 1592.

This artist was born at Mechlin, and learned the first principles of painting in his own country; going to Rome, he became the scholar of Raphael, and acquired to himself a tolerable share of reputation. Many of the old engravers worked from his designs. There are a set of sixty-eight prints, representing the *history of the Arabs*, dated 1567, which are marked with a curious monogram, composed of a C. an M. an L. and an F. placed above the M. in the manner represented on the plate at the end of the volume. The designs for these plates are generally attributed to Coxis; and it is thought that he also engraved them. Michael Coxis died, A. D. 1592, aged 95 years.

#### NOEL COYPEL.

Born, 1628. Died, 1707.

This artist was born in Lower Normandy; but discovering an early inclination for the arts, he studied under a painter of no great reputation at Orleans, named Poncet; from thence he went to Paris, to perfect himself in drawing and painting, and became the disciple of Charles Errard. His pictures manifest a fertility of invention, some grace in the compositions, and a tolerable good tone of colouring. He drew the human figure with a great degree of correctness, but in a mannered style; and the extremities are not always sufficiently determined. He died at Paris, where he resided, A. D. 1707, aged 79 years. By him we have a *holy family*, which he etched with alterations, three times on three separate plates.

#### ANTHONY COYPEL.

Born, 1661. Died, 1722.

This artist was the son and scholar of the preceding. He was born at Paris 1661; and his father being nominated director of the academy established by the king of France at Rome, he accompanied him thither, and employed his time in studying the works of Raphael, Michael Angelo, and Annibale Carracci, with great assiduity. The improvement he made during his residence in Italy, was so great, that at his return to Paris, his merit was generally acknowledged, and he was ranked among the first class of historical painters. He died 1722, aged 61 years. We have several excellent etchings by his hand, very highly finished, especially when considered as the works of a painter. The figures in them are correctly drawn, and in a masterly style. The character and expression of the heads are admirable, and the general



effect finely harmonized. I shall mention the following only from his own compositions.

*An ecce homo*, a small upright plate.

*Judith*, the same.

*Saint Cecilia*, the same.

*The head of Democritus*, the same.

Two portraits of *Le Voisin*, one large and the other small.

*Bacchus and Ariadne*, a large plate, length-ways. This was finished with the graver by Gerard Audran; and is a most admirable print.

*Galatea*, the same, finished by Charles Simonneau.

### NOEL NICHOLAS COYPEL.

Born, 1692. Died, 1735.

He was brother to Anthony Coypel, and born at Paris. He learned the first principles of painting from his father, and perfected his studies without going to Italy. He was also a much esteemed historical painter, and died at Paris, 1735, aged 43 years. We have some pretty etchings by him; but not equal to those by his brother. They are as follow, from his own compositions:

*Saint Therese with many angels*, a small oval plate.

*The triumph of Amphitrite*, a small plate length-ways.

*A woman sleeping under a canopy, surprised by a satyr*, the same.

*A woman caressing a pigeon*, the same.

### CHARLES COYPEL.

Born, 1694. Died, 1752.

He was the son of Anthony Coypel, and born at Paris. He was the pupil of his father; and his works are spoken of with great commendation. He also possessed great taste for the Belles Lettres; and distinguished himself by several estimable writings, which manifested at once his delicacy and good taste. He was made, first painter to the king of France, and died A. D. 1752, aged 58 years. According to Bafan, he also etched several plates from his own compositions.

### FRANCESCO COZZA.

Born, Died, 1664.

A native of Palermo in Sicily, where he received his first instructions in the art of painting. Going afterwards to Rome, he became the scholar of Dominichino; and the progress he made under the instructions of that master was such, as did honour to both. He excelled in historical subjects, and painted much in fresco. He died, A. D. 1664. We have some few etchings by him; among others,

*St. Peter's contrition*, which, though slightly executed, is well drawn and shows the hand of the master: it is a small upright plate, marked, "Fra. Cozza inc. ex." And the *Roman charity*, a small plate, length-ways, half figures only.

C R A C H E.

## C R A C H E.

Flourished,

According to Papillon, this is the name of an engraver on wood. That writer mentions some *cavalcades* as executed by him.

## C R A L I N G E.

Flourished,

An obscure engraver, by whom we have the portrait of *Menno Simonis*, a whole length.

## L U C A C R A N A C H, or K R A N A C H.

Born, 1470. Died, 1553.

This artist was a painter of portraits, history, and poetical subjects, born at Cranach in Westphalia. Under whom he studied does not appear; but the reputation he acquired was such, as recommended him to the favour of the elector of Saxony, and he was many years employed in painting for that prince. He died, A. D. 1553, aged 83. I shall speak of him only as an engraver; and therefore the following observations are founded upon his prints alone. He possessed far more fertility of invention than judgment; and being led away by the liveliness of his imagination, did not pay sufficient attention to the choice of what was beautiful, but contented himself with the first forms that offered, and followed the stiff, Gothic taste, which prevailed in his country at that time, without any attempt to improve it. His manner of drawing is rather dry and tasteless, than absolutely incorrect; and the heads which he has given to his figures, have both character and expression, though they are not marked with precision, or in a pleasing style; the hands and feet indeed are frequently very defective; and a total ignorance of the distribution of light and shadow destroys the general effect, and renders it confused and unpleasing. Mr. Pilkington, looking on the dark side only of the performances of this artist, seems to wonder, that he should have any modern admirers. But let any unprejudiced person examine carefully the *Life of Christ* by this artist, which consists of fourteen middling sized upright prints, and I humbly conceive the many beauties of composition, character and expression, he will discover in those engravings, will amply repay the labour, and convince the examiner, that Cranach, with all his faults, was a man of great ability. Lucas Cranach left a son of the same name, a painter of portraits; but it does not appear that he ever engraved. He sometimes marked his plates with the initials of his name, thus, L. C. or L. V. C. or the L. and the C. joined together cypher ways; but more frequently with a dragon, holding a ring in its mouth, with or without the arms of Saxony, to denote his being painter to the elector, the dragon being the crest to the arms; and sometimes with the arms, crest, and the initial letters also. See the marks copied on the plate at the end of the volume. I shall only mention the following few prints, from the numerous engravings by this artist; and, FIRST, those on wood.

*Adam and Eve in Paradise*, a large upright plate.

*Christ and the twelve apostles*, middling sized upright prints.

The *same*, small uprights.

The *passion of Christ*, smaller than that above-mentioned, fourteen prints.

The *martyrdom of St. John*.

A *man in armour dying, and three naked women standing by him*, dated 1506.

*Christ and the woman of Samaria*, a middling sized upright print.

The *baptism of Christ*, a large print length-ways, the Deity appears above, and a kneeling figure is seen on each side.

A *large hunting-piece*, length-ways, on two blocks.

A *large tournament*, length-ways.

Several other *tournaments, processions, portraits, &c.*

SECONDLY, a *claro-scuro*, said to be the only one executed by this artist, namely, *S. Christopher carrying the infant Christ over the river*. It is executed on two blocks, the first for the outline and dark shadows, and the second for the demy tints and lights.

THIRDLY, those on copper; but I shall only mention the following, they being greatly inferior, in every respect, to his prints on wood:

A *naked woman lying down, with a child asleep before her; and a naked man appears in the back ground*, a middling sized upright plate, dated 1509. I take this subject to be Adam and Eve after their fall,

#### C A R Y C R E E D.

Flourished, 1730.

He etched a set of plates from the *statues and busts* at Wilton House. They are slight, but yet possess great merit. I have not been able to meet with any satisfactory account of this artist; but I suppose, that he was a native of England.

#### R I D O L F O C R E I N.

Flourished,

This artist is cited in the list of engravers, at the end of the *Abecedario*; and the word *Tirugino* is added to his name. His works are not mentioned, nor have I seen any of them.

#### A N T O N I O C R E M O N I E N S I S.

Flourished,

By this artist we have a slight spirited engraving on wood, representing *Mutius Scævola burning his band, in the presence of Porfenna*. It is a very small upright print, nearly square, and executed on a single block, without any cross hatching.

#### L. C R E P Y.

Flourished,

A very indifferent engraver, who apparently flourished at the beginning of the present century. Among other things by him, are the following: a small and bad copy of *Alexander entering the tent of Darius*, from Le Brun, or rather from the print, engraved after the picture of Le Brun, by Girard Ede-link. The portrait of *A. Wateau, the painter*, a small upright plate. To both



both these prints he signs his name, " L. Crepy filius sculp." Probably his father was also an engraver, and he puts the word *filius* for distinction sake.

## G I U S E P P E M A R I A C R E S P I.

Born, 1665. Died, 1747.

This eminent painter was born at Bologna; and after having successfully studied under several estimable masters, entered into the service of the great duke of Tuscany, to whom his merit had been made known. The pictures, which he executed for that prince, gave much satisfaction to him; and they contributed, in no small degree, to raise the reputation of Crespi with the public. He received great presents from the duke, and was honoured with his protection, and the title of his painter. The harmony and force of the colouring, the elegance of the compositions, and the correctness of design, which appears in his works, are spoken of by those acquainted with them with great commendation. He died at Bologna, A. D. 1747, aged 82 years.

He etched several plates, among the rest,

The *adventures of Bertholde and Bertholdino*, a set of small upright plates, from his own compositions.

The *resurrection of our Saviour*, a middling sized upright plate, the same.

## C R E S P Y.

Flourished,

A very indifferent engraver, who, according to Bafan, died towards the beginning of the present century. He engraved among other things, a *descent from the cross*, a large upright plate, from Carlo Cignani.

## P A U L C R E U T Z B E R G E R.

Flourished,

According to professor Christ and Papillon, this is the name of an engraver on wood, who marked his prints with a P. and a C. joined together in form of a cypher. See this mark copied on the plate at the end of the volume. I am not acquainted with his works, nor are any of them specified by the above author.

## S. J O H N C R I S O S T O M U S.

Flourished,

A name affixed to a small plate length-ways, well executed, and in the style of Aldegrever, representing a *back figure of a woman lying down*, and the back-ground is a landscape. It is indeed very doubtful whether this name was intended for that of the engraver or not.

## B A R T H O L O M E O C R I V E L A R I.

Flourished,

A modern Venetian artist; but of no great eminence. By him, among other things, we have a small upright plate, representing a *saint carried up to Heaven*, from M. Bartoloni.

TEODORO DALLA CROCE. Se CRUYS.

## URSULA DE LA CROIX.

Flourished, 1700.

This ingenious lady, with JANE DE LA CROIX, her sister, etched several of the plates of *gems*, which were drawn by Elizabeth Sophia Cheron, their aunt. They are neatly executed in a free, spirited style.

## HUBERT DE CROOCK.

Flourished,

The name of a very ancient engraver on wood. It is affixed at full length, with the monogram also, composed of an H. a D. and a G. at the bottom of a large folio print, representing the *Trinity*. Christ as dead is lying upon the lap of the Deity, and the Holy Spirit appears in the air above. It is very neatly cut, but stiff to a great degree. Albert Durer engraved the same subject; but the print by him is so much superior in freedom and expression to this, which has all the servility of a copy, that one does not hesitate to pronounce it so, though in point of antiquity it appears coeval, at least, with that of Albert. This print is in the collection of Dr. Monro. See the monogram, used by this engraver, upon the plate at the end of the volume. The baptismal name on the print is written *Dubrecht*, which I suppose, is the same as Hubert.

## MARTIN GOTTFRIED CROPHIUS

Flourished,

An engraver of no great merit, by whom, among other things, we have an *emblematical* subject, from John Daniel Herz, a middling sized upright plate.

## THOMAS CROSS.

Flourished, 1648.

A laborious artist possessed of no great share of taste or genius. He worked chiefly, if not entirely with the graver, in a stiff, unpleasing style. he confined himself to portraits, and frontispieces for books. These according to the custom of the time, were generally engraved from drawings of his own; and which as far as one can judge from the engravings, were equally indifferent. We have by him the *frontispiece* to an octavo book, published at London 1648, entitled, a *Voyage through Rome*; also, among others, the following portraits: *Richard Brownlowe*, in quarto; *James Burroughs*, A gospel minister, in quarto, dated 1648; *John Richardson*, bishop of Armagh, 1654, &c.

## CRUCHE.

Flourished, 1550.

The name of an engraver on wood, who flourished in France towards the  
 middle

middle of the sixteenth century, where he performed several works. "I have," says Papillon, "by him a *plan of the city of Paris*, which," continues he, "I believe, was engraved for an ancient edition of the *Geographie of Belle Forrest*."

LOUIS CRUGER. See KRUG.

THEODORE CRUGER.

Flourished, 1617.

This artist was a German by birth; but he resided chiefly in Italy, and imitated the style of Francesco Vilemena. His mode of engraving was in a bold style, with the graver only, and it shews that he had great command of that instrument; but he did not possess much taste or judgment to direct him in the prosecution of his studies. The outlines of his figures are hard and incorrect, the heads badly drawn, and the other extremities entirely neglected. He does not appear to have had, even a distant idea of harmonizing the lights with the shadows: hence his prints are totally destitute of effect. His chief work was,

The *life of St. John the Baptist*, from Andrea del Sarto, on twelve middling sized upright plates, with the portrait of the painter. Some of these prints are dated 1617.

The *last supper*, a large plate, length-ways, from the same.

We have some portraits by him, from Gabriel Wayer, dated 1614: to these his name is signed, "Ditrich Cruger."

He also engraved from Andrea D'Ancona, Lanfranchi, and other masters. See his cypher composed of a T. and a C. joined together, on the plate at the end of the volume.

MATTHIAS CRUGER.

Flourished, 1617.

He was brother to the preceding artist; and flourished about the same time. He engraved some plates from the chevalier Borghese, Guido, and other masters; and some also from his own compositions. See his manner of marking his prints on the plate, at the end of the volume.

L. CRUYL.

Flourished, 1667.

This artist resided at Rome, where he drew a considerable number of views, which he occasionally enriched with cattle and figures, in a very spirited, pleasing style. The chief of these were engraved by Julius Testa; but we have some fine etchings of his own: namely,

Several *views of the Pantheon at Rome*, and other ruins; small plates, length-ways.

Several *architectural views*, with ruins, &c. small plates, length-ways, marked, L. CRUYL inv. et fec. Rome, 1667.

T H E O -



THEODORE VER CRUYS, or DELLA CROCE.  
Flourished,

This engraver was a native of Holland, according to the author of the *Abecedario*; but he resided chiefly in Italy, and, among other things, engraved part of the plates from the pictures in the *Florentine gallery*; some large *views of shipping*, on two plates each, from *Salvator Rosa*, &c. Also several *portraits* from various masters. The prints by this artist do not discover any extraordinary marks of genius. They are etched and re-touched with the graver. I suppose he flourished towards the commencement of the present century.

## DIRICK, or THEODORE VAN CUERENHERT.

Born, 1522. Died, 1590.

This extraordinary man was a native of Amsterdam. It appears, that early in life he travelled into Spain and Portugal; but the motives of his journey are not ascertained. He was a man of science, and, according to report, a good poet. The sister arts, at first he considered as an amusement only; but, in the end, he was, it seems, obliged to have recourse to engraving alone for his support. And though the different studies, in which he employed his time, prevented his attachment to this profession being so close as it ought to have been, yet, at least, the marks of genius are discoverable in his works. They are slight, and hastily executed with the graver alone; but in an open, careless style; so as greatly to resemble designs made with a pen. His drawing is by no means correct; yet it is certain, that he knew more than his hurry would let him express; but the extremities of his figures he has, in general, negligently passed over. It is true, the compositions he worked from were such, as could not well recommend themselves: yet a little more pains would, at least, have secured more credit to himself.

He was established at Haerlem; and there pursuing his favourite studies in literature, he learned Latin, and was made secretary to that town, from whence he was sent several times as ambassador to the prince of Orange, to whom he addressed a famous manifesto, which that prince published, A. D. 1566.

Had he stopped here, it had been well; but directing his thoughts into a different channel, he undertook an argument as dangerous as it was absurd. He maintained, that all religious communications were corrupted, and that, without a supernatural mission, accompanied with miracles, no person had a right to administer in any religious office; and he pronounced that man to be unworthy the name of a Christian, who would enter any place of public worship. This he not only advanced in words, but strove to shew the sincerity of his belief by practice; and for that reason, would not communicate with either protestant or papist. His works were published in three volumes, folio, A. D. 1630. And though he was several times imprisoned, and, at last, sentenced to banishment, yet he does not appear to have altered his sentiments. He died at Dergoude, A. D. 1590, aged 68 years. It is no small addition to the honour of this singular man, that he was the instructor of that justly celebrated artist, Henry Goltzius.

Cuerenhert

Cuerenhert worked conjointly with the Gallees, and other artists, from the designs of Martin Hemskerck. The subjects are from the Old and New Testament, and consist chiefly of middling sized plates, length-ways. He also engraved several subjects from Franc. Floris. His mark, which he frequently substituted for his name, composed of a D. a V. and a C. is copied on the plate at the end of the volume.

HANS or JOHN CULENBACK, or CULMBACK.

Flourished, 1517.

This artist is said to have been a disciple of Albert Durer; and engraved both on wood and copper. He marked his plates, H. V. C. or I. C. and usually put the date. Among the few prints we have by this artist, is the following: *a soldier armed conversing with a country woman*, dated 1517, and marked H. V. C.

WILLIAM CUNYNGHAM, M. D.

Flourished, 1559.

He was a physician, who resided at the city of Norwich in Norfolk, and was also an author, as well as an engraver. He published a book, entitled, *A Cosmographical Glass*, in which are many *prints*, with a *large map of Norwich*, engraved by his own hand. It was printed in folio, A. D. 1559, and dedicated to lord Dudley, afterwards earl of Leicefter.

DOMINECO CUNEGO.

Flourished, 1760. ✓

This engraver, who appears to have been a native of Italy, resided, I believe, in England, and engraved some of the plates for Mr. *Boydell's collection*. He never exceeded mediocrity. I have seen by him a small print upright arched at the top, representing *St. Gaetano surrounded with angels*, from Solimene. It is executed entirely with the graver, in a clear, neat style, but without much taste, and marked "Dom<sup>cus</sup>. Cunego del et sculp. Verone."

C. CUNGI.

Flourished,

The name of an obscure and indifferent engraver, affixed to a small octavo *frontispiece*, consisting of three emblematical figures. It is executed in a manner sufficiently neat, but without the least degree of taste or correctness.

CAMILLIUS CUNGIUS.

Flourished, 1642. ✓

A name affixed to a portrait of *Tasso the poet*. This artist also engraved some of the *ceilings and antiquities* for the description of the Barbarinean Palace, published at Rome, A. D. 1642.

## C U R E.

Flourished,

The name of an engraver, spoken of by Ames, in his catalogue of English heads; but I am not acquainted with his works.

## D E N I S C U R E M B E R G.

Flourished,

The name of an artist, who according to Florent le Comte, engraved some plates from the designs of Michael Angelo Buonaroti.

## F R A N C E S C O C U R T I.

Flourished, 1670.

This artist was a native of Bologna, and flourished towards the conclusion of the last century. He worked chiefly with the graver, for we rarely find, that he called in the assistance of the point. His manner is founded upon that of Cherubin Albert; and his execution, in general, is neater; but in correctness of outline, character or taste, he by no means equalled that great artist. In drawing especially Curti is very defective: the extremities of his figures are heavy, and badly marked. By him we have, among others, the following: The *Virgin teaching the infant Christ to read*, from Guercino, a small upright plate, half figures only. The *marriage of St. Catherine*, a very small upright plate, from Denis Calvaert. *Venus coming to the forge of Vulcan*, the same, from Carracci. A *drawing book*, from the designs of Guercino. *Hercules and the Hydra*, a small plate, length-ways, from the same. A *boy sleeping*, from Guido, a small upright oval: this plate is etched, and retouched with the graver.

## B E R N A D I N O C U R T I, or C U R T I S.

Flourished, 1645.

This artist, probably a relation of Francesco Curti, mentioned in the preceding article, was also a native of Italy. He worked occasionally with the graver only, and at times with the point and graver; but his productions are by no means estimable; the principal part of which consists of portraits. Among his other subjects, is a middling sized plate, length-ways, representing an *emblematical subject*, from Luc Ferrar. See the mark which this artist substitutes for his name; on the plate at the end of the volume.

## D O M E N I C O C U S T O S, or C U S T O D I S.

Flourished, 1600.

He was born at Augsbug in Germany, and learned, as it should seem, the principles of engraving from Peter Custos, his father, who followed that profession. He worked entirely with the graver, in a very neat style; but there is a stiffness, and want of taste in his prints, which gives them a laboured, rather



than a pleasing appearance. His drawing is not correct, and the outlines of his figures are hard and dry. The lights are left too equally uncovered, so that the harmony of the effect is entirely destroyed. Florent le Comte informs us, that “ *Dominique Custodis*, who he falsely says was a native of Antwerp, *a grave des portrait dans le gout de Van Dyck*, engraved portraits in the taste of Vandyck. But, I profess, I do not understand his meaning; nor can I conceive the least resemblance, in any respect, between the stiff portraits of Custos, and those so highly and so justly esteemed of Vandyck, which generally speaking, are slight etchings.

The greatest work by Custos is, I believe, the *effigies of the German emperors*. These are large whole length figures in folio, and they were published A. D 1601. Besides which we have by him,

The portraits of the *Fuggera family*.

The portraits of *heroes and great men*.

Several *female saints*, half lengths, from Frantz Aspruck.

He also engraved from Joseph Hentz, M. Kayer, Rottenhamer, and other masters. His mark is composed of a D. joined to a C. and an A. and an F. also joined together; the A. standing for Augsburg, the name of which in Latin is Augusta; and an F. for fecit. See these marks on the plate at the end of the volume,

#### DAVID CUSTOS, or CUSTODIS.

Flourished,

This artist was probably nearly related to the preceding; but he seems chiefly to have applied himself to landscapes and small figures, which he etched in a coarse, rough style; they are, however, by no means devoid of merit, which would have been more conspicuous, had his judgment led him to make in general, a better choice of nature, we have by him, and I believe, from his own designs,

A set of small *landscapes*, length-ways; *Views in the low countries*.

*Abrisder Landschaft*, a large map.

A small *landscape*, length-ways, in the front of which he has introduced some boors, playing at nine-pins: this is one of his best prints.

#### RAPHAEL CUSTOS, or CUSTODIS.

Flourished,

This artist was established at Antwerp, about the commencement of this century, and there are some few engravings by his hand.

## D.

## A B R A H A M D A.

Flourished,

This artist appears to have been a designer, as well as an engraver. We have by him the *last supper*, a small plate, length-ways, neatly executed with the graver, in the style of De Brye. This print is by no means devoid of merit: it is marked "Abraham Da fecit."

## D A D O.

Flourished,

I much doubt the existence of such an artist. The prints marked with a die are attributed to him, which in my opinion, belong rather to Bartolomeo Beham; and my reasons for thinking so are given in the account of that artist.

## M. D A I G R E M O N T.

Flourished, 1670.

This artist, who was by no means a man of superior talents, resided at Paris, and assisted J. Berain in the *books of ornaments*, which he published in that city. He also engraved several plates in the large folio collection of *views of Versailles*.

## C O R N E L I U S V A N D A L E N.

Flourished, 1640.

This artist is called the younger, because he generally adds the word *junior* to his name. For what reason this distinction was made I know not. It does not appear, that his father was an engraver, though perhaps of the same baptismal name. He was a native of Holland; but under what master he learned the art of engraving is uncertain. It is difficult to form a proper judgment of his merit; for sometimes his prints resemble those of Cornelius Vischer, of Lucas Vorsterman, of P. Pontius, of Bolwert, and other masters. A set of antique statues, engraved by him, are in a bold, free style, as if founded upon that of Goltzius; others again seem imitations of that of Francis Poilly. In all these different manners he has succeeded; and they plainly manifest the great command he had with his graver; for he worked with that instrument only. He engraved a great variety of portraits, some of which are very valuable, and form the best, as well as the larger part of his works.

works. He did not succeed so well in drawing the naked parts of the human figure; his outlines are heavy, and frequently incorrect, and the extremities, the feet especially, are seldom well marked.

I shall only mention the following by this master :

The *four fathers of the church*, a middling sized upright plate, from Rubens. This print bears great resemblance to the style of P. Pontius.

The *Graces embellishing a statue of Nature*, a large upright print, on two plates, from the same. In the execution of this print, he seems to have had an eye to the neater works of S. Bolswert.

A *shepherd crowning a shepherdess*, a small plate, length-ways, from J. Casteleyn. Here he has followed the style of Cornelius Visscher; but more particularly so in many of his portraits.

The *Virgin presenting the breast to the infant Christ*, a middling sized upright plate, from Flinck.

*Venus and Love*, the same from the same.

Among his portraits I shall mention the following :

*Bocace and Aretin*, two middling sized upright plates, for the collection of prints, entitled the Cabinet de Reynst. These have been attributed to C. Visscher.

*Charles II. in armour*, a half sheet print, much esteemed.

*James II. when duke of York*, from Simon Lutichuys, the same.

*Henry duke of Gloucester*, the same, from the same.

*Andreas Rivetus and Fred. Spanheim*, from Van Negre, dated 1644. These two last portraits are engraved in the style of Lucas Vorsterman.

#### A. D A L L E.

Flourished, 1686.

The name of an obscure and very indifferent engraver. I found it affixed to a species of triumphal processions, on a great number of plates, entitled, *Givochi Festivi e militari*, published at Venice 1686. They are coarse, slight, incorrect etchings, and have nothing but the singularity of the design to recommend them. The initials A. D. are joined together in a sort of a cypher; but the family name is written at length, *A: Dalle via sculp.*

#### G I L L E S L E D A M E.

Flourished,

This engraver is mentioned by Florent le Comte, who informs us, that he imitated the style of Melan; but with no great success. His best works were *subjects of devotion and madonas.*

L U C A S D A M M A Z E. See JACOBS.

#### C O R N E L I U S D A N C K E R S.

Flourished,

This artist was a printfeller, established at Antwerp. He flourished towards  
the



the commencement of the last century, and engraved a variety of small plates; which are by no means destitute of merit; among others, we have by him an etching of *Meleager, who is presenting the boar's head to Atalanta*, from R. Picou, a small upright plate; also a set of prints representing the *ruins of Rome*; and a set of prints representing the *passion of Christ*, &c.

## D A N C K E R D A N C K E R S.

Flourished, 1660.

He was son to Cornelius Danckers, mentioned in the preceding article, and resided also at Antwerp, where it is probable he was born. He not only etched, but frequently worked with the graver also, and we have a great number of prints by his hand; particularly landscapes, from Berghem, in which he attempted to imitate the style of that master; but by crossing his first strokes with a square second, the effect is rendered heavy and unpleasing. The figures and cattle are sometimes prodigiously incorrect; and the spirit of Berghem is often much lost in the imitation. His best work, in my opinion, is a set of large *landscapes*, lengthways, from Wouvermans. These are bold, free etchings, in a masterly style. I shall mention

A set of *landscapes*, middling sized plates, lengthways, from Berghem.

Another set of *landscapes* lengthways, smaller, from the same master.

He also engraved from Peter Nolpe, Titian, Gerrard Seghers, P. de Jode the younger, &c.

## J O H N D A N C K E R S.

Flourished, 1660.

This artist, it is highly probable, was of the same family with the preceding. He resided at Amsterdam, where he died; but he was not, I believe, born there; for his brother Henry, of whom we shall speak in the next article, declares himself to be a native of the Hague. He was an historical painter of no great eminence. By him we have a slight, incorrect etching representing *Venus lying upon a couch*, from Titian, signed "Joh. Danckers scul. aquâ forti, 1657."

## H E N R Y D A N C K E R S.

Flourished, 1670.

He was brother to John Danckers, mentioned in the preceding article, and instructed in the art of engraving; but the persuasion of his brother John, joined perhaps with his own natural inclination, occasioned him to quit that profession, and take up the pallet and pencils. He excelled in landscape, and went into Italy to perfect his studies, where he remained some time. From thence he came into England, and was patronized by Charles II. who employed him to draw *views of the royal palaces*, and the *sea ports of England and Wales*. These drawings are dated 1678 and 1679. He also made several designs for Hollar to engrave. At the time of the discovery of the popish plot, being himself a Roman catholic, he left England, and returned to Amsterdam, where he died soon after. We have engraved by him the following portrait:

Charles

*Charles the Second*, a middling sized upright plate, from Adrian Hannerman. He has signed his name, "Hen. Danckers Haga Batavus sculp."

JUSTUS DANCKERS is also mentioned by M. Heineken as an engraver, but I am not acquainted with his works.

L E O N D A N E T. See D'AVON.

J O H N D A N E T. See DUVET.

### D A N G E R S.

Flourished, 1700.

He was the disciple of G. Chateau, by whom he was instructed in the first principles of engraving; but from a dislike to the profession, or the more powerful motives of religion, he soon quitted it and embraced an ecclesiastic life. I am not acquainted with the works of this artist.

### P. D A N N O O T.

Flourished,

This engraver flourished towards the conclusion of the last century. He engraved a *head of Christ* from P. P. Rubens, a small upright plate; also the portrait of *Pere Mastrille*.

### D A N Z E L.

Flourished,

A modern French engraver, who was probably a pupil of Daulle's; at least, he imitated the manner of engraving, adopted by that artist. By him we have the *two children of Rubens in their infancy* from a picture painted by Rubens, a middling sized upright plate. This picture was also engraved by Daulle.

### P H I L I P D A Q U I N.

Flourished,

The name of an engraver, mentioned by Florent le Comte; but none of his works are specified. I am not acquainted with them.

### P E T E R D A R E T.

Flourished, 1641.

This artist was a native of France, born at Paris, where he learned the first principles of the art of engraving; and afterwards he went to Italy to complete his studies, where he worked a considerable time. At his return he established himself at Paris, and died at a very advanced age. He was not only a designer and an engraver, but an author. For Florent le Comte

Comte informs us, that he composed a Life of Raphael, the celebrated painter, which he caused to be printed, A. D. 1650. His works are chiefly performed with the graver, without any other assistance; and though some of them are not devoid of merit, yet they have not a sufficient share to place them in any high degree of estimation. The mechanical part of his engraving is cold and silvery, the effect flat and unharmonized, and the drawing of the naked parts of his figures is frequently incorrect and heavy, especially upon the extremities. His works are very considerable, and amount to upwards of 296 prints. I shall only mention the following.

The *meeting of Elizabeth and the Virgin Mary*, a middling sized plate, length-ways, from M. Corneille.

A *holy family, with an angel presenting fruit to the infant Jesus*, a middling sized upright plate, from Simon Vouet.

A *Madona giving suck to the infant Christ*, the same, from Annibale Carracci.

*St. John seated in the desert*, holding a lamb upon his lap. The same, from Guido.

*St. Peter delivered from prison*, a large upright plate, from Dominichino. Mariette also engraved a plate from the same picture.

Upwards of 100 small plates for a work, entitled, *La Doctrine des Mœurs*, by Mr. Le Roy de Gomberville, from the designs of Otho Vænius, printed at Paris 1646.

A variety of other subjects from his own designs, many portraits, &c.

He also engraved from Polydoro, Vandyck, Champagne, Stella, La Hyre, Le Sueur, Le Brun, &c. See the mark, attributed to this master, on the plate at the end of the volume.

D A R G E N V I L L E. See DEZALIER.

J A M E S D A S S O N V I L L E.

Flourished,

This artist, who appears to have been a native of France, etched several plates in the style of Ostade, which, though not equal to the engravings by that master in spirit or effect, are notwithstanding possessed of very great merit. He has succeeded best in the heads of his figures; the other extremities are often much neglected.

L O U I S A D E M O N T I G N I D A U L C E U R.

Flourished,

This lady, the wife of M. Daulceur, etched several plates from the designs of Boucher, Pierre, Cochin, &c.

J O H N D A U L L E.

Born, Died, 1763.

This artist, I have been informed, was born at Abbeville in Picardy. He resided



resided at Paris, where he died 1763. He worked entirely with the graver; and his performances sufficiently manifest the great command he had of that instrument. His strokes are laid with much freedom, yet without any affectation. They are very clear, and produce a pleasing, harmonized effect. Had his knowledge in drawing been equal to his management of the mechanical part of his engravings they would have ranked with the first performances the world ever produced. But in this great requisite, he was exceedingly defective. His portraits, which are the least exceptionable part of his works, are justly held in the highest estimation. The following by him are ranked among his best prints.

The *Quos Ego*, or *Neptune calming the tempest*, as described in the first book of Virgil's *Æneid*, a large plate, length-ways, from Rubens,

*Mary Magdalen in the desert, reading a book*, a middling sized plate, length-ways, from Corregio, for the collection of prints from the Dresden gallery.

*Diogenes with his lantern*, a small upright plate, from Joseph Ribera, called Spagnoletto, for the same volume.

The *triumph of Venus*, a middling sized upright oval, from Boucher.

The *two children of Rubens*, from a picture painted by that master, a small upright plate.

The portrait of *Peter Mignard*, and of the *countess of Feuquieres*, his daughter, two middling sized upright plates, from P. Mignard.

*Gendron, the famous oculist*, a middling sized upright plate, after Rigaud.

*Maupertuis*, the same, from Tourniere.

*John Mariette*, the engraver and printfeller, the same, from Pefne.

*Mademoiselle Pelissier*, the same, from Drouais.

He also engraved a variety of other prints, from several masters.

## LEON DAVEN.

Flourished, 1547.

This eminent engraver, who used the mark L. D. is by some called Louis Danet. He was apparently a native of France. The principal part of his works are engraved from the pictures of Francesco Primaticcio of Bologna, and especially those executed by that artist in the royal palace at Fontainebleau. His plates are chiefly etched in a very coarse, yet spirited manner, singular enough, but not without merit. The lights are kept broad and clear; but the masses of shadow are too equally powerful to produce any striking effect. His outlines are made by dark strokes in a stiff, tasteless manner, which render them hard and disgusting. The heads, with the other extremities and the naked parts of the figures, are incorrectly drawn. I shall only mention a few prints by this artist, as his works are not very uncommon, all from Primaticcio.

*Jupiter and Europa*, a middling sized plate, nearly square.

*A sacrifice to Priapus*, the same.

*Cupid blinded, and mounted upon an ass; and two satyrs, with a man walking before them, blowing a trumpet.*

*Diana reposing after the chase*, a middling sized plate, length-ways.

The *death of Meleager*, a small upright oval plate.

A *man playing upon a harp, with some figures dancing*, a large plate, length-ways.

These are all marked with the initials L. D. for the name of the engraver; and besides, we often read upon them, "Bologna invent;" and "A. Fontana Bleo. Bol." which is the word Bologna abbreviated put instead of the painter's name, he being a native of Bologna. The other words evidently mean Fontainebleau, where the pictures were preserved.

### C H A R L E S D A V I D.

Flourished, 1640.

He was a native of France, and resided at Paris. From whom he learned the art of engraving does not appear. His style of mechanical execution seems to have been founded on an examination of the works of several artists, rather than a direct imitation of any one in particular. He worked entirely with the graver, in a clear neat manner; but with great freedom of hand, he often rendered the effect of his prints less pleasing, than it would otherwise have been, by crossing his second strokes too squarely upon the first. He certainly drew the human figure with a considerable degree of correctness; but he was apt to overcharge his outline, and mark the appearance of the muscles too powerfully. The extremities especially are, in general, rather heavy and defective. His lights, a fault usual with the engravers of that age, are too much scattered, and too equally powerful. His best prints are deservedly held in great estimation. I shall mention the following only:

The *labours of Hercules*, twelve middling sized plates, length-ways, from Franc. Floris

The *cries of Rome*, middling sized upright plates, copied from Villamena so exactly, that they would easily deceive one, if seen separate from the originals. He has also added the mark of that artist.

The *Virgin and Child surrounded by angels*, a small upright plate, from Champagne.

A *man with a snail upon his finger, accompanied by a goat, with a crown of snails upon his head. A dish full of snails is seen upon a table*; a small upright plate from Callot. This print is very rare.

A *set of landscapes*, from Paul and Matthew Brill.

He also engraved from Camillio Procaccini, Tempesta, Albert Durer, Simon Vouet, Vignion, Brebiette, &c. and he frequently substituted the initials of his name, when he did not write it at full length, C. D. F. the F. standing as usual for *fecit*.

### J E R O M D A V I D.

Flourished, 1640.

He was brother to the preceding artist; and also engraved a great number of prints, portraits especially, in a style something resembling that of his brother,

brother, but not with equal freedom and correctness. I shall mention by this artist the following prints only :

The *heads of the philosophers*, on 36 plates from designs of his own. These are executed with the graver, in a coarse, dark style.

*Christ carrying the cross*, a large plate, length-ways, from Hercul. Ferrariers, dated 1630. The naked parts and extremities of the figures are very defective.

An *Ecce homo*, a small upright plate, from Guercino.

The *Virgin of the rosary*, a small upright plate, from Guido, dated 1633.

The *Virgin and Child*, a small circular plate, from the same master.

The *assumption of the Virgin*, from Camillio Procaccini.

Among his portraits are the following :

*Charles the First on horseback*, a large half sheet print.

*Henrietta Maria, queen to Charles the First*, also on horseback.

He usually signed his prints "H. David," the H. and D. being joined together cypher-ways ; and some times the H. and the D. in a cypher alone, in the manner represented on the plate of monograms, at the end of the volume. The H. stands for *Hieronymus*, which in Latin signifies Jerom. The author of the Series of Engravers, published at Cambridge, not attending to this circumstance, has made two artists, the one H. David, the other Jerom David ; whereas, in fact, they are both one and the same person.

### L O U I S D A V I D.

Flourished, 1667.

This engraver, according to professor Christ, resided at Venice ; and the prints, marked L. D. published at that place, about the year 1667, belong to him. I shall only mention by this artist, the *descent from the cross*, a small upright plate, engraved in a neat style, resembling that of Lucas van Leyden ; but the drawing is exceedingly defective. This print is marked with the L. and D. joined together, in the manner represented on the plate at the end of the volume.

### C L A U D E D A V I D.

Flourished,

This artist was a native of Burgundy, and is mentioned as an engraver by Vertue, who informs us, that he published a print from a model of the *fountain, ornamented with the statues of queen Anne, the duke of Marlborough on horseback, and several river gods*, which was proposed to have been erected at the Conduit in Cheapside. Under the print is written, *Opus Equitis Claudii David comitatus Burgundiæ.*

### J E R O M D A V I D L O.

Flourished,

This artist is mentioned by professor Christ as an engraver ; and those prints are attributed to him, which are marked with an H. a D. reversed,



and an F. See this mark copied on the plate at the end of the volume. I own, it appears to me more like H. C. F. and may perhaps stand for Hans, or John Collaert fecit. I have seen a small upright print, representing a *man in armour, holding a flag*, which is all graved in imitation of Albert Durer, but very indifferently executed. It is marked H. D. the H. and D. being joined together, and dated 1517. Perhaps this may be by the above master.

## E D W A R D L E D A V I S.

Flourished,

Le Davis was of Welch extraction, and showing some inclination for the arts, he was put as an apprentice to Loggan the engraver, with whom it appears, however, he did not stay long; for being maltreated by his mistress, who obliged him to wear a livery, and follow her as a servant, he ran away, and went to France, where he became a dealer in pictures; by which occupation he acquired an easy fortune. At his return, he drew and engraved several portraits, and some other subjects. They have, however, very little merit to recommend them in any respect. I shall only mention the following:

*Charles the Second seated*: the face was afterward taken out, and king William the Third substituted in its place.

*Catherine, queen of England*, a large whole length, from John Baptist Carpers.

*James, duke of York*.

*The dutchess of Portsmouth*, from Lely.

*An ecce homo*, from Carracci, said to be very scarce.

*A man laughing, holding a fool's cap*, only part of the figure seen; marked "Edward le Davis Londini sculp."

We have also by him, some loose etchings from Algardi, very indifferently executed.

## D A W E S.

Flourished, 1760.

He was a pupil of Hogarth's, and painted humorous subjects. He also etched a few plates; among them, *Kidgell with a pair of tongs taking paper from a jakes*; the *reformers of manners throwing down the baskets of some industrious fruit women*, in the fore-ground is represented an old soldier in the stocks. This artist died a few years since. Mr. Grosse obligingly favoured me with this account of him.

## T H O M A S D A W K S.

Flourished, 1679.

I have seen a large engraving, with a printed description, of the murder of *Sir Edmond Bury Godfrey*, very badly executed in every respect; and, at the bottom, this inscription, "Printed for Thomas Dawks, the designer of these Emblems, 1679;" and he very probably was the engraver also.

C. D E C K E R.

## C. D E C K E R.

Flourished,

This artist, who, according to professor Christ, resided at Nuremberg, was a designer as well as an engraver. Indeed he seems chiefly to have worked from his own compositions. I should suspect, that he was the disciple of Roman de Hooghe, whose style of designing and engraving he seems to have closely copied. The figures, of which he usually introduces many into his compositions, are by no means devoid of merit. They frequently manifest a tolerable degree of taste, and knowledge of design; but his manner of engraving, or rather etching, is coarse, and hard, with dark outlines on the lights, are also greatly scattered, without the least attention paid to the chiaro-scuro; by which means the effect is harsh, confused, and disgusting. Allowance made for these faults, Decker will appear to be a man of genius.

By him we have the large folio plates (into which he has introduced a vast multitude of small figures) for *Athanasii Kercheri Turris Babel*.

A great variety of *book plates*, and *small subjects*, &c.

He usually marked his plates with his name; when he did not, he substituted the initials, C. D. sometimes separate, and sometimes joined together, in the manner expressed on the plate at the end of the volume.

## P A U L D E C K E R.

Flourished, 1740.

A modern engraver, probably of the same family with the preceding artist, and also established at Nuremberg. By him we have some engravings; but I am not acquainted with them.

I. DE DECKER, a name affixed to a small copy of the *treaty of Munster*, originally engraved by Suyderhoef, from Terburg. He has attempted to copy the style of Suyderhoef; but with no great success.

## I. C. D E H N E.

Flourished, 1723.

By this engraver, who resided at Brandenburg in Germany, we have upwards of 200 plates of *masquerade figures*, representing, in the most ridiculous manner, the gods, goddesses, demi-gods, heroes, heroines, &c. of antiquity, in folio. They are executed with the graver, in a style, that does no sort of credit to the artist. He also engraved several plates of portraits for the work entitled *Icones Bibliopolarum et Typographorum*, in folio, published at Nuremberg.

## D E L A U N A Y. See LAUNAY.

## F R A N C I S D E L A R A M.

Flourished, 1620.

This artist was cotemporary with Elstracke and the Passes. Whose disciple he was does not appear; but he engraved in the stiff, formal manner, which prevailed too generally at that time, exceedingly neat, but devoid of all taste

or expression. He affected much to cross his first strokes squarely with the second. He drew very indifferently; his outlines are hard and incorrect; and his draperies are heavy and the folds badly expressed. His portraits are the best part of his works; but even those are rather valuable for their scarcity, than for their merit. I shall only mention the following prints by him from his own designs:

*Nero Caesar, or monarchie depraved*, London, 1627. A frontispiece.

The frontispiece to the *Seven Golden Candlesticks*, 1624.

The frontispiece for *Wyther's Preparation to the Psalter*, ornamented with emblematical figures. This I consider as one of his best prints. It is dated 1619.

Add the following portraits, namely:

*James the First, as large as nature*, an upright whole sheet print.

*Queen Mary*, a small upright print.

*Queen Elizabeth*, the same.

*Hen. Percy, earl of Northumberland*, dated 1619.

*Frances, duchess of Richmond and Lenox*.

*Sir Thomas Gresham, &c.*

#### A. D E L F O S.

Flourished, 1760.

A modern engraver, who resided in Holland, where he engraved a *landscape* and a *sea port*, two large plates, length-ways, from Berchem; also several prints from D. Teniers, &c.

#### WILLIAM JAMES DELFT, or VAN DELPHUS.

Flourished, 1640.

This excellent engraver, a native of Holland, was born at Delft soon after the commencement of the last century. He drew and painted portraits with great taste, and in a style that acquired him considerable reputation; but as an engraver of portraits, he is more generally known; and in that light only I shall consider him. He worked entirely with the graver; and handled that instrument with the greatest facility. He drew correctly, and his best prints are very finely finished. Considering the great number of plates, which were completed by the graver of this artist, it is not reasonable to suppose they should be all alike, or equal in merit. Accordingly I shall distinguish two manners, in which he engraved, and produced many excellent plates in both: First, a bold, powerful, open style, productive of a fine effect; and as a specimen of it, I would refer the reader to the portrait of *Hugo Grotius*, dated 1652. Secondly, a neat and much more finished manner, as we find in the admirable portrait of *Michael Miravelt*, a near relation to the engraver, from a picture of Vandyck. He usually signed his name at length; when he omitted to do so, he substituted the letters G. V. D. or a cypher composed of a G. and a D, which is copied on the plate at the end of the volume.

Delft engraved several English portraits; but it does not by any means appear, that he was ever in England. He styles himself the king's engraver. I shall mention the following portraits only by this artist:

*Charles the First of England*, a middling sized upright print.



*Henriette Maria, queen to Charles the First, the same.*

*George Villars, duke of Buckingham, a large half sheet after Miravelt.*

*Elizabeth, queen of Bohemia, a large upright plate.*

*Three princes of Orange, namely, William, Maurice, and Frederic Henry, large heads, upright plates.*

*Hans des Ries, an upright oval, from M. Miravelt.*

*Jacobus Triglandus, professor in the academy of Leyden, dated 1636, a small upright plate.*

*Abraham van der Meer, the same.*

*John Olden Barnevelt, the same.*

He also engraved a number of portraits from Michael and John Miravelt, Ant. Vanden Venne, David Mytins, Henry Merman, C. Vandervoort, Peter Moreels, R. van Voert, and other masters.

D E L L A B E L L A. See BELLA.

C A T E R I N D E L L I O.

Flourished, 1611.

This artist worked entirely with the graver, and adopted a neat style, something resembling that of Agostino Veneziano. He engraved the figures for a large folio volume of Anatomy, published at Venice, A. D. 1611. The drawing of these figures is by no means incorrect, and the anatomical markings are well expressed.

D E L P H I N. See DOLFIN.

J O H N A D A M D E L S E N B A C H.

Flourished, 1721.

A modern engraver, who apparently resided at Vienna, where he engraved part of the plates for the *History of Architecture*, with *views of the most famous buildings in the world*, designed by John Henhard Fischers, a large folio volume, published at Vienna, 1721; also part of the plates for the work entitled, *Views of the Principal Buildings in the City and Suburbs of Vienna*, in folio. They are neatly engraved, but in a very stiff style. We may add to these by him, several portraits for the work entitled *Icones Bibliopolarum et Typographorum*, published at Nuremberg.

J O H N D E M E R.

Flourished, 1621.

This name is given by Florent le Comte, as of an engraver; and we have by him, according to the same author, a print of a *little infant walking*.

F R A N C E S C O D E N A N T O.

Flourished,

By this artist we have a very large upright print, cut on wood, in a very slight but spirited style. It represents *Christ healing the lame man*; and the engraver has introduced many figures, which are executed with great taste.

The

The heads are well characterised, and very expressive. Part of the background is performed in a very singular manner : small round holes, close to each other, were punched into the block of wood, which in the impression, make a multitude of white spots ; and the effect of them is by no means unpleasant. On a stone at the bottom is the following inscription, *Franciscus Denanto de Sabaudia f.*

## D E N I S O T.

Flourished,

A name mentioned, as an engraver, by Mr. Evelyn, without the least reference to any of his works. I am not acquainted with them.

## M I C H A E L D E N T I S L E R.

Flourished,

This name is mentioned by Florent le Comte, as an engraver of *embroideries*, and other ornamental works.

## D E O D A T E.

Flourished,

A name affixed to a portrait of *Sir Theodore Mayerne*, physician to James the First and Charles the First. The Hon. Mr. Walpole adds, that an Italian, called Deodate, was physician to Prince Henry, and perhaps the engraver of this print.

## D E R O Y. See Roy.

## N. D E R S O N.

Flourished, 1625.

By this artist we have an engraving of the sumptuous front of the *church of Notre Dame de Reims*. It is a very laborious performance, neatly etched, and finished with the graver. The figures which he has introduced are very spirited ; and the style, in which they are executed, resembles that of Callot. This print does honour to the engraver, who signs his name, *N. Derson, Reim. fe. sculp.* It is dated 1625.

## N I C H O L A S D E R U S E.

Flourished,

Florent le Comte mentions this artist, as chiefly excelling in engraving *ornaments and foliage*, for goldsmiths and jewellers, &c.

## C L A U D E D E R V E T.

Flourished,

This artist was a painter, born at Nancy in Lorraine, and flourished in the last

last century. He was the disciple of Claude Henriët. Being a native of the same city with Callot, an acquaintance was formed between these two artists, and they lived in friendship with each other. Dervet etched several plates in a style greatly resembling that of Callot.

D E S B O I S. See Bois.

D E S C H A M P S. See CHAMPS.

D E S G O D E T Z. See GODETZ.

D E S M A R T E A U. See MARTEAU.

D E S P L A C E S. See PLACES.

D E S P E R I N I. See PERINI.

D E S R O C H E R S. See ROCHERS.

D E U T E C U M. See DUETECUM.

N I C H O L A S M A N U E L D E U T S C H.

Flourished; 1518.

This ancient artist was a native of Berne in Switzerland; and is spoken of as a celebrated painter in his time. He cut on wood several of his own designs, in a bold, free, but slight style; and the naked parts of his figures are sometimes incorrect. He marked his prints with an N. an M. and a D. joined together, and a dagger underneath the letters, in the manner represented on the plate of monograms at the end of the volume. I shall only mention the two following prints by this master:

A figure of a *woman standing*, a middling sized upright print. He has added, VON BERNN to the initials of his name, and the dagger.

Several *women figures in a composition*, a middling sized print, length-ways. To the initials of the name and the dagger is added the date, 1518. This is one of his neatest, and I think best engravings.

R O D O L P H E M A N U E L D E U T S C H.

Flourished, 1548.

There are some prints marked with an R. an H. an M. and a D. joined together in a cypher, in the manner expressed upon the plate at the end of the volume, attributed by professor Christ to this artist, who flourished about the year 1548, and was an engraver on wood. The prints executed by him are cut in a bold, spirited manner, which prove him to have been an artist of considerable merit. The same author supposes him to have



worked conjointly with Hans or John Holbein; and this conjecture arises from the initials H. H. being often found upon the prints, marked with the cypher above-mentioned. Most of the engravings by this artist were published, A. D. 1548. Among other things by him, I have seen some *animals*, small prints length-ways. Also, *three figures conversing, with a landscape back-ground*, a small square plate. See the mark of this engraver copied upon the plate at the end of the volume.

D E W A E L. See WAEL.

D E W I T. See WIT.

### ANTOINE JOSEPH DEZALIER DARGENVILLE.

Flourished, 1740.

A modern connoisseur, and a man of letters. By him we have an Abridgment of the Lives of the Painters. He etched several *small subjects*, and *landscapes*, from his own compositions.

### G IO S E F F O D I A M E N T I N I.

Flourished, 1710.

A modern Italian painter, who resided at Venice. He flourished at the commencement of the present century, and etched several subjects from his own compositions, which, according to Bafan, show more indications of genius, and fertility of invention, than correctness of drawing. I have seen so few of the works by this artist, that I cannot form a decisive judgment, but from the few I have seen, I think much more favourably of him than that author seems to do with respect to his knowledge of drawing. The following engravings are by him:

Four *emblematical subjects*, small upright plates.

Two *emblematical subjects*, large square plates.

Two other *emblematical subjects*, one a large hexagon plate; the other an oval.

These, in my opinion, are etched in a free, masterly style, with a fine point; the designs are spirited; the actions of the figures are often very graceful, and the heads and other extremities of them drawn in a superior style. They are marked, *Eques Diamantinus in. f.* Hence it appears, that he was honoured with a title.

### H. F. D I A M E R:

Flourished,

An artist of merit, who etched a set of prints for a *Dutch bible*, in octavo, in the style of Le Clerc. He also engraved some few portraits; among the rest, that of *Aubert Miræus*, from Anthony Vandyck.

J. D I C K-

## J. DICKSON.

Flourished, 1660.

This artist, it seems, resided at Oxford, where he engraved among other things, according to the Hon. Mr. Walpole, the head of *Edward Parry, episcopi Laonensis*, dated 1660. I have never seen this print, but in another account of it I find the name written *Ed. Parry, bishop of Killalse*.

## A B R A H A M D I E P E N B E C K.

Born, 1607. Died, 1675.

This well known artist, was at first a painter on glass; and though he excelled his cotemporaries in that art, yet disgusted by a variety of accidents, he quitted it, and turned his thoughts to painting in oil. He had studied in Italy, and now became the scholar of Peter Paul Rubens; and under the direction of that master, made great improvement.

Diepenbeck was a man of genius. He possessed great fertility of invention, and no small knowledge of drawing; and it is observed, that had he taken time to correct his first ideas, he would doubtless have produced such works, as might have ranked him among the first artists; but being greatly employed in making drawings for prints, and books of prints, he hurried his compositions, without attending to the propriety of his choice. He died 1678, aged 68.

He is said to have engraved several *devotional subjects* with great success.

## A D R I A N V A N D I E S T.

Born, 1655. Died, 1704.

This artist was born at the Hague, A. D. 1655. He resided chiefly in England, and painted landscapes with great success. He studied much from nature, in the western parts of the kingdom; and had he met with encouragement equal to his genius, he would probably have arrived at a very superior degree of excellence. But being often obliged to paint pictures at low prices, he hurried them over, without bestowing sufficient study upon them: and this is the reason why his works are so very unequal. He died, A. D. 1704, aged 49.

We have etched by this master, in a very slight, but masterly style, several sets of small *landscapes*, some of them upright, and some of them lengthways.

## F. A. D I E T E L.

Flourished,

This artist, assisted by another, who signs his name CHR. DIETEL, and was very probably his brother, engraved conjointly a set of *fountains and theatrical scenes at Rome*; though it appears from the signature at the bottom of the plate, that they resided at Vienna.

## CHRISTIAN WILLIAM ERNEST DIETRICH, or DIETRICY.

Born, 1712. Died,

A modern artist, who was born at Weimar, and resided chiefly at Dresden,

where he was professor of the Academy of Arts. He was a painter of very extensive abilities, and succeeded both in history and landscape. We have by him a great number of small subjects, to the amount of 150 or more, which he engraved from his own compositions, in the style, says Basan, of Ostade, of Laireffe, and of Salvator Rosa. Sixty of these etchings are exceedingly rare. I shall only mention the following print by this master: *A satyr entertained by a peasant and his family*. This is a very neat etching, finely drawn, and executed in a masterly manner: it is dated 1739.

## V A N D E R D I E T T E R L I N.

Flourished,

The name of an engraver, mentioned by Florent le Comte, by whom we have, according to that author, some *embroideries*, and other *ornamental works*.

## J. C. D I E T Z S C H.

Flourished,

He etched several sets of small *landscapes*, length-ways, in imitation of the style of Waterloo; they are executed in a more determined manner, but by no means equal in simplicity, or resemblance of nature, to those of that master. They possess, however, a very considerable share of merit.

## J. D I E U D E S A I N T J O H N.

Flourished,

This artist is mentioned by Florent le Comte, as one of the first engravers of *figures a la mode*, or the different modes and dresses in fashion. His prints are hardly worth enumerating.

## F. D I O D A T E.

Flourished,

A name affixed to the portrait of *Jfbrandus de Diemberbroeck*, professor of anatomy. This print, however, does no great credit to the engraver. I suspect this artist to be the same with him before mentioned, under the name of Deodate.

## D. D I R I C K S E N.

Flourished,

This artist resided at Hamburgh, and seems to have been chiefly employed by the booksellers. He engraved portraits in a neat pleasing style, greatly resembling that of the Passes. Among other prints, by him is that of *Hadrianus a Minsicht*, a small upright oval plate, with an ornamental border, and some Latin verses underneath the head.

## J O H N D I T M E R.

Flourished, 1574.

By this engraver we have, among other things, a middling sized upright  
plate,



plate, nearly square, representing a *figure of Christ*, seated in the clouds, with the symbolical animals, representing the Evangelists, and angels bearing the cross, crown of thorns, &c. It is executed in a style greatly resembling that of Cornelius Cort; but coarser, and by no means so well drawn, as the works of that master generally are.

## J. D I X O N.

Flourished, 1770.

A modern engraver of mezzotinto, by whom we have several portraits from Sir Joshua Reynolds, and other masters; among them, that of *Anabella Bunbury*, with the emblems of Juno, dated 1771.

## W I L L I A M D O B S O N.

Born, 1611. Died, 1647.

Amidst all the disadvantages of life, the genius of this artist made its appearance; and his inclination led him to portrait painting. Vandyck, found him working in a garret, and was so pleased with his performances, that he took him under his patronage, and introduced him to Charles the First, who honoured him with the flattering appellation of the English Tintoret. At the decease of Vandyck, Dobson was appointed serjeant painter to the king, and groom of the privy chamber. No man ever had a fairer opportunity than this artist, of acquiring an easy fortune; but leading a dissolute life, he ruined his constitution, and spent all his substance. He was imprisoned for debt, and died in London, in which city he was born, soon after his release, A. D. 1647, aged 37 years only.

By this artist, it is said, we have his own portrait, a small half sheet print, very rudely etched, and in a style greatly inferior to what one would have expected from him; especially, as he had the spirited etchings of his tutor Vandyck for examples. Basan, I apprehend, never saw this engraving, otherwise he would hardly have said it was *digne de Van-Dyck*, or worthy of Vandyck. This portrait, though attributed to Dobson, was, I believe, certainly etched by Mr. Evelyn; accordingly I have referred to it in the account of that artist, and there given my reasons for supposing so.

## D O D D.

Flourished, 1760.

The name of an English artist, affixed to the portraits of *Leveridge* the actor, and of *Buckhorse*, the noted boxer.

## A N T H O N Y V A N D E R D O E S.

Flourished, 1649.

I suppose this engraver was of the same family with the Vander Does, who were painters, and natives of Amsterdam. His chief employment seems to have been in the portrait line; and if he was not a disciple of Paul Pontius,

at

at least he imitated his style. And though he never equalled that master, yet his best engravings are by no means devoid of merit.

I shall only mention the following prints from the works of this artist :

Part of the plates belonging to a work, entitled, *Portraits des Hommes illustres dans 17 Sicile*, published at Amsterdam. Some of them are dated 1649.

*Ferdinand, Cardinal-Infant of Spain, and Governor of the Low Countries, on horseback.* In the back-ground is the representation of the battle of Nortlingen, in which this prince, assisted by the king of Hungary, obtained a victory over the Swedish army, A. D. 1634; a middling sized upright plate, from Diepenbeck. By some connoisseurs this composition is attributed to Rubens.

A *Magdalen*, half figure, a small upright plate, from Vandyck.

A *Madona and child*, a small upright plate, from Erasmus Quillinus.

A *holy family* with an angel warming the linen for the child, a small upright plate, from the same master. One can hardly be persuaded, that a man, in his sober senses, would have employed the angel in so ludicrous a manner; but it is not uncommon, in the compositions of the Dutch and Flemish masters to meet with these *serious burlesques*, if I may be allowed the term. We shall not, however, wonder at such small absurdities in painting, if we give credit to the following anecdote of a Dutch tragic writer, who, according to M. du Bos, in his *Reflections upon Poetry and Painting*, has represented Scipio, the great Roman general, sitting in his tent, and very gravely smooking a pipe of tobacco, with a pot of ale by his side; whilst he is meditating upon the event of the battle of Zama, which he was to fight with Hannibal, the ensuing morning, and on which the fate of Carthage depended.

### J A C O B V A N D E R D O E S.

Born, 1623. Died, 1673.

This artist was a native of Amsterdam, and a disciple of Nicholas Moyert. He went to Italy to improve himself in the art of painting, and resided there some time. He excelled in landscapes and cattle, and imitated the style of Bambochio. Being a man of a melancholy turn of mind, and cross temper, he incurred the hatred or contempt of all his acquaintance. Karel du Jarden, at last, became his only companion; whose friendship for him was such, that he put up with his crossness, rather than forsake him. This unfortunate man died at Amsterdam, A. D. 1673, aged 50 years.

We have several small *landscapes* etched by this artist from compositions of his own, which are ornamented with animals. They are in a slight, free, masterly style.

This master is frequently confounded with his son, who was also named JACOB VANDER DOES. He was a historical painter, and never engraved.

### S I M O N V A N D E R D O E S.

Born, 1653. Died, 1717.

This artist was the son and pupil of Jacob Vander Does, mentioned in the preceding

preceding article. He imitated his father's manner, and acquired a considerable share of reputation. He was in England, where he abode but one year; perhaps he did not meet with sufficient encouragement. On his return to Holland, he settled at the Hague, where, though he was in a very advantageous way of business, his circumstances were constantly low, from the extravagancies of his wife. He died, A. D. 1717, aged 64 years. We have etched by this artist a few small *landscapes*, with *animals*, from his own compositions.

### J. DOESBURGH.

Flourished,

A very indifferent engraver, who worked chiefly, if not entirely, for the booksellers. He executed several plates of the old *Roman customs*, in a slight, poor style, etched and finished with the graver. Also *Van Trump, the Dutch admiral, engaging with the English fleet*, a small plate, length-ways.

### JOHN A DOETECHUM, or DOETECOM.

Flourished,

This artist, with BAPTISTA A DOETECHUM, who, I suppose, was his brother, executed conjointly a work of considerable magnitude, in which are represented the *various habits and manners of the Indians*. Both these artists worked with the graver only, in a stiff, open style, without effect; and the drawing of the naked parts of the human figure is very indifferent on the plates of both. These engravers are often confounded with the Duetecums; and perhaps they were of the same family, the name being spelt with with an O. instead of the E. However, their styles of engraving are manifestly very different. These artists worked entirely with the graver, and the Duetecums usually etched their plates in a slight manner. But of this matter I speak very diffidently. See DUETECUM.

### BARTHOLOMEW DOLENDO.

Flourished, 1590.

This engraver, who was a native of Germany, flourished at the conclusion of the sixteenth century. He worked entirely with the graver in an open, slight style. He was probably one of the scholars of Henry Goltzius. Gerard Douw learned the first principles of drawing from this artist, who might probably have more judgment than execution in that art; for the outlines, and markings of the naked parts of the figures, upon his plates, are by no means correct. See the cypher composed of a B. and a D. which he frequently used, when he did not put his name at length, on the plate at the end of the volume. The following prints are by this master:

*A Dutch merry-making*, a middling sized plate length-ways, probably from a design of his own.

*Adam*



*Adam and Eve receiving the forbidden fruit*, a middling sized upright plate, from Carl van Mander.

*A holy family*, a small plate, length-ways, from Michael Coxy.

*St. John preaching in the desert*, a middling sized plate, length-ways, without the painters name

*Pyramus and Thisbe*, a middling sized upright plate, from Crispen Vander Borch.

He also copied some of the plates of Lucas Jacobs of Leyden, and engraved several others from Spranger and other masters.

### ZACHARY DOLEND.

Flourished, 1581.

This artist was probably of the same family with the preceding, if not his brother, he imitated his style of engraving; but was greatly his superior in taste and correctness of drawing. We have some portraits by this master, which are equal in neatness to any by Jerom Wierix. He often used a cypher, composed of a Z. and a D. joined together, in the manner expressed upon the plate at the end of the volume. I shall mention the following prints by this engraver, which will sufficiently prove his great merit.

*Adam and Eve embracing each other, whilst Eve receives the apple from the serpent*, a small upright print, from Spranger.

*Andromeda naked, chained to a rock*, a well drawn-figure; the head and other extremities are marked in a fine style; a very small upright, perhaps from a design of his own.

*The continence of Scipio*, a small circular plate, from A. Bloemart.

*A set of the Pagan gods and goddesses*, copied small from the prints of Henry Goltzius.

*St. Martin dividing his cloak between two beggars*, a small upright plate, from Spranger.

I shall only take notice of the following portrait, which I think a very fine one by this artist, namely,

*William, prince of Orange*, a half figure in armour, a small upright plate, without any painter's name: It is dated 1581.

### OLIVER DOLFIN, or DOFIN.

Born, Died, 1693.

This artist was, I believe, a native of France; but he resided at Bologna, where he etched a great number of plates, from the Carraccii, and other great masters. He died about the year 1693.

### WILLIAM DOLLE.

Flourished, 1630.

This artist worked chiefly, if not entirely with the graver, in a very poor, stiff style; and his employment was in the portrait line for the book-sellers. His plates, in general, appear to be engraved from designs of his own, which, as far as we can judge from the prints, were equally indifferent. However, antiquity or scarcity frequently stamps a value upon things, totally destitute

destitute of merit in themselves. By him we have the following portraits, among many others :

*Sir Henry Wootton*, a small upright print.

*Mark Franke*, master of Pembroke Hall, Cambridge ; a small half sheet print.

*George Villars*, duke of Buckingham, the same.

*Robert*, earl of Essex, &c.

### JOHN DOLIVAR.

Flourished, 1680.

This artist was a native of France, and a designer as well as an engraver. His works are usually, says Basan, placed with those of Chauveau and Le Pautre, but in fertility of genius he never equalled either of those masters. Some of the plates for *Berain's Ornaments* are by him ; and one of the *Ceilings in the Cabinet des Beaux Artes*, published at Paris by Perault, 1690.

DOMINICO FIORENTINO. See BARBIERE.

### CÆSAR DOMINICUS.

Flourished, 1614.

This name is affixed to a set of *ornaments*, neatly engraved from the invention of Lud. Scal. They are middling sized upright plates, and usually marked, " Cæs. Dom. inc. 1614."

### JOHN DONALDSON.

Flourished,

A modern artist by whom we have several small upright etchings of *beggars*, from Rembrant, by no means badly executed.

### W. DONNE.

Flourished,

An obscure engraver, by whom, among other things, we have a small plate, length-ways, from Elsheimer, representing *Venus and Cupid* in a landscape, with several other distant figures. This is a slight scratchy etching, badly drawn, and without effect.

### S. DONNET.

Flourished,

An obscure engraver, who apparently worked for the booksellers only. He executed his plates with the graver, in a heavy, stiff style, without taste or correctness. Among other things by him, is a small print, length-ways, representing a *man seated reading a book*, which is upon a table before him.

### DORS.

Flourished,

The name of an engraver, mentioned by Evelyn, without any reference to

his works. Perhaps his name should have been written Durr, of whom an account will be found below.

## P. V A N D O O R T.

Flourished,

This artist, a man of no great merit, worked entirely with the graver, in a style resembling that of Cornelius Cort; but without taste or correctness of design. The heads and other extremities of his figures are peculiarly reprehensible. We have by him a small upright *holy family*, where Elizabeth is giving an apple to the infant Christ, and St. John is seated near them, from Bernard Passarus.

## D O R B A Y.

Flourished, 1690.

This artist appears to have been a native of France. Among other things engraved by him, are some of the *plans and views of the royal palaces in France*; and they are executed in a very neat pleasing style. He adds to his name, del. et sculp.

## M I C H A E L D O R I G N Y.

Born, 1617. Died, 1665.

This artist was born at St. Quentin in France; and discovering an early inclination for the arts, he was placed as a disciple under Simon Vouet, a painter, at that time in great repute, and whose daughter he married. Dorigny copied the manner of his master; and was himself a painter of some note; but he is much better known as an engraver. He performed his plates chiefly with the point, in a bold, powerful style; the lights are broad and massy, especially upon the figures. But the marking of the folds of the draperies, and the shadows upon the outlines of the flesh, are frequently so extravagantly dark, that they form a harsh, disagreeable effect, and sometimes destroy the harmony of the engraving entirely. He certainly understood the human figure; and in some few instances, we find it correctly drawn. But, in general, from the *manner* which he had contracted in copying the style of Vouet, rather than the simple forms of nature, his outlines are affected, and the extremities of his figures too much neglected.

He was made professor of the Royal Academy of Painting at Paris, where he died, A. D. 1665, aged 48. According to Abbe Marolles, his works consist of 105 prints. I shall only mention the following:

The *adoration of the Magi*, a very large print, length-ways, on four plates, in the manner of a frieze, from a picture painted by Simon Vouet, dated 1638.

The *nativity of Christ*, a large upright plate, from the same master.

*Venus at her toilet*, a middling sized plate, length-ways, from the same.

• *Venus, Hope, and Love, plucking the feathers from the wings of Time*, the same, from the same.

*Mercury and the graces*, the same from the same.

• *The rape of Europa*, the same.

Some slight *Bacchanalian subjects*, from his own compositions. He also engraved from Le Sueur, Sarasin and other masters.



## LOUIS DORIGNY.

Born, 1654. Died, 1742.

This artist was son to Michael Dorigny, mentioned in the former article. After having learned the first principles of design from his father, he became the pupil of Le Brun; and when he had finished his studies under that master, he went to Italy, where he took up his residence. He is greatly commended for the fertility of his invention, the grandeur of his composition, and the harmony of his colouring. He is also said to have drawn the human figure very correctly. He died, A. D. 1742, aged 88 years. By the hand of this artist we have several etchings; among others, the following:

A set of thirty-two small upright plates, comprehending the title, from his own compositions; which were engraved for an Italian edition of the *Pensées Chretiennes*, by Pere Bouhours.

Five emblems of Horace, small plates nearly square, the same.

The landing of the Saracens at Port D'Ostie, a middling sized plate, lengthways, from Raphael.

## SIR NICHOLAS DORIGNY, KNIGHT.

Born, 1657. Died, 1746.

This artist was the son of Michael Dorigny, and brother to Louis, mentioned in the preceding article. He was born at Paris; and his father dying whilst he was young, he was brought up to the law. But at the age of 30 he quitted that profession, and studied drawing for a year very assiduously. Intending to engage in the arts, he went to his brother, who resided at Rome, in order to learn the principles of painting. After some practice in that art, being advised by him, he took up the point; and, in the course of several years, produced a number of different etchings. He strove to imitate the style of Girard Audran; and after ten years pursuit, finding he could by no means succeed in his attempt, so well as he expected, he resumed the pencil. But being of a very easy disposition, he was soon persuaded to lay it down again; and having received some instructions, with respect to the handling of the graver with more freedom, to harmonize the roughness of the etching, he began again to engrave; and the seven planets from Raphael, it seems, were his first productions. Some time after, he finished the transfiguration, from the same master. His reputation was now increased; and he was invited into England, in order to engrave the cartoons, then at Hampton-Court. He arrived June 1711, but did not begin to work upon them till the year following, the intermediate time being spent in raising a fund for the payment. At first it was proposed, that they should be done at the queen's expence, in order to be given away, as presents to the nobility, foreign princes, ministers, &c. and the lord treasurer Oxford exerted himself greatly in the cause of the artist. But he demanding the sum of four or five thousand pounds, the plan was rendered abortive. He had, however, an apartment assigned him in Hampton Court, with requisite perquisites. The work, at last, was undertaken by subscription, at four guineas each set. Dorigny sent for Dupuis and Dubosc from Paris to assist him; but from

some difference, which happened between them they both left him, about two years and a half after their arrival, before the work was half completed. April 1, A. D. 1719, he presented to king George the First two complete sets; and a set a piece to the prince and princess. The king give him a purse with a hundred guineas; and the prince, a gold medal. The duke of Devonshire, who had assisted him with the loan of 400l. remitted the interest of it for four years; and in the year following, 1720, procured him the honour of knighthood from the king.

During his residence in England, he painted some few portraits; but with no great success. His eyes failing him, he returned to Paris, where, A. D. 1725, he was made a member of the Royal Academy of Painting, and died 1746, aged 89.

If the great excellence of an engraver consists in divesting himself of all manner of his own, and transcribing faithfully on copper the style of the master, whose picture he copies; and if he ought to be considered as faulty, in proportion as he recedes from this rule, Dorigny will fall under very heavy condemnation. He drew in an incorrect affected manner. The naked parts of his figures are often falsely marked; and the extremities in particular are defective. His draperies are coarse, the folds stiff and hard, executed without being properly harmonized, or well formed. And a *manner* of his own pervades all his prints; for the style of the painter is constantly lost in that of the engraver. But he seems never to have failed more, than when he worked from the paintings of Raphael. The sweet simplicity, and chastness of outline, which are the great characteristics of that admirable artist, required much more judgment and attention, than Dorigny possessed, to express them properly. But, with all these faults, the prints of Dorigny are the best copies we have from several of the pictures of Raphael, and other great masters. Basan speaks of him in the following manner; and a little partiality to a countryman may be well excused: "We have many excellent prints by his hand, in which one justly  
 " admires the good taste of his drawing, and the intelligent and picturesque  
 " manner, which he acquired by the judicious reflections he made upon the  
 " works of the great masters, during the residence of 22 years in Italy." We have by him, among others, the following prints:

*St. Peter curing the lame man at the gate of the temple*, a large upright plate, from Civoli. This I take to be one of his first engravings. It is a dark, heavy print, executed exactly in the style of M. Dorigny his father.

The *transfiguration*, from Raphael, a large upright plate.

The *descent from the cross*, the same, from Daniello da Volterra. This and the following, I consider, in my own opinion, as the best prints by this master.

The *martyrdom of St. Sebastian*, a large upright plate, arched at the top, from Dominichino.

The *Trinity*, the same from Guido.

The *history of Cupid and Psyche*, from the pictures painted by Raphael in the Vatican.

The *cartoons*, seven very large plates, length-ways, from the pictures of Raphael, which were then at Hampton Court, but at present at the Queen's House in St. James's Park.

He also engraved from Annibale Carracci, Lanfranche, Louis Dorigny, and a variety of other masters.

## M I C H A E L D O I S I E R.

Flourished, 1710.

This artist, if not a native of Paris, resided there about the commencement of the present century. He worked with the graver in a very neat style, something resembling that of Drevet. The naked parts of his figures are not well drawn; the extremities in particular, are very faulty. Among other prints by him are the following:

*Mary Magdalen washing the feet of Christ in the house of Simon the Pharisee*, a large plate, length-ways, from Nicolas Colembel. The companion, *the woman taken in adultery*, from the same master, was engraved by Claude Duflos.

The *two blind men of Jericho cured*, a large upright plate, from the same.

*Christ driving the merchandizers out of the Temple*, the same, from the same.

The *marriage of the Virgin*, the same from Jouvenet. This appears to me to be one of his best prints.

The portrait of *J. B. Colbert, marquis de Torcy*, a large upright plate.

## D O U E T.

Flourished,

This artist, according to Papillon, engraved on wood a small upright print, from Andrea Del Sarto, representing the *Virgin with the infant Jesus*.

## W. D O U G H T Y.

Flourished, 1760.

This modern artist was, I believe, a native of England, and a painter. He etched some few portraits; among others the two following: *Thomas Beckwith*, the antiquary of York; *Thomas Gay*, the poet.

## L E D O Y E N.

Flourished, 1666.

An indifferent artist, who resided at Paris, and was perhaps a native of that place. He worked entirely with the graver, in a stiff, tasteless style; and his employment appears to have been chiefly for the booksellers. I have seen some *ornamental frontispieces* by him; and he engraved the plates for a work in quarto, entitled, *Figures des different Habits des Chanoines reguliers en ce Siecle*, &c. Paris 1666; or, the *Figures of the different Habits of the regular Canons of this Century*.



## JOHN DRAPENTIERE.

Flourished, 1691.

A very indifferent engraver of *portraits* and *frontispieces*. He resided in London; but that he was a native of England, does not appear. He worked with the graver, in a style sufficiently neat, but without taste. His drawing of the human figure is below criticism. Among his portraits are the following: *Daniel Burgefs*, dated 1691. *Jacob Dyer*, *Mr. Perkins*, &c. Add to those, a small satyrical print in an oval, representing a *lady shaving a gentleman*, half figures, with this inscription, *Le beau service*.

## D R E B B E R.

Flourished, 1590.

This engraver is said to have worked from the designs of Goltzius. I am not acquainted with his works; nor are they specified by the authors who mention him.

## D R U E F K E N.

Flourished,

The prints cut in wood, and marked with a cluster of grapes, are by Mr. Evelyn attributed to this artist; one in particular, which represents the *king of the Boors in Hungary*, eaten alive by the rebels, whom he seduced. See this mark on the plate at the end of the volume.

## P E T E R D R E V E T, the ELDER.

✓ Flourished, 1700.

This excellent artist was a native of France. Under what master he learned the first principles of engraving, is uncertain. Apparently it might be Girard Edelinck. However, the progress he made in that art was such, as raised his reputation above any of his cotemporaries. The command, which he had of the graver, was very great. His prints are firm, yet highly finished. He drew well, and copied faithfully the style of the masters from whom he worked. He confined himself to portraits; and the softness and beauty, which appears in them, have stamped a considerable value upon the first impressions. I shall only mention the following, which are reckoned among his most esteemed prints:

*Louis XII.* a whole length figure, standing, a large upright plate, from Hiacinthe Rigaud.

*Louis XV. upon his throne*, companion to the former, after the same painter.

*The prince of Conde*, the same, from the same.

*The comte de Thoulouse*, a middling sized upright plate. This portrait was twice engraved. In the one, the hand has a glove on; in the other, the glove is taken away.

*Cardinal de Fleury*, the same, from the same.

*Marechal de Villars*, a large upright plate. The best impressions of this plate,

plate, are before the change was made in the inscription, which is easily distinguished.

P E T E R D R E V E T, the YOUNGER.

Born, 1697. Died, 1739.

This artist, the son of Peter Drevet, mentioned in the preceding article, was born at Paris, A. D. 1697. He was instructed in the art of engraving by his father, whose style he adopted, and surpassed his tutor in clearness and delicacy of finishing. He did not confine himself to portraits: we have several historical prints by him, which in point of neatness and exquisite workmanship, are scarcely to be equalled. His drawing, though he scrupulously copied his original, appears in general rather heavy; and the figures, from being entirely executed with the graver, without sufficient variation of the style, have sometimes a cold and silvery effect. His most esteemed and best historical print is very valuable; but the first impressions of it are rarely to be met with: it is,

*The presentation of Christ in the temple*, a very large plate, length-ways, from Louis de Bologna. The following are also by him.

*Adam and Eve in their state of disobedience*, a large upright plate, from Ant. Coypel.

*The meeting of Abraham's servant with Rebecca at the well*, the same, from the same.

*Abraham, with his son Isaac on the altar*, the same, from the same, dated 1707.

Among his portraits the two following are justly held in the highest estimation.

*M. Bossuet, bishop of Meaux*, a whole length figure, standing, a middling sized upright plate, from Rigaud: a most admirable print.

*Samuel Bernard*, a whole length figure, sitting in a chair, a large upright plate. The first impressions are, before the words *Conseiller d'Etat* were inserted upon the plate. This print is finished in a very wonderful manner. I shall add the following excellent portraits only:

*Cardinal Dubois*, a middling sized upright plate from the same.

*L'Abbé Pucelle, counsellor of the parliament*, the same, from the same.

*Louis XV. when young, conducted by Minerva to the temple of Glory*, a middling sized upright plate, from Coypel.

C L A U D E D R E V E T.

Flourished, 1740.

He was first cousin to Peter Drevet, mentioned in the preceding article, and was living at Paris, at the time Bafan published his Dictionary of Engravers. He chiefly confined himself to portraits, and worked with great success. The following portraits are by him:

*The cardinal d' Auvergne, sitting in a chair*, a middling sized upright plate, after Rigaud.

*M. de Vintimille, archbishop of Paris*, the same, after the same master.  
*M. le comte de Zinzindorff*, the same, from the same.

## M A R T I N D R O E S H O U T.

Flourished,

One of the indifferent engravers of the last century. He resided in England, and was employed by the booksellers. His portraits, which are the best part of his works, have nothing but their scarcity to recommend them. He engraved the head of *Shakspeare*, *John Fox the martyrologist*, *John Hewson, bishop of Durham*, &c. Also several of the plates for *Haywood's Hierarchy of Angels*; and the *death of Dido* for *Stapylton's Virgil*, octavo, &c.

## J O H N D R O E S H O U T.

Flourished, 1635.

Probably a relation of Martin Droeshout, mentioned in the preceding article. Like him he worked for the booksellers, with the graver only, in a style that does him but little credit as an artist. We have by this engraver the portrait of *Richard Elton*, a head, the figure in armour, marked "John Droeshout, Lond. f." Also, the portrait of *Joan. Danesy*, affixed to his *Paralipomena*, published in quarto, A. D. 1639. Several *frontispieces*, and other *book plates*.

D U B O I S. See Bois.

D U B O S C. See Bosc.

D U C H A N G E. See CHANGE.

## G A S P E R D U C H E.

Flourished,

He resided at Rome, and probably was a painter. I have seen a *landscape* etched by him, in a free, slight style; but without effect. It is marked, *Gaspero Duché in. sculp. Romæ*.

## P. D U C H E S N E.

Flourished, 1700.

An engraver on wood of no great eminence, mentioned by Papillon. His chief employment seems to have been in the ornamental line.

## J O A N L E D U C Q.

Born, 1636. Died,

He was born at the Hague, and became a disciple of Paul Potter, the celebrated painter of animals, whose manner he imitated with great success. In the year 1671, he was appointed director of the Academy at the Hague. By him we have several etchings; among others, a *set of dogs*, on eight plates very neatly executed, and with great spirit.

T H O M A S



## T H O M A S D U D L E Y.

Flourished, 1678.

He was a native of England, and one of the pupils of the famous Hollar, whose manner of engraving he imitated. But though he never equalled his master in the lightness of his point, or freedom of execution, his etchings are not without merit. His most considerable work was a set of cuts for the *Life of Æsop*, prefixed to the last edition of his fables, published by Barlow. He also etched the portrait of *bishop Russel*, which is subscribed, "Thomas Dudley, Anglus fecit, 1679." He frequently adds to his name, *quondam condiscipulus W. Hollar*; and sometimes he signed his plates with the initials of his name, T. D. only.

## J O H N A D U E T E C U M.

Flourished, 1559.

By this engraver, conjointly with LUCAS A DUETECUM, who was probably his brother. We have several large whole sheet prints in folio, representing the magnificent and pompous funeral of the *emperor Charles V.* they are slight coarse etchings; but the figures are designed with spirit; and some of the heads are executed in a masterly manner. By John a Duetecum also is engraved an ornamental frontispiece for a book of *Perspective*, by John Tridmanus Trisius, in folio, which print is chiefly, if not entirely, executed with the graver, in a style which does no credit to the artist. The *Doetecums*, mentioned as engravers in a preceding article, were probably of the same family; but the absurd custom of spelling names so many ways, is frequently the cause of much confusion. If this be true, John a Duetecum, and Doetecum, will be the same person; and the other two, Baptista and Lucas, his brothers.

## C L A U D E D U F L O S. See FLOS.

## G A S P A R D U G H E T.

Born, 1600. Died, 1663.

This admirable artist is better known by the name of Gaspar Poussin; which latter name was given him, because he was the scholar of Nicholas Poussin, who married his sister. According to the general report, Gaspar was a native of France; but some authors tell us, that he was born at Rome. However, his great excellence in landscape painting is too well known, to need any repetition here. His brother in law, Nicholas Poussin, frequently painted the figures for him; which he himself was not so well able to execute. We have several slight, but spirited etchings of *landscapes* by this artist; among the rest, a set of four small round plates; and another set of small plates, length-ways.

## J O H N D U G H E T.

Flourished, 1640.

He was the brother of Gaspar Dughet, mentioned in the preceding article,  
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and as nearly related to the famous Nicholas Poussin, under whose instructions one might have expected he would have made great progress. Whether he ever attained to any degree of perfection in the art of painting, I cannot tell; but with all the advantages he had on his side, he never shone as an engraver. Among other etchings, from the pictures of his brother in law Poussin, are the following:

The *seven sacraments*, from the pictures painted by that artist for the Commandeur del Pozzo, which differ much from those in the royal collection in France: Large prints, on two plates each. Chatillon copied these plates upon a smaller scale.

The *judgment of Solomon*, a large plate length-ways, from the same master.  
*Mount Parnassus*, the same, from the same.

The *birth of Bacchus*, the same.

D U G Y.

Flourished, 1760.

By this modern artist, who is apparently a native of France, we have some slight prints, from F. Boucher and other masters.

D U H A M E L. See H A M E L.

D U J A R D I N. See J A R D I N.

D U N K E R T O N.

Flourished, 1770.

A modern artist, who resided in London, by whose hand we have several portraits in mezzotinto; among others, *Miss Hornick*, from Sir Joshua Reynolds; *John Elliot*, from Dance; and *Miss Bamfylde*, from W. Peters. He also engraved from other masters.

D U P I N. See P I N.

J O H N D U N S T A L L.

Flourished, 1660.

He was a drawing master, and lived in the Strand, London. He also engraved several plates, which he etched, and retouched with the graver in imitation of the style of Hollar. His performances, however, do him no great honour. The following prints are by his hand: A set of prints representing *birds, beasts, flowers, fruit, flies and worms*. On the title he writes, "invented, etched, and graven, by John Dunstal, 1662." He likewise engraved some *frontispieces* for books, and several *portraits*; among the last are the following: *king William and queen Mary*; *Samuel Clarke*, the martyrologist; *Jacobus Ufferius*, &c.

D U P O N T. See P O N T.

D U P U I S.

D U P U I S. See P U I S.

J. D U R A N T.

Flourished,

He was an engraver, employed chiefly, if not entirely, by the bookfellers. It was greatly the fashion, in the last century, to ornament books with cuts; and little attention it seems was paid to the manner in which they were designed or engraved. Of course, I should suppose, very small prices were given; so that the artist had no inducement to study for improvement; since, in the first instance, he had sufficient employment; and, in the second, little hope of having his price advanced, in proportion to his merit. And this, I believe, was the cause that so many indifferent artists flourished at that time. Durant possessed no great merit to recommend his works to the notice of the collectors; but worse engravers than he may be found among his cotemporaries. We have by him a variety of book plates and some portraits; among the last, is that of *queen Mary*, from Kneller, a middling sized upright oval plate.

D U R E L L O.

Flourished, 1674.

This artist was, I believe a German. It is certain he resided at Vienna, where he engraved some of the portraits for the large work entitled, *Historia di Leopoldo Cesare*, published in that city, 1674.

A L B E R T D U R E R.

Born, 1471. Died, 1528.

The powerful efforts of genius, however they may be retarded by compulsion, or interested pursuits, or depressed by the hand of poverty, can seldom be totally extinguished in the mind. Like the latent flame, they are still expanding; and generally, at one time or other, manifest themselves; and sometimes indeed more powerfully, in proportion to the resistance they meet with. Genius is often found surrounded with all the disadvantages and discouraging circumstances of life, and too frequently unable to support the man who is guided by her influence. This, however, was not the case with Albert Durer; for though born in poverty, he followed the dictates of his genius, and obtained in the end, what he certainly deserved, a comfortable subsistence. From his father, who was a goldsmith at Nuremberg, he learned the first principles of engraving; but afterwards he studied under Michael Wolgemuth, who not only engraved on wood and copper but is said to have practised etching with great success, and was an artist of no mean abilities. It was Albert's desire to have placed himself with Martin Schoen, whose reputation was, at that time, very considerable; but he was prevented by the death of that master. He studied however from his prints; many of which he copied, as well as some of those of Israel van Mecheln. But he seems evidently to have preferred the first, and upon them he formed, that style of engraving, which he ever after practised. His first print, or, at



least, the first that is dated, is marked with the year 1497; at which time he must have been 26 years of age. And, if we may believe Sandrart, he did not begin to paint till some time after; 1504 being the earliest date that writer had ever seen upon any of his pictures.

To free himself from the noise and impertinence of his wife, who was a very great shrew, he travelled into the Low Countries, where he contracted an acquaintance with his cotemporary, Lucas Jacobs of Leyden; and a strict friendship continued between these excellent artists till the death of Albert Durer. Being persuaded to return to Nuremberg, on promise of his wife's amendment, he complied with the request of his friends; but he soon felt the ill effects of his goodnature; and, though a man of most excellent temper, she broke his heart by her ill treatment. He died at Nuremberg, the place of his birth, A. D. 1528, aged 57 years.

He was honoured with a seat among the magistrates of the city of Nuremberg; and the emperor Maximilian gave him an armorial bearing.

The following story is related by Vasari, and others after him, that on seeing some of his wood cuts, copied by Marc Antonio at Venice, he set out for that city, and complained to the senate of the damage he sustained. But the only redress he could obtain was, that Marc Antonio should not in future counterfeit the mark of Albert Durer. The truth of this relation indeed is not greatly depended upon.

Albert Durer was a man of universal genius. He understood the arts in all their various branches; and wrote Treatises on Anatomy, Perspective, Geometry, and Architecture both civil and military. As a painter, Vasari says of him: "If this exact and admirable artist, whose genius was so extensive, had been born at Tuscany, rather than Germany, so that he might have had an opportunity of studying the beautiful pieces which are at Rome, as the rest of us have done, he would have been the best painter in Italy, as now he is to be reckoned the most excellent and most celebrated genius of the Flemish school:" which character he undoubtedly deserved in every respect. But in order to conceive an idea, equal to the merit of this great master, it is requisite, that without prejudice we should examine many of his works; and we shall then find, that he possessed astonishing fertility of invention. His conceptions were excellent; he composed his figures with great propriety; he varied the characters and expressions of the heads in a judicious manner; and the hand of the master is evident in all his works. He engraved on copper, and on wood. The first, a few etchings excepted, are executed with the graver only, in so neat and excellent a style, that for facility of execution, and command of that instrument, he has never been excelled. His etchings are coarse, but spirited; however, they do not equal the rest of his works. His engravings on wood are in a slight, bold style, resembling the masterly sketches he made with the pen. He certainly understood the human figure, and often drew it very correctly; but his outlines are by no means beautiful and flowing, or his choice of forms the most pleasing. But these defects are owing to the prevailing taste of the country where he resided, and his want of those advantages, which Vasari has justly mentioned. The works of Albert Durer are very numerous, and many of them exceedingly valuable.

valuable. I can only mention some few under the following heads.

FIRST, those on copper, executed entirely with the graver.

*Three naked women, with a globe above their heads, and an appearance of Hell in the back-ground*, a small upright plate. On the globe is the date 1497, with these letters, *D. G. H.* which mean in German *D. Gott. Hilf*, *O! God help*, or *assist us*. This plate was copied by Albert Durer, from Israel van Mecheln. Originally the letters on the globe were *G. B. A.* *Gott Behute Alle, God keep all*. There are several other copies of this print with variations.

*A holy family*, where Joseph is leaning on a stone, and three figures behind him; one of them with a high crowned hat on, dated 1506. Captain Baillie has a copy of this print, with some slight variation, which he supposes, and with great reason, was executed by Rembrant.

*Adam and Eve in Paradise, and the serpent entwined round the tree*, a small upright plate, dated 1504. Jerom Wierix, A. D. 1566, at the age of 16, made a very surprising copy of this plate. I have myself one of the original pictures (for Albert Durer repeated this subject several times) which was certainly painted prior to the engraving of the print; for in the print there is a mouse, playing directly before a cat, which bears some analogy to the harmony that existed in Paradise. But in my picture, there are two frogs, instead of the mouse. The former was doubtless an improvement too material to have been omitted, had the picture been posterior to the print.

*A nativity*, called the *small nativity*, where Joseph is seen filling a vase with water at a well, a very small upright plate, dated 1504.

*A holy family, with a monkey in the fore-ground*, called the *Virgin with the Monkey*, a small upright plate.

The *prodigal son*, a middling sized upright plate. Those impressions, before the date 1513 was added to the plate, are the most estimable.

*St. Hubert kneeling before the crucifix*, which appears upon the head of the stag, a middling sized upright plate.

*St. Jerom in the desert*, kneeling before a crucifix, and holding a stone in his hand, the same.

*St. Jerom*, seated in a room, writing at a desk, the same, dated 1514. There is a copy of this print by Jerom Wierix.

*Melancholy*, a small upright plate. This has been copied the same size, and the same way, the date 1514 being added.

*Pandora's box*, as it is falsely called. It represents a winged woman, standing on a globe, holding a sort of cup in her hand, a middling sized upright plate.

*A man armed on horseback followed by a spectre, and accompanied by Death on horseback*. This print is called *Death's Horse*; the same. The best impressions are before the date, 1513, was added to the plate. There is a close copy of this print, dated 1564.

The *death's head*, so called because a scull is represented on a coat of arms, surmounted with an helmet; a satyr, with a young woman listening to him, are standing by it, a small upright plate.

*A coat of arms*, representing a lion rampant, with a cock, the same.

The

The *life and passion of Christ*, a set of very neat small upright plates.  
The *twelve apostles*, the same.

He also engraved, among a variety of other subjects, several excellent portraits.

SECONDLY, among his etchings on copper are the following :

*Christ seated, leaning his head upon his left hand, and a figure lying down in the front, and pointing towards him*, a small upright plate.

*Moses receiving the tables of the law*, a very small upright plate, dated 1524.

The *cannon*, so called because a cannon is seen in the fore-ground, a small plate, length-ways, dated 1518. From the rough appearance of this print, it has been thought by some, though I believe without foundation, that it was etched on a plate of iron. This was copied smaller, the same way, by Jerom Hopfer.

THIRDLY, his wooden cuts, among which are the following :

A set of fifteen folio prints, the subjects of which are taken from the *Apocalypse*.

The *life and passion of Christ*, on thirty six small upright prints. These are the engravings, the copying of which, according to Vafari, occasioned the dispute between Albert Durer and Marc Antonio. Certainly the latter did copy them the same size on copper. It is equally certain, that he did not put the mark of Albert Durer, but his own.

The *life of the Virgin Mary*, on twenty small folio prints; seventeen of these were also copied by Marc Antonio, and with the mark of Albert Durer, except upon the last plate, to which he has put his own.

Two large prints, consisting of several blocks, representing the *triumphs of the emperor Maximilian*.

#### P. D U R E T.

Flourished, 1760.

A modern engraver, who resided at Paris, by whom we have several *landscapes*, from Ruyfdael, Wouvermans, Venet, &c.

#### J O H N D U R R.

Flourished, 1625.

The name of a very indifferent artist, who was chiefly employed in engraving portraits, and book plates. He worked entirely with the graver, in a very slight poor style, without taste or correctness. Among other portraits by him, is that of *H. I. Ernest*, with his family; and of *J. Zimmer*, dated 1625.

#### C O R N E L I U S D U S A R T.

Born, 1665. Died, 1704.

He was born at Harlem, and became the pupil of Adrian van Ostade. He imitated the style of his master with no small success; and his subjects were also taken from low life. We have several etchings by him, and some few mezzotintos;



mezzotintos ; and indeed some of his etchings are helped in the shadow with a mezzotinto tool. Among others by him, are the following :

An *old man playing on the violin, while a Dutch peasant is regaling*. Marked "Corn, Dufart pinx. et fecit 1685."

A *Dutch peasant reading a paper, and holding a bottle in his right hand*, a small upright print.

These two are mezzotintos ; the following are etchings.

*Dutch boors making merry at a fair*, a small plate, length-ways, dated 1685.

A *man with a burdy gurdy, playing at the door of a cottage*, the same.

The *shoemaker*, and its companion, the *village doctor*, two middling sized upright plates.

The *inside of a Dutch cottage with boors drinking, and a man playing upon the violin*, dated 1685 ; with verses underneath beginning thus : *Rusticus ex animo, &c.*

D U V A L. See VAL.

J O H N D U V E T.

Flourished,

This artist flourished at the commencement of the sixteenth century. The Gothic style of his engraving has given occasion to many to suppose, he was more ancient than he really was. In some few instances, his name is found subscribed at length upon the plates ; but, in general, he substituted the initials I. D. either separate or joined together. He is called, says Professor Christ, the *master of the Unicorn* ; because it is likely, that he engraved several *allegorical subjects*, concerning the triumph of that animal.

S I R A N T H O N Y V A N D Y C K.

Born, 1599. Died, 1641.

This admirable painter was born at Antwerp. His genius led him to the study of the arts, he became the disciple of P. P. Rubens ; and by the rapid progress that he made, not only acquired a lasting reputation to himself, but was an honour to his master. He succeeded both in historical and portrait painting ; but especially in the latter ; and his pictures are justly held in the highest estimation. During his residence in England, he was honoured with the order of knighthood by Charles the First, A. D. 1632 ; and he died in London, A. D. 1641, aged 42, and was buried in the cathedral church of St. Paul. For his amusement he took up the point ; and the etchings which he produced are executed in a free, and masterly style ; those especially, which are more highly finished, cannot be sufficiently admired.

I shall only mention the following :

The *ecce homo*, a small upright plate, half figures, an excellent print from a composition of his own.

The portrait of *Lucas Vorsterman*, a small upright plate, the same. Add to these,

*Paul Pontius*, the same,

*Jofs de Momper*, the same.

*Peter Sneyders*, the same.

*Titian with his mistress*, who is leaning upon a box, containing a scull, half figures, a small upright plate, from a picture painted by Titian himself.

DANIEL VANDEN DYCK.

Flourished,

This artist was a painter, who resided at Venice, during the last century. by his hand we have some few etchings, as the *deification of Æneas*. This is very slight, but spirited. The masses of light and shadow are broad and well preserved; and the naked parts of the figures correctly drawn; excepting only, that the extremities are rather heavy. Also a spirited *basso relievo*, resembling a Bacchanal, a middling sized plate, length-ways, both from his own compositions.

## E.

## E C H A R D T S.

Flourished,

The name of an obscure and indifferent engraver, affixed to a portrait of *Conyers Middleton*.

## E D W A R D E C G M A N, or E C K M A N.

Flourished, 1621.

This artist, who appears to have been a native of France, was a most excellent engraver on wood. He copied many of Callot's prints, and even imitated the free style of that master with great success. The distant parts of his engravings are very neatly executed; and the perfect forms of the smallest figures exceedingly well preserved. Among other things by him, is the representation of the *fire-work upon the river del' Arne* from Callot, which Papillon, who certainly was a good judge in this instance, calls an admirable print; adding, that it is impossible to find a more delicate engraving on wood.

Ecgman engraved also from Louis Buisin, Abraham Bosse, &c. The number of his prints is said to be 105.

## G E O R G E D A V I D E C K S T E I N.

Flourished, 1721.

A very indifferent engraver, who was apparently a native of Germany, by him we have part of the portraits for a work entitled *Icones Bibliopolarum et Typographorum*, published at Nuremberg, 1721.

## G I R A R D E D E L I N C K.

Born, Died, 1707.

This admirable artist was a native of Antwerp, where, probably, he learned the first principles of engraving. About the year 1665 he went to Paris, where he resided. His great merit procured him the favour and protection of Louis XIV. who appointed him an apartment in the Gobelins, and honoured him with the title of *Chevalier*. He was also a member of the Royal Academy of Painting and Sculpture at Paris; and he died in that city, A. D. 1707, at a very advanced age.

He worked entirely with the graver, and, I believe, never called in the point to his assistance. The freedom and delicacy, with which he executed his plates, cannot be too much admired. He neglected no part of his engravings, but finished them with great care, and perhaps too close an at-



attention to neatness prevented his making more variety between the dark parts of the fore-ground and the distances. He succeeded particularly in the heads of his figures, which are often uncommonly fine. He certainly understood the human figure; yet he did not draw it with that great taste and correctness, which is so remarkable in the prints of Girard Audran; neither are his hands and feet marked in that masterly manner, or with equal truth. And if we compare that excellent engraving by him, representing the Tent of Darius, from Le Brun, which he has finished in so beautiful a manner, with the battles of Alexander by Audran, from the same master, we shall readily agree, I believe, that the animation, correctness, and taste which we find in the latter, amply compensates for the want of that clearness and neatness, which appears in the execution of the former. Among the most estimable prints by this great artist, may be reckoned the following.

*A battle between four horsemen, with three figures slain upon the ground, a large plate length-ways, from Leonardo de Vinci. By mistake the name is written at the bottom, "De la Finse pinxit."*

*A holy family, with Elizabeth, St. John, and two angels, one of which is scattering flowers, a middling sized upright plate, from the famous picture of Raphael, in the king of France's collection. The first impressions are before the arms of M. Colbert were added at the bottom of the plate; the second are with the arms; and in the third the arms are taken out; but the place where they had been inserted is very perceptible. Giacomo Frey has made a very exact copy of this plate, of the same size as the original.*

*The crucifixion of Christ, who is surrounded with angels, a large upright print on two plates, from Le Brun.*

*Mary Magdalen bewailing her sins, and trampling upon the riches of the world, a middling sized upright plate, from the same painter. The first impressions are without the narrow border which surrounds the print.*

*St. Louis praying, a large upright plate, from the same.*

*St. Charles Borromeus, its companion, the same.*

*Moses with the tables of the law, a half figure, engraved conjointly with Nanteuil, a large upright plate, from P. Champagne.*

*Alexander entering into the tent of Darius, a large print length-ways, on two plates, from Le Brun. This engraving belongs to the three battles, and triumphal entry of Alexander into Babylon, by Girard Audran, and completes the set. The first impressions have the name of Goyton the printer at the bottom.*

*Alexander entering into the tent of Darius, a large print, length-ways, on two plates, from Peter Mignard. This plate was finished by P. Drevet.*

He also engraved several admirable portraits; among the rest the following:

*Philip Champagne, the painter, from a picture painted by Champagne himself, a middling sized upright plate.*

*M. d'Hozier, the genealogist, from Rigaud, the same.*

*Martin Vanden Bogaert, the sculptor, the same from the same.*

*Madam Helyot, the same.*

*M. Arnauld d'Andilli*, a small upright plate, from Champagne.

*Nathaniel Dilgerus*, a small oval.

*M. le Brun*, the painter, from a picture painted by Le Brun himself.

He also engraved from Corregio, Pietro de Cortona, Guido, Rubens, Jouvenet, Ant. Coypel, &c.

### JOHN EDELINCK.

Flourished, 1679.

He was brother to Girard Edelinck, mentioned in the preceding article, whose style of engraving he closely imitated; but he never equalled him either in drawing or the execution of the mechanical part of his plates. Several of the *statues in the garden at Versailles* are by him. They do him great credit, though the effect is cold, and the extremities rather heavy. But his best performance is, I think, the *deluge*, a large plate length-ways, dated 1681, from Alexander Turchi, called Veronese. This engraving so nearly equals the best works of Girard Edelinck, that it is generally believed he assisted John considerably in the execution of it. This plate was engraved from the collection of prints, for the pictures in the collection of the king of France.

### NICHOLAS EDELINCK.

Flourished, 1760.

He was the son of Girard Edelinck, mentioned above. He imitated the style of his father; and though the plates he produced do him no discredit, they are by no means equal to what one might have expected, from the son of so capital an artist. He resided at Paris, A. D. 1760; but according to Bafan, had been in Italy, and engraved at Venice a *Madona and Child*, half figures, a middling sized upright plate arched at top, from Corregio. *Vertumnus and Pomona*, the same, from J. Ranc. Several portraits for the Crozat collection; and other subjects from various masters.

### J. EDELING.

Flourished,

This engraver was a native of Holland. The principal part of his employment was in the portrait line, and chiefly, I believe, for the bookfellers. Among other portraits by him are the following: *J. Deimerbroeck*, a small half sheet print, and *Timon van Geiffel*.

### GERBRANT VANDEN EECKHOUT.

Born, 1621. Died, 1674.

A celebrated painter of portraits and history, born at Amsterdam. He was the disciple of Rembrandt, and imitated the style of that master so nearly, that his pictures have frequently been mistaken for the productions of Rembrandt's pencil. We have by him an etching of *Cornelius Tromp*, a half sheet print.

## GEORGE CHRISTOPHER EIMMART.

Flourished, 1680.

This engraver was a native of Ratisbon, and flourished towards the conclusion of the last century. He etched some small plates, in a free, masterly style, of *ruinated buildings*, *vases* with figures also upon them, which though not perfectly correct in the outline, have nevertheless great merit. He also engraved several of the plates for Sandrart's *Academia Pictoriae*.

## FRANCOIS EISEN.

Flourished, 1750.

This artist was a native of Brussels, but established at Paris, where, among other things, he etched a small upright plate from Rubens, representing *Christ giving the keys to Peter*.

CHARLES EISEN, son to Francois, was a celebrated designer of *vignettes* and *book-plates*, of all kinds; several of which he etched himself, in a free, spirited style: perhaps he may be still living.

## WILLIAM ELDER.

Flourished, 1680.

This was one of those industrious engravers, whose labours were bestowed on the ornamenting of books with frontispieces, portraits and other ordinary decorations. Indeed many of the publications of the last century deserved no better embellishments; It is by no means uncommon to find some commendatory scraps of poetry annexed to them, which are often as totally devoid of merit, as the prints themselves are of taste. Engraving, among the greater number of these book-plate makers, seems to have been merely mechanical; and their stiff, formal productions, convey to us the idea of their having been executed by a machine, rather than the hand of an artist, directed by the least taste or genius.

William Elder was a Scotsman by birth; but he resided, I believe, chiefly in London. Among the portraits by this artist, who worked chiefly, if not entirely, with the graver, are the following: *Ben. Johnson, the poet*, half sheet. *Theodore de Mayerne*, a small oval. This is by far his best print. *His own portrait*, with a fur cap; and the same with a wig, &c.

## OTTOMAR ELLIGER.

Born, 1666. Died, 1732.

This artist, the son of Ottomar Elliger, a famous flower painter of Berlin, was born at Hamburg. He learned the principles of painting from Gerard de Laireffe, and succeeded in history. His place of residence was almost entirely at Amsterdam, where he died, A. D. 1732, aged 66. He engraved several plates from compositions of his own; a great part of which were for the *History of the Bible*, in two volumes, folio, published by Mochir. The first volume appeared, A. D. 1700, and the second, A. D. 1702.



## WILLIAM ELLIOT.

Born, Died, 1766.

This ingenious artist was an Englishman, and resided at London. He excelled in landscapes, which he engraved with much taste. The freedom of his point, in particular, was admired; and great expectations were justly formed in his favour; but he died in the prime of life, at his house in Church-street, Soho, A. D. 1766. He was a man of an amiable and benevolent disposition, and greatly beloved by all who knew him. His best engravings are from the pictures of the three Smiths, landscape-painters, who resided at Chichester, and frequently worked conjointly. Among these is a large *landscape*, length-ways, in which a city appears at a great distance; also a *landscape* from Gasper Poussin, in which a boat is seen in the front with fishermen in it, a middling sized plate, length-ways. He also engraved the portrait of *Helena Formans*, the second wife of Rubens, from a picture painted by that master.

## ADAM ELSHEIMER.

Born, 1574. Died, 1620.

This great artist was born at Franckfort upon the Maine, and learned the first principles of drawing and painting from Philip Uffenback, a man of no great note. He afterwards completed his studies in Italy, where he settled. He excelled in *landscapes* with small figures, *moonlight scenes*, and *subjects illuminated by fire or torch light*. His pictures are finished in a most admirable manner. They were never large; yet the time bestowed upon them was such that the prices he received though considerably great, were inadequate to the labour, and insufficient for the support of himself and family. He was thrown into prison for debt; and notwithstanding the time of his confinement was very short, it had such an effect upon his spirits, that it broke his heart. He died, A. D. 1620, aged 46. We have some small etchings by him from his own compositions.

## RENOLD, or REGINALD ELSTRACKE.

Flourished, 1620.

A very laborious engraver, who flourished soon after the beginning of the last century, and worked chiefly for the booksellers. His best engravings are portraits; but these are very stiff and destitute of taste, though neatly executed, entirely with the graver; and I believe, usually from his own designs. Among his portraits are the following: *Sir Philip Sidney*, said to have been engraved soon after his death. *Mary, queen of Scots*, one of his best prints. ΒΑΖΙΛΙΟΛΟΓΙΑ, or *the true and lively effigies of all our English kings, from the conquest to the present time*, dated 1618. He sometimes substituted the initials of his name, R. E. when he did not choose to write it at length.

E M P E R E U R. See L E M P E R E U R.

P H I L I P E N D L I C H.

Flourished,

A Dutch engraver. He worked chiefly in the portrait line, and for the bookfellers. Among other plates by him are the following portraits, *J. G. E. Alstein, Peter Holleboek, and John Philip, governor of the isle of St. Martin.*

E N F A N T. See L E N F A N T.

J O S I A S E N G L I S H.

Born, Died, 1718.

This person, of whom I find no satisfactory account, resided at Mortlake, in Surry, where he died 1718. He etched a print from Titian, representing *Christ with the two disciples at Emmaus*: probably a copy only from the engraving of Masson, well known by the name of the *table cloth*. He imitated the style of Hollar, but with no great success; we have also by him a set of small upright prints, representing the gods and demy-gods, dated 1654. See his cypher, composed of an *I*, an *E*, and an *F*, upon the plate at the end of the volume.

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

Flourished, 1721.

This engraver, with his brother MARTIN ENGELBRECHT, were established at Augsburg, where they carried on a considerable commerce in prints. The former engraved some *ornamental works* for jewellers and goldsmiths, conjointly with J. A. PFEFFEL, from A. Morrison; also some views for the *History of Architecture*, published by John Hernhard, in folio, 1721; and the latter part of a set of prints for *Ovid's Metamorphoses*, small plates, length-ways.

The latter engraved from Rugendas and other masters, also part of the plates for the work entitled, *Repræsentatio Bellioib successionem in Regno Hispanico*, in folio, are by him.

Both of them worked chiefly with the graver; but their prints are not very highly esteemed.

There was a very ancient engraver named ENGLEBRECHT, mentioned by Sandrart, and to whom, falsely, some authors have attributed the engravings marked with a Gothic E, which I take to be an E and S joined together; I have spoken of these old prints, in the fifth chapter of the Essay at the beginning of the volume.

E P I S C O P I U S. See B I S C H O P.

A P I C I E. See L E P I C I E.

I. E R R A R.

Flourished,

This artist engraved several *landscapes*, from Anthony Waterloo, and is said to have marked his prints with the initials, I. E. F. the F. as usual, standing for fecit.

## FRANCOIS ERTINGER.

Flourished, 1680.

He was, according to some authors, a native of Antwerp; however, he resided chiefly, I believe, at Paris, where he engraved a great variety of plates, which are not very excellent, though possessed of some merit. Amongst his best, I think may be reckoned the following:

Several *large views of towns and landscapes with figures*, from Vandermeulen. He sometimes, in his landscapes, imitated the style of Callot, but not with great success.

The *marriage at Cana in Galilee*, a large plate, length-ways, from Raymond Le Fage.

The *history of Achilles* from Rubens, a set of eight middling sized plates; some upright, and some length-ways, the same that were afterwards engraved by Baron.

Twelve prints, from the *Metamorphoses of Ovid*, after the miniatures of de Werner.

The history of the *Comtes de Thoulouse*, ten large plates, length-ways, from Le Fage.

A *Bacchanalian*, a large plate, length-ways, from Nicholas Poussin, dated 1635.

He also engraved a great variety of other subjects, from different masters.

E S P A G N O L E T T O. See RIBERA.

## GEORIG ETLINGER.

Flourished,

An ancient engraver in wood, a native, I believe, of Germany, by whom we have among others a middling sized upright print, representing *Bishop Blaize*, the portrait is inclosed in an ornamental border, embellished with the symbols of the Gospel; it is cut in a very spirited manner, and marked "Georig Etlinger Z<sup>o</sup> Bamberg, f."

## JOHN EVELYN.

Born, 1620. Died, 1705.

This ingenious gentleman was a great lover of the arts. As a man of science he undoubtedly claims a distinguished place in the learned world. He was the first in England, who undertook to write upon the subject of engraving; and though his List of the principal Artists is very defective, yet he has preserved the remembrance of several curious circumstances, which might otherwise have been entirely lost. He has treated his subject, more like a man of letters, than an artist. However, it plainly proves, that he had the undertaking much at heart; and it is much to be wished, that he had entered more fully upon it. There are attributed to him the following etchings, namely,

Five small prints of *his journey from Rome to Naples*, after drawings of his own.

The portrait of *William Dobson, the painter*, after a picture painted by Dobson himself, a middling sized upright oval plate, with this inscription,

Vere



*Vere Effigies Guilielmi Dobson armiger et pictor Regiæ Majestatis Anglicæ*; and this mark upon the margin, *in aqua forti per J. E.* The letters J. E. are frequently cut off; for they are quite at the edge of the plate: and for this reason it has falsely been attributed to Dobson himself; a plain proof of the absurdity of the custom of cutting prints close to the edges, by which means an inscription or date of consequence is often irrecoverably lost.

## ALBERT VAN EVERDINGEN.

Born, 1621. Died, 1675.

This artist was born at Alkmaer in Holland, and learned the first principles of painting from Roland Savery. After which he was a disciple of Peter Molyn; and he profited so much by their instructions, and his own studies, that he became a most admirable landscape painter. He died, A. D. 1675, aged 54. We have a great number of slight, spirited etchings, in a very masterly style, by this artist, which he usually marked with these initials, A. V. E. Among others are the following:

A set of 100 small *landscapes*, length-ways.

A set of 56 very small plates, length-ways. The subjects are taken from a German book, entitled, the *Tricks, or Deceits of the Fox*.

## EXSHA W.

Flourished, 1760.

A modern artist, who was a native of Holland. We have a variety of engravings by his hand; among the rest, a *young girl carrying a basket of cherries*, accompanied by two little boys, each having a gun; a middling sized upright plate from Rubens. The *ship in which the apostles are crossing the water, beaten by the tempest*, a large upright plate, from Rembrant, and executed in imitation of the style of engraving adopted by that master.

## REMOLDUS, or ROMBAUT EYNHOUEDTS.

Flourished, 1660.

This engraver resided at Antwerp; but I am not certain, whether he was born in that town, or not. His plates are chiefly etched, and in a very slight, dark style. If he was not a painter himself, I suspect that he learned to engrave from a painter. His drawing, though not correct, in general, is often very spirited, and his masses of light and shadow well preserved. Among other plates by this artist are the following:

The *adoration of the Magi*, a very small upright plate, from Rubens.

The *tomb of Rubens*, the same, from the same.

*Cambyfes king of Persia, having ordered an evil judge to be flead alive, caused his skin to be put upon the seat of justice, and placed the son of the culprit upon it, making him judge in his father's stead*; a small square plate, from the same.

*Pope Gregory surrounded with emblematical figures*, a middling sized upright plate, from the same.

The *assumption of the Virgin*, a large upright plate, from Cornelius Schut.

## F.

## GIOVANNA FABRI.

Flourished,

A modern Italian artist, who, I believe, resided at Bologna, where he engraved a *nativity, with attendant angels, and other figures*, from Franc. Francia, a middling sized upright plate. It is executed entirely with the graver, in a neat, stiff style.

## PETER FABER.

Flourished, 1621.

This artist resided at Lyons in France, and worked chiefly for the book-sellers, in a neat tasteless style, with the graver only. His name is affixed to an *ornamental frontispiece*, belonging to the second volume of the work, entitled, *Operis Moralis*, &c. by T. Sanchez in folio, published at Lyons, 1621. A portrait of *Henry IV. of France*, &c.

## GABRIEL FABER.

Flourished, 1633.

According to Florent le Comte, he was procureur of the order of St. Francis; and in the year 1633, engraved a *genealogical tree of the order of that Saint*.

## JOHN FABER, the ELDER.

Born, Died, 1721.

He was born in Holland, where he learned the art of mezzotinto scraping. He also drew portraits from the life, on vellum, with a pen. What time he came into England does not appear; but he resided here a considerable time, and lived in Fountain Court in the Strand, London. He died at Bristol in the month of May, A. D. 1721. We have by him a considerable number of portraits; many of which he also drew himself from nature; but they do no great honour to his taste; neither do they manifest any superior skill in the execution. His greatest and most esteemed work was the

Portraits of the *founders of the colleges at Oxford*, half sheet prints.

Also, the *heads of the philosophers*, from Rubens, the same are by him.

And the portrait of *Dr. John Wallis, the celebrated mathematician*, after Kneller, the same; this is one of his best prints.

## J O H N F A B E R, the YOUNGER.

Flourished, 1730.

He was son to John Faber, mentioned in the preceding article. He was born in Holland, and brought into England, whilst yet an infant, being only three years old. His father first instructed him in the rudiments of design; but he improved himself in Vanderbank's Academy. He resided at London; and in the year 1735, lived at the Golden Head in Bloomsbury-Square, where I believe he died of the gout, A. D. 1756. Like his father, he chiefly confined himself to the engraving of portraits in mezzotinto; and he excelled him in every requisite of the art. The following are his chief and most esteemed works:

- The portraits of the *Kit Cat Club*, half sheet prints, from Lely.
- The *beauties of Hampton Court*, the same, from the same.
- *Charles II. sitting in his robes of state*, a whole sheet print, from the same.
- The *taking of Namur*, a large half sheet print, very fine, from Wyck.
- The *children of Frederick prince of Wales*, after Dupan, a sheet print.

## D. F A B R I C I O.

Flourished,

This artist, according to Florent le Comte, engraved a print from a design of Abraham Bloemart, which, if I understand him, should be a single figure. The name is affixed in this manner, *D. Fabricio della Corvia fecit.*

## F A B R I Z I O. See CLARUS.

## R A Y M O N D L A F A G E.

Born, 1648. Died, 1690.

He was a native of France, born at Thoulouse, according to some authors; or, at Lisle, according to others. The first opinion is most generally followed. It is said of him, that he never had any master, but following the dictates of his own genius, he applied himself to drawing; and his works sufficiently testify the surprising progress he made in that art. His drawings are compositions of his own, chiefly outlines, and slight sketches, made with a pen; but executed in a most masterly style. The actions of his figures are spirited, bold, graceful, or elegant, as the subject required. His groups of figures are finely contrasted. And frequently, without the assistance of shadow, he has contrived to detach them from each other, in such a manner, that the subject is by no means confused, or the effect disagreeable. Certainly no man ever possessed greater fertility of invention, or facility of execution; and though he has sometimes borrowed whole figures from the works of other masters, and ingrafted them in his own, yet he so well adopted those of his own invention to the style and action of those he borrowed, that the plagiarism seems rather to do him honour, than tend to his discredit. He resided some time in Italy; and when he showed his designs at Rome, they astonished every one who beheld them. Going one day to visit Carlo Maratti, he found that artist at work. Maratti, pleased



to see him, received him very affectionately, and rising up from his place, offered to put his pallet and pencils into his hand; but he refused, declaring that he did not understand the management of the pencil. "I am very happy," replied Maratti, "to find that is the case, for had you known how to paint, as well as you do how to draw, I should have been the first to abandon the art, because you could have filled my place so much better." He led a loose, depraved life, which his repeated debaucheries put an end to; A. D. 1690; he being only at the age of 42. The following prints, among others are engraved by the hand of this artist:

The *fall of the angels*, a large upright plate.

The *brazen serpent*, a large upright plate.

A *Bacchanalian*, a large plate, length-ways.

Several *friezes*, &c.

### WILLIAM FAITHORNE, the ELDER.

Born, Died, 1691.

This celebrated artist, a native of London, was the disciple of Peak the painter, and worked with him three or four years. At the breaking out of the civil war, Peak espoused the cause of his sovereign, and Faithorne, who accompanied his master, was taken prisoner by the rebels at Baringhouse, from whence he was sent to London, and confined in Aldersgate. In this uncomfortable situation, he exercised his graver; and a small head of the first *Villars duke of Buckingham*, in the style of Melan, is reckoned among his performances at that time. The solicitations of his friends in his favour at last prevailed; and he was released from prison, with permission to retire to the continent. The story of his banishment for refusing to take the oath to Oliver Cromwell, and studying several years under Champagne, is by no means sufficiently authenticated, not to admit of a doubt. However, in France he found protection and encouragement from Abbé de Marolles; and at this time it was, that he formed an acquaintance with Nanteuil, from whose instructions he derived very considerable advantages. About the year 1650, he returned to England, and soon after married the sister of captain Croud. By her he had two sons, Henry, who was a bookseller, and William an engraver in mezzotinto.

Faithorne opened a shop near Temple-Bar, where he sold, not only his own engravings, but those of other English artists, and imported a considerable number of prints from Holland, France and Italy. About the year 1680, he retired from his shop, and resided in Printing-House Yard; but he still continued to work for the booksellers, especially Royston, Martin, and Peake the younger, his former master's brother. He painted portraits from the life in crayons; which art he learned of Nanteuil, during his abode in France. He also painted in miniature; and his performances in both these styles were much esteemed.

He seems to have been well paid for his works. Mr. Ashmole is said to have given him seven pounds for the engraving of his portrait; which, if the plate was not a large one, or very highly finished, could not at that time have been a bad price. But unfortunately for him, his son William, not acting

with the discretion he ought, involved himself in trouble so deeply, as to affect his father's spirits to a very great degree; this vexation joined to a lingering consumption, with which he was afflicted, put an end to his life, A. D. 1691. He was buried by the side of his wife, in the church of St. Ann, Black-Friars, the 13th of May the same year.

He published a Treatise upon the Art of Engraving, A. D. 1662, which he dedicated to his master Sir Robert Peake.

Portraits constitute the greater part of this artist's performances. He worked almost entirely with the graver, in a free, clear style. In the early part of his life, he seems to have followed the Dutch and Flemish manner of engraving; but at his return from France, he had considerably improved it. Some of his best portraits are admirable prints, and finished in a free, delicate style, with much force of colour. It is certain, he did not draw the human figure correctly, or with good taste; having chiefly confined his studies to the drawing and engraving of portraits, his historical plates, which indeed are chiefly neat, laboured copies from prints, do by no means convey to us a proper idea of the abilities of this great master. From his inattention to the art of design, may proceed the difference between the works of this artist, when he copied the pictures of other masters, and when he engraved from drawings of his own. The former have, by repeated observations, been thought to be the best. I can mention only two or three of his historical prints, and a few of his excellent portraits, which are exceedingly numerous, and many of them very valuable.

*A holy family* from S. Vouet, a middling sized plate, length-ways, in the style of Couvey.

*A dead Christ*, from Vandyck, a small upright plate.

*The last supper*, without any painter's name, in folio.

*Christ praying in the garden*, the same.

*The scourging of Christ*, from Diepenbeck. Under this is written, "Faithorne sculp. Antwerp. 1657."

*The marriage of Cana in Galilee*, an etching, the same. These four last plates are, among others, engraved by this artist for *Taylor's Life of Christ*, published 1653.

*Lady Paston*, from Vandyck.

*Thomas Mace*, a small half sheet print.

*William Sanderfon*, the same, from Sourt, dated 1658.

*Thomas Stanley*, the same, from Lely.

*William Harvey*. The face of this portrait is finished with little dots.

*Henry Lawes*. This portrait appears to have been first roughly etched.

In some few instances, Faithorne omitted his name, and used a cypher composed of two F's. in the manner represented on the plate at the end of the volume.

#### WILLIAM FAITHORNE, the YOUNGER.

Flourished, 1630.

He was son to William Faithorne, mentioned in the preceding article; and from whom, without doubt, he learned the first principles of design. He did not, however, follow his father's mode of engraving, but scraped portraits in mezzotinto; by which employment, had he been industrious, he might have

acquired a comfortable subsistence ; but neglecting his business, he fell into distress, and involved his father in so much trouble, that his death was thought to be hastened by it. This unfortunate young man, who never reached any superior degree of excellence, died about the age of thirty, and was buried in St. Martin's church-yard. I shall only mention the following portraits by him :

*Mary princess of Orange*, a middling sized upright plate, from A. Hannaman.

*Sir William Reade, oculist to queen Mary.*

*The duke of Schomberg*, from M. Dahll.

### DOMENICO FALCINI.

Flourished,

This artist engraved on wood, from the designs of Raphael and other masters. He used three separate blocks for one print. On the first he cut the outline ; on the second, the dark shadows ; and on the third, the fainter tints, bordering upon the lights. See the mark, attributed to this master, copied on the plate at the end of the volume.

### JEREMIAH FALCK.

Flourished, 1660.

According to the generality of authors, this artist was a native of Poland ; but he has written upon some of his plates, *van Stockholmia*, or of Stockholm, which seems plainly to indicate, that he was a Swede ; unless it should be supposed, that he resided in Sweden, and used the signature for that reason only.

This engraver certainly possessed a very considerable share of merit in general. He worked entirely with the graver, in a bold, free style. His plates are sometimes rather defective in harmony ; his drawing is in common tolerably correct, the extremities excepted, which are often heavy. Among others by this artist, are the following prints :

*St. John preaching in the wilderness*, from A. Bloemart, a large plate, length-ways, dated 1661.

*The virgin seated with the infant Christ, presenting some flowers to a lamb, which St. John holds in his arms*, a middling sized upright plate.

*The four evangelists*, half figures, small upright oval prints, probably from his own designs ; for the set I have before me has no painter's name affixed.

*A lady with three men, one of whom holds some musical notes*, half figures, a large plate length-ways, from Guercino. This plate was first etched, and then finished with the graver : it is not equal to such of his works, as are executed with the graver only.

A considerable number of portraits of *Polish and Swedish noblemen*.

*The queen of Sweden*, a small upright plate, from David Beck.

*Adrian Spigelius*, for the folio edition of his works, published at Amsterdam, 1645.

*Axelio Oxenstierna*, a middling sized upright oval print. This portrait is marked " I. F. V. Stockholmiæ, fecit et excud. 1652." He frequently used the initials of his name only.

F R E D E R I C



## FREDERIC VAN FALCKENBOURG.

Flourished,

To this artist are attributed certain prints, marked F. V. F. They are loose, scratchy etchings of *portraits, genealogical stems, &c.* Francesco Vanni, and Francesco Villamena, both used this mark; but their works are easily distinguished; the former by the beauty of his etching; and the latter by his plates being executed with the graver only.

LUCAS VAN FALCKENBOURG, perhaps of the same family as the foregoing artist, according to professor Christ, was an engraver; and those prints are attributed to him, which are marked in this manner, L. V. F.

## ANGOLO FALCO.

Flourished,

I have no account of this artist. I found the name affixed to a middling sized plate, length-ways, representing a *landscape*, designed by himself, and rudely etched, in a very tasteless style. He has introduced the story of *Apollo and Daphne*, from Ovid; but the figures are exceedingly bad.

## GIOVANNA BATISTA FALDA.

Flourished, 1660.

This excellent artist, according to the generality of authors, was a native of Italy, born at Milan. Whose disciple he was, does not appear; but he executed his plates in a clear, neat style, bearing no small resemblance to that of Israel Silvestre. He drew and engraved a prodigious number of views of palaces, gardens, &c. which he enriched with small figures, exceedingly well designed, and etched with great taste. The works of this artist are deservedly held in very high estimation. Among them are the following:

Several sets of views of *churches, palaces, gardens, and fountains at Rome*, small plates, length-ways.

A very large view, length-ways, of *St. Peter's at Rome*.

## GIOVANNA ANTONIO FALDONI.

Flourished,

A modern Italian artist, who affected greatly to imitate the style of Melan, and frequently succeeded very happily. He was a man of ability; and some of his works possess great merit. By this engraver, among others are the following prints:

A *holy family with St. John*, a small plate, length-ways, from Sebastian Ricci.

The *portrait of Sebastian Ricci*, a small upright plate, from Rosalba.

Part of the *designs of Parmigiano*, for the collection in two volumes, folio, published by Zanetti. He sometimes signed his plates with the initials of his name only.

## J O H N F A L L E R.

Flourished,

The name of an artist, mentioned by Florent le Comte, as an engraver of ornaments, grotesque figures, &c. I am not acquainted with his works.

## C E S A R E F A N T E T T I.

Flourished,

An Italian artist who flourished about the conclusion of the last century. He drew and etched in the style of a painter. His outlines are not always correct, or the extremities of his figures well marked. He worked conjointly with Pietro Aquila, in engraving the paintings in the Vatican by Raphael, known by the name of *Raphael's Bible*. The first thirty six prints, and the fortieth, of this collection, which consists of fifty-five, are etched by Fantetti; the rest by Pietro Aquila. I cannot help thinking, that the plates executed by the former, are neater, more determined, better drawn, and superior to those by the latter. Fantetti engraved besides,

Several *friezes and antique bas-reliefs*. Also,

The *death of St. Ann*, a middling sized upright plate, from Andrea Sacchi.

Jacomo Frey engraved a plate also from the same picture.

Several other subjects, from different Italian masters.

## F A N T U Z Z I. See FONTUZZI.

## B E N O I T F A R I A T.

Flourished, 1700.

This engraver was born at Lyons. He became the pupil of William Chateau, and followed the style of his master with great success. His works discover more command of the graver, and laborious neatness, than refined taste, or correct drawing. They are, in general, like those of his master, heavy, cold and silvery. The heads, and other extremities of his figures, are by no means well expressed. This artist, however, is not without his admirers. After he left Chateau, he went to Italy, and resided chiefly at Rome, where, I believe, he died. The following plates are ranked among his best works:

The *marriage, or, as some think, the crowning of St. Catherine*, a large upright plate, from Agostino Carracci.

The *marriage of Joseph and the Virgin*, from Carlo Maratti, the same.

The *temptation of St. Anthony*, a small upright plate from Annibale Carracci.

The *death of St. Jerom*, a large upright plate, from Dominichino. This picture was also engraved by Jacomo Frey, Cæsar Testa, and others.

A *holy family*, from Pietro de Cortona.

Some few *portraits*, and a variety of other subjects, from Guido, Albano, Ciro Ferri, Solimene, &c.

## P A O L O F A R I N A T O.

Born, 1522. Died, 1604.

This artist was a native of Italy, and born at Verona. He learned the first principles of painting from Antonio Badiale; after which he became the disciple of Nicolo Golfino. His genius led him to historical subjects, and in this line he acquired a very considerable reputation. He also etched several plates from his own compositions, in a free, slight style, which manifested, however, the hand of the master. His plates are frequently marked with his name at length, and sometimes with the initials, P. F. or P. V. F. the V. standing for Verona, to signify that he was a native of that city. The following etchings are by this master.

*St. John*, a small upright plate, marked "Paulo Farinato f."

*St. Jerom kneeling and leaning upon a bank*, the same, marked, P. F.

*Mary Magdalen seated, with a book and crucifix before her*, a small plate length-ways, marked "Paul Farinat. f."

*Several angels bearing the cross*, a small upright plate, marked P. F.

## O R A Z I O, or H O R A T I U S F A R I N A T O.

Flourished, 1550.

This artist was son and pupil of Paolo Farinato, mentioned in the preceding article. He imitated his father's style of painting, and from the superior abilities, which he discovered early in life, promised fairly to have equalled the greatest masters; but he died very young. He etched several plates from his father's designs; and though they are easily distinguished from the etchings by the father, yet they have constantly been confounded with them. The following etchings, among others, are the productions of his point:

*The destruction of Pharoah's host in the Red Sea*, a large plate, length-ways, marked, HO. F. F. Paulus Fa. V. I.

*A holy family with St. John*, a small upright plate, &c.

*Carol*  
~~C H A R L E S~~ F A U C C I.

Flourished, 1760.

This engraver was a native of Italy; but he resided some time in London, where he worked for Mr. Boydel. His prints are held in no very high estimation. The following, among others, were done by him.

*The birth of the Virgin*, from Pietro de Cortona, a middling-sized upright plate.

*The adoration of the shepherds*, the same, from the same.

*The coronation of the Virgin*, from Rubens, a middling sized upright plate. Pontius engraved a print from the same picture.

Also several other plates, for the collection of prints engraved from the pictures in the gallery of the marquis Gerini, which he executed at Florence before his arrival in England.

*A Bacchanalian subject*, a middling sized upright plate, from Rubens, published by Mr. Boydel, May 11, 1763.

He also engraved several *portraits*, &c.



R. FAUCCI, probably a relation of Charles Faucci, mentioned above. He engraved some of the portraits which appeared in *Allegrini's Hom. illust. Tesc.* published 1764.

## J. D E F A V E N N E S.

Flourished, 1760.

A modern engraver, who, I believe, was a native of France, and resided at Paris. By him, according to Basan, we have a print, entitled the *pleasures of the Summer*, from Watteau.

## T. M. F A U L T E.

Flourished,

The name of an obscure engraver, who apparently worked for the book-fellers. It is affixed to the portrait of *Joan. Passirus*. If we may judge of his merit by this performance, he never rose above mediocrity: it is a small upright oval print.

## N I C H O L A S D E L A F A Y E.

Flourished,

He was a native of France, and resided at Arles in Provence. If I understand Le Comte rightly, he painted patterns for embroidery and needlework. The same author adds, that he etched six prints; but he has not specified the subjects: they were probably ornamental.

## F A Y R A M.

Flourished, 1740.

I believe this artist was a landscape painter. We have by him some slight coarse etchings of *views about Chelsea and Battersea*, also the *hermitage in Kew gardens*.

## C L A U D L E F E B U R E, or L E F E V R E.

Born, 1633. Died, 1675.

This artist, a native of France, was born at Fontainebleau. He principally excelled in painting portraits; but he succeeded also in flowers and historical subjects. He resided at London, where he met with encouragement, and died, A. D. 1675, aged 42. He etched some few plates; among others, *his own portrait*, a small upright print; that of his *mother*, the same, and that of *Boudan*, the copper-plate printer, a middling sized upright plate, &c.

## V A L E N T I N E L E F E B U R E, or L E F E V R E.

Flourished, 1680.

This artist was a native of Brussels, and a painter; for he is spoken of as such; but he is much more generally known as an engraver;

we have a variety of prints which were executed by him, during his long residence at Venice, from the works of Titian and Paolo Veronese these selected together, form a large folio volume. They are slight etchings, feeble in effect. The lights are broken and scattered, without any broad masses of shadow, or depth of colour. The drawing of the naked parts of the figures is not incorrect, but executed in a mannered style, that is by no means agreeable. We find much spirit and freedom in several parts of these etchings; and some of the back-grounds discover a masterly hand. They are the more valuable, as they are the best transcript of the designs of those great painters.

The engravings by Le Febure, from the painters above-mentioned, were published at Venice, 1680, with this title: *Opera selectiora, quae Titianus Vecellius Cadubriensis, et Paulus Calliari Veronensis inventarunt & pinxerunt; quæque Valentinus le Febre Bruxellensis delineavit et sculpsit.* A second edition was published in 1682; and a third, with the plates retouched, A. D. 1749.

This artist is said to have resided some little time in London, and for this cause several persons, says Basan, have confounded him with another, named Roland Le Febure, a portrait painter, who died in London, A. D. 1677; and was distinguished by the name of Lefevre of Venice.

#### S I M O N F E L I C E.

Flourished, 1665.

A very ingenious artist, who worked conjointly with Giovan. Batista Falda, in a set of prints, entitled, *Le giardini de Roma*, or the *gardens of Rome*, middling sized plates, length-ways. They are exceedingly neat, ornamented with spirited little figures, and nearly, if not entirely equal to those executed by Falda.

#### D E F E N.

Flourished,

I insert this name with caution, because I am by no means positive, that I read it properly. The letter which I take for an F. may perhaps be an E. but it certainly bears the greatest resemblance to the former. It is affixed to a large upright, spirited wood cut, representing the *Temptation of St. Anthony*. This print possesses great merit. There is much grandeur in the figure of the saint; and the head is finely characterised. Two naked women are standing before him; and at the bottom, on a small tablet, the name is written. There is also a figure engraved by Schaeufflen the younger, which is marked with this artist's name also, who was probably the inventor. See the manner in which the name is written on the plate at the end of the volume.

#### T O B I E F E N D T.

Flourished,

The name of an engraver, who, according to professor Christ, resided at Bresslaw, and marked his prints in this manner: T. F. The professor has not, however, specified any of his works.

## L O U I S F E R D I N A N D.

Flourished, 1640.

This artist was a painter of portraits, and flourished near the middle of the last century. He was the son of Ferdinand Elle, the first instructor of Nicholas Poussin. He also engraved a considerable number of plates; among which are some *portraits* from Vandyck, and *friezes with boys*, from Louis Testelin, Louis de Boullogne, &c.

GIOVANNISA TISSTA FERDINANDI, a name affixed to some *jewellers ornaments*, executed in a neat dark style, with the graver only.

## J. F E R D I N A N D.

Flourished, 1644.

This artist was probably of the same family with Louis Ferdinand, mentioned in the preceding article. They were cotemporary, and etched in a similar style. By Ferdinand we have a drawing-book, in folio, with this title: *Le Livre Original de la Peinture, pour L'jeunesse, tire de Bologne et autres bon Peintres a Paris, 1644.* Though the figures in this book are not correctly marked, or in a masterly manner, yet the lights and shadows are well disposed in masses, and they may certainly be of use to young beginners. He sometimes omitted his name, and substituted one of the initial letters, as F. F. the second F. standing for fecit; and sometimes he affixes the single F. without any other letter.

*A lady's head*, a small upright plate, from Vandyck.

The portrait of *Nicholas Poussin*, from a painter, whose initials are V. E.

FRANCESCO FERDINAND, is a name affixed to a small upright etching, emblematical of *gluttony and debauchery opposed to virtue*; it is executed in a coarse slight style.

## F R A N C I S P A U L F E R G.

Born, 1689. Died, 1740. ✓

This artist was born at Vienna, where he learned the first principles of painting, and became very celebrated for his landscapes, which he enriched with ruins, cattle, and figures. He resided at London, where he might have lived in a very comfortable manner; but an imprudent marriage greatly depressed his circumstances. Mr. Grose favoured me with the following anecdote concerning him: Ferg was always poor, not from any excesses in his manner of living, but merely from indolence. His pictures were much sought after by the Virtuosi; and if he took earnest to paint one, he would not let the person have it, by whom it was bespoke, but carried it immediately after it was finished to the pawn-broker, from whose hand he rarely redeemed it. He died, as it is said, for want of common necessaries, A. D. 1740, aged 51, and was buried by subscription.

He etched eight plates, seven of them very small upright prints, and one larger length-ways, representing *landscapes with ruins, fountains, and figures drawing water*; to which set he gives this title, *Capricci fatti per F. V. F.*

F E R N A Z E R U S. See FOURNIER.



## MARTINO FERRABOSCO.

Flourished, 1620.

An artist of no great note, who engraved the architectural plates for the work entitled, *Architettura della Basilica di S. Pietro in Vaticano*, published at Rome, A. D. 1620. They are executed entirely with the graver, in a stiff, slight style.

## CIRO FERRI.

Born, 1634. Died, 1689.

This excellent historical painter was born at Rome, and became the disciple of Pietro da Cortona, in whose school he finished his studies. The great reputation this artist acquired did honour to his industry, and procured him the favour and protection of the Duke of Tuscany, who entrusted him to finish the works, begun by his master, in the palace of that Prince. He died, A. D. 1689, aged 54. He is said to have etched several plates from his own compositions: he is called by the French *Cirofer*.

## JEROM FERRONI.

Flourished, 1700.

This artist was a native of Italy, who etched several plates in the slight, spirited style of a painter, with great taste. Among others by him are the following:

- The *chastity of Joseph*, a middling sized upright plate, from Carlo Maratti.
- Jael killing Sisera*, the same, from the same.
- Judith cutting off the head of Holofernes*, the same, from the same.

## DOMINICO FERRUCCIO.

Flourished, 1670.

The works of this artist have very little merit to recommend them. His labours appear to have been confined to the service of the booksellers; and his mode of working, which was with the graver only, might sufficiently answer their purpose. We have by him a number of *naked figures fencing*, (perhaps from his own designs, for the compositions of these prints are as indifferently executed as the engraving itself) for a book, entitled, *La Scherma illustrata composta da Giuseppe Morsicato Palermitano*, dated 1670.

## M. DE LA FERTE.

Flourished, 1760.

A modern connoisseur, who, for his amusement, etched several little *landscapes*, from Boucher and other masters.

## DE FERTH.

Flourished, 1760.

A modern engraver, a native of France, by whom we have several prints, after Vanden Bosch, Fontaine, and other masters.

## STEPHEN FESSARD.

Flourished, 1760.

This artist who resided at Paris, was a native of France. He engraved a great variety of neat plates; but he succeeded best in small subjects, though some of his larger engravings are by no means devoid of merit. The following, among others, are by him:

A *Flemish festival*, a large plate, length-ways, from Rubens.

The *birth of Venus*, the same, from De Troy.

The *triumph of Galatea*, from Boucherdon, the same.

*Jupiter and Antiope*, a middling sized plate length-ways, from Carlo Vanloo.

Also several *portraits*, and a variety of *small plates for books*, &c.

## SIGISMOND FEYERABEND.

Flourished, 1587.

The celebrated family of the Feyerabends, well known in the literary world, were established at Franckfort upon the Mayne, towards the conclusion of the sixteenth century, where they printed and published a prodigious number of books, and books of prints. They employed most of the designers and engravers on wood. It is generally believed, and not without good reason, that they engraved themselves a considerable part of those prints, with which they embellished their publications, Sigismond, who is the most conspicuous amongst them, marked the prints, which he executed; with the letters S. F. under which he usually represented a small knife, to denote that he was the engraver.

The following initials so frequently found upon the little wooden cuts, published at this time by Sigismond, are also attributed to engravers of the same family, though the baptismal names of these artists are not certainly known: I. F. and S. H. F. the F. is usually joined to the H. and M. F. the M. and the F. are also joined together: and V. F.

## ODOARDO FIALATTI.

Born, 1573. Died, 1638.

He was born at Bologna, and learned the first principles of design from Cremonino; but he finished his studies in the school of Tintoretto. He painted historical subjects; and his works are spoken of with the warmest commendation. He etched a great number of plates, as well from his own composition, as from those of other masters. His etchings are executed in a slight, masterly style. He drew correctly, composed his figures with much taste, and frequently selected very graceful actions. If he had no other testimony left of his merit, than the prints he has engraved, they would abundantly prove him to have been a man of great ability. I shall take notice of the following by this artist:

The *pastimes of love*, a set of 20 small upright prints, from his own designs: the title is *Scherzi d'Amore*.

*Venus and Cupid; Diana at the chase; the god Pan; and a man holding a vase; four small plates, length-ways, from Le Pordenon.*

*The marriage of Cana in Galilee, a middling sized plate, length-ways, from Tintoretto.*

*St. Sebastian, a small upright plate, from the same master.*

*A book, with studies for drawing, in folio, published at Venice, A. D. 1608. See the mark usually adopted by this master, composed of an O. and an F. on the plate at the end of the volume.*

### BARTOLEMEO FIALETTI.

Flourished,

This artist, of whom I find no account, engraved, according to Florent le Comte, the *ceremony of the Agnus Dei*, which prints I have never seen.

### STEPHEN FIQUET.

Flourished, 1760.

A modern French engraver of portraits. This artist knew how to unite neatness, and high finishing in the greatest degree, with excellent drawing. His portraits are very astonishing exertions of the art; and so prodigiously delicate, that the strokes and dots upon the faces cannot be seen distinctly, without a magnifying glass. I shall only mention the following:

*La Fontaine.*

*T. Corneille.*

*Descartz, &c.* All of them very small upright plates.

### PAOLO FIDANZA.

Flourished, 1760.

This artist was a native of Italy, and resided chiefly at Rome, where he engraved the *Mount Parnassus*, and the *miracle of the fire extinguished at the intercession of the pope*, two large plates, from the pictures of Raphael, in the Vatican. *A descent from the cross*, a small upright plate, from Annibale Carracci, &c.

### MARC FIDUCIUS.

Flourished,

An artist cited by Florent le Comte, who informs us, that he excelled in engraving *processions and cavalcades*; but he has not specified any of his works.

### JOHN DE FILHET.

Flourished,

Florent le Comte calls him Jean de Filhet de la Curee, chevalier de la Promenade de Zutphen, and tells us, that he engraved on copper, from his own design, an *image of human life*.



## TEODORO FILIPI.

Flourished,

This artist (who perhaps was of the same family with Camillo Filipi, an Italian painter of some eminence) etched several small plates of single figures, in a very spirited manner, and with great taste. He signs his name "Teodor. Filipi de ligno Nap. f."

## GILBERT FILLEUL.

Flourished,

An artist of no great eminence, who flourished in the last century, and engraved several plates from Le Brun and other masters.

PETER FILLEUL. *or Filoeuil*

Flourished,

He was son to Gilbert Filleul, mentioned in the preceding article. By him we have the *carriers*, a middling sized plate, length-ways, from Wou-  
vermans, and several of the prints for the fables of *La Fontaine*.

## JOHN FILLIAN.

Flourished, 1676.

This artist, an Englishman, was the disciple of the elder Faithorne, and because there are but few plates engraved by him, it is very reasonably conjectured, that he died young. Those we have, out of the portrait line, do him no credit. He imitated, in his heads, the style of his master; and probably, had he lived to have improved himself by more extensive study and practice, he might have claimed a much higher rank, than can at present be allowed him. We have by him, the portrait of *Faitborne*, his master, copied from a print engraved by himself; that of *Thomas Cromwell*, and a head of *Paracelsus*. Among his other works is the frontispiece to *Heylen's Cosmography* in folio.

## MASO, or TOMASO FINIGUERRA.

Flourished, 1460.

To this ingenious artist, a goldsmith and enameller of Florence, the Italians attribute the invention of engraving on copper; and, according to Vasari, we owe it to the following accident. Having one day engraved upon a piece of plate the objects he meant to represent, and intending to fill up the strokes with a black enamel, in order to try the effect of it, previously to the putting on of the enamel, he cast some melted sulphur upon it; and, on taking it off, perceived, that the dirt collected at the bottom of the strokes adhered to the sulphur, and gave an impression of the object. Struck with this observation, he tried several other schemes, and at last succeeded, by filling the strokes with black paint, and laying damp paper upon the plate, over which he contrived to pass a roller.

He communicated this discovery to Baccio Baldini, from whom it passed to Sandro Boticelli, and in the end, to Antonio Pollajolo, Andrea Mantegna, and the rest of the Italian artists. The justness of this claim to the invention of the art of engraving, has been already considered in the Essay at the beginning of this volume. It is very true, we can speak with no certainty, with respect to the works of Finiguerra. Some may be inclined to think that the *seven planets*, described in the foregoing Essay, one of which, with the calendar, are exactly copied, are by him. These must have been engraved as early as the year 1464; but I cannot conceive that they are sufficiently well done, either with respect to the drawing or the execution. I should rather attribute to him the plate of the artist, of which an exact copy is also given in the Essay; and the F. which appears upon the stone near his hands, may be thought to strengthen the conjecture.

## J. FINLAYSON.

Flourished, 1770.

This artist, who, I suppose, was a native of England, resided chiefly in London, where he engraved a considerable number of portraits from various masters. Among others by him, are *Signiora Zamperini*, a half sheet print from Hone; *Shooter, Beard, and Dunstal, in Love in a Village*, a large plate, length-ways, from Zofany.

## DOMENICO FIORENTINO. See BARBIERE.

## PETER FIRENS.

Flourished, 1640.

This engraver resided at Paris, where, perhaps, he was born. He was one of those artists, who endeavour by labour and assiduity to compensate for the want of genius. Having no taste of his own, he copied servilely whatever was placed before him; and was as utterly incapable of mending the faults, as of expressing the beauties of the original. We have some *portraits* by him, among others, that of *Henry the Fourth of France*, a large upright plate. It appears also by the word *excudit*, which he has added to his name, that he was a publisher, as well as an engraver. His best work, I think, is the *bermits*, which he copied from the Sadelers. He also engraved from Simon Vouet, Claude Vignon, &c.

## JOHN FISCHER.

Born, 1580. Died, 1643. ✓

He is mentioned by Sandrart as an engraver on wood; and the prints to the *Bible*, printed at Strasbourg, A. D. 1606, which are marked with the initials I. F. are attributed to him.

## EDWARD FISCHER.

Flourished, 1760.

This artist is falsely named *Etienne*, or Stephen Fischer, by Basan. He resided

resided at London. By his hand we have several estimable mezzotintos from Sir Joshua Reynolds and other masters; among them,

*Lord Ligonier on horseback*, a large upright plate.

Two *young ladies*, one in the habit of a sultaneſs holding a bird, the same, from the same: the fine impressions of this plate are not common.

*Elizabeth Keppel*, the same, from the same.

*Lady Sarah Banbury*, companions to the last, from the same.

#### A. F I S C H E R.

Flourished, 1760.

A modern artist, mentioned by Baſan, who, he informs us, engraved a print called the *carriers*, from Wouvermans. Filleul also engraved from the same picture.

#### A L B E R T F L A M E N.

✓ Flourished, 1621.

This artist, a native, I believe of Flanders, flourished towards the conclusion of the sixteenth century. He was a painter of some estimation, and excelled in landscapes, birds, fishes, &c. but he is more generally known as an engraver, from the number of very excellent etchings we have by his hand, which, though slight, are exceedingly fine and masterly. I shall mention the following:

A set of *views*, length-ways, ornamented with small figures, executed in a pretty style: one especially strikes me as excellent, which represents an *encampment at the end of the Fauxbourg St. Victor, by the side of the Horse-walk*.

A set of twelve plates, representing *fish of all sorts, with landscape backgrounds, and sea-ports, &c.*

See his mark, composed of an A. and a B. joined together, which he sometimes used, when he did not sign his name at length, on the plate at the end of the volume.

#### A. C. F L E I S C H M A N N.

Flourished, 1626.

A very indifferent artist, who engraved several of the heads for a work, intitled, *Icones Bibliopolarum et Typographorum*, published at Nuremberg and Altdorf, 1626.

#### T. F. F L E I S H B E R G E R.

Flourished, 1660.

This engraver, who worked for the booksellers, was apparently a German, and resided at Nuremberg. He executed his plates with the graver only, in a stiff, heavy style, without taste or correctness of outline. By him I have seen an ornamental frontispiece, with figures, for *Gregorii Horſti opera Medica*, printed at Nuremberg, A. D. 1660, in folio. To this work is also prefixed the portrait of *Horſtius*, a three quartered figure in folio.

#### H E N R Y F L E T C H E R.

Flourished, 1729.

An artist, who resided, I believe, at London, where he engraved several



portraits for the booksellers, and a print of *Bathsbeba*, with her female attendants, at the bath, from Sebastian Conca: a print, however, that does him no great credit as an artist.

## A. F L E T C H E R.

Flourished,

An engraver says Bafan, of this century, by whom we have several views of *Rome*, from Canaletti.

## P E T E R F L E U N E R.

Flourished, 1549.

An ancient engraver on wood, by whom we have a very spirited print, executed in a bold, free style. It is an emblematical subject, and apparently represents the *procession of Gluttony*. On a stone at the bottom his name is signed at length, with the date, 1549.

## N I C H O L A S W I L L I A M D E L A F L E U R.

Flourished, 1639.

This artist was a native of Lorraine, but he resided chiefly at Rome, where he engraved a *book of flowers*, consisting of twelve small plates, with a title, on which is represented his portrait surrounded with flowers.

## J O H N C H A R L E S F L I P A R T.

Flourished, 1720.

He was a native of France, and resided at Paris, where he engraved the *Virgin and Child*, from Raphael, a small upright plate, for the Crozat collection. *Christ praying in the garden*, the same, from the same painter, and for the same collection. These are neatly finished with the graver; but they want effect, and correctness of outline.

## J O H N J A M E S F L I P A R T.

Flourished, 1760. ✓

Of the same family with the preceding artist. He resided at Paris, where he engraved a large number of plates; among the rest, a *holy family* from Julio Romano, a middling sized upright plate, for the Dresden Collection. *Venus and Æneas*, the same, from Natoire. A *tempest*, from Vernet, a large plate, length-ways. The *sick man surrounded by his children*, the same, from Greuse, &c.

## P E T E R F L O D I N G.

Flourished, 1760.

A Swedish engraver, by whom we have an allegorical subject, representing the *king of Sweden, as the protector of religion, the laws, the arts, and the sciences*, a large upright plate in an oval, from Cochin. He also engraved from Boucher and other masters.

## I S A A C F L O R E .

Flourished,

An engraver, according to Florent le Comte, of *ornamental plates* for goldsmiths and jewellers, &c.

## J O H N F L O R I M U S .

Flourished,

According to Florent le Comte, this artist was an engraver of portraits. I have seen by him a frontispiece to a collection of *antique beads*. It consists of several figures; and is executed entirely with the graver, in a neat, dry style.

## F R A N C I S F L O R I S .

Born, 1520. Died, 1570.

This artist was a native of Antwerp, and followed the profession of a stuary, till he was twenty years of age; when preferring painting, he entered the school of Lambert Lombard, whose manner he imitated very perfectly. He afterwards went to Italy, and completed his studies from the works of the most eminent masters. The great progress he made in historical painting, at his return procured him much employment; and his countrymen complimented him with the flattering appellation of *the Flemish Raphael*. He got much money, and might have rendered his acquaintance more worthy of the attention of the great, had he not debased himself by frequent drunkenness. He died 1570, aged 50. We have some few etchings by him, which, though slight, are very bold and spirited; and the extremities are marked with a masterly hand. Among the rest is a middling sized plate, length-ways, representing *Victory standing by a figure, surrounded with warriors in chains*: It is dated 1552.

## A. D E F L O S .

Flourished, 1760.

A modern engraver, who, according to Bafan, resided in Holland. By him we have a *landscape*, and a *view of a sea-port*, both large plates length-ways, from Bergham. He also engraved from Teniers and other masters.

## C L A U D E D U F L O S .

Flourished, 1710.

This ingenious artist was a native of France. I know not under what master he studied; but the works of Poilly and Edelinck seem to have been the sources from which he formed his taste. He worked chiefly with the graver, and occasionally with the point. He had great command of the former instrument; and his prints are neat and well finished, but rather cold and silvery. He understood the human figure very well, though the extremities are very often rather heavy. Bafan, who published his Dictionary

of engravers, 1567, mentions him, as having been dead about four years. We have engraved by this artist,

*Christ with the two disciples at Emmaus*, a large plate, length-ways, for the Crozat collection.

The *woman taken in adultery*, the same, from Nicholas Colombel. Part of this plate is etched, and it makes a companion to the *anointing of the feet of Christ by Mary Magdalen*, engraved by Nicholas Doffier.

The *entombing of Christ*, a middling sized plate, length-ways, from Pietro Perrugino, for the Crozat collection.

*St. Michael and the Devil*, a middling sized upright plate, from Raphael, for the same collection.

*Love stung by a bee*, a large upright oval print, from Anthony Coypel, companion to *Zephyrus and Flora*, engraved by Picart.

*St. Cecilia*, a middling sized upright plate, from P. Mignard. This plate is engraved in a very singular taste: the drapery and back-ground are executed in a bold, free manner; and the flesh of the saint, and a naked cherub, who stands before her, is finished in a neat style, with dots only. The drawing is good, and the effect is by no means unpleasing.

P A U L F L Y N T.

Flourished,

According to M. Heineken, he was an engraver; and he sometimes named himself Paul de Nuremberg. His works are not specified.

F O.

Flourished, 1551.

This artist, a Swiss by nation, says Papillon, was an excellent engraver in wood, and contemporary with the famous Holbein. He ornamented with prints the books, which Conrad Gefner, the physician of Zurich in Switzerland, wrote in Latin, upon animals of all kinds. He also engraved the *coins and medals of the Roman emperors*, published by Gefner, in folio, 1559; and several other works of consequence. Papillon, who certainly was a good judge, with respect to the execution of these prints, speaks very highly of them, and assures us, that Fo was an artist of great ability.

M A R C E L L O F O G E L I N O.

Flourished,

An old Italian master (who was probably of the school of Marc Antonio) by whom, according to M. Heineken, we have some prints, marked with his name; but the subjects are not specified.

S I M O N F O K K E.

Flourished, 1744.

A modern engraver, who resided at Amsterdam: A great part of his employment



ployment was for the bookfellers. Small portraits and vignettes he performed neatly and tolerably well; but when he went out of that line, and undertook large historical plates, he failed very considerably. We have by this artist part of the portraits for a work in quarto, entitled, *Portraits Historiques des Hommes illustres de Denmark*, published 1746. The *prodigal son*, from Spagnoletto, a middling sized upright plate. *Jacob keeping the sheep of Laban*, the same from the same, for the collection of prints from the Dresden gallery. A variety of Vignettes and other subjects, as well from his own compositions, as from those of other masters, as Picart, Troost, De Beyer, &c.

### J A C O B F O L K M A.

Flourished, 1746.

This artist, who, as Basan informs us, was a native of Holland, engraved small portraits and vignettes for books, in which he succeeded tolerably well. We have also some few historical subjects by him; but they are not equal to his other works. Several of the portraits of the *illustrious men of Denmark*, published 1746, are by him. He also engraved a variety of other *portraits*, *book-plates*, &c. and the *martyrdom of St. Peter and St. Paul*, a large upright plate, arched at the top, from Nicholo dell'Abbate, for the Dresden collection.

### F O N B O N E.

Flourished, 1715.

This artist, a man of no very superior abilities, was a native of France. He engraved, among a variety of other subjects, part of the plates for the large folio publication of the *views of Versailles*, &c.

### G I A C O M O B A T I S T A F O N T A N A.

Flourished, 1573.

This artist, a native of Verona, designed as well as engraved. We have several prints by his hand. They are slight etchings, by no means correctly drawn; yet in the execution we see some appearance of the hand of the master. I shall mention the following:

Several subjects from *Virgil's Æneid*, middling sized plates, length-ways, from his own compositions.

The *battle of Cadora, between the imperial troops and the Venetians*, a middling sized plate, length-ways, from Titian.

The *martyrdom of a Saint in a forest*, a middling sized upright plate. Martin Rota and Le Febre both engraved from this picture. Papillon, mistaking Marolles and Le Comte, says, that this subject was engraved by this artist on wood; when nothing can be more contrary to truth.

GIULIO FONTANA, who, according to Le Comte, was of Verona, and probably, if that be true, of the same family with the preceding artist. He is also said to have engraved several plates.

## DOMINICO MARIA FONTANA.

Born, 1673. Died,

This artist was born at Parma, and learned the art of drawing in the school of Bologna. He engraved a great number of prints, which, according to professor Christ, he marked with the initials D. F. This matter is at least doubtful. Le Comte and others have confounded this artist with Domenico Fontana, the famous architect.

VERONICA FONTANA, daughter to the above artist, learned the art of design from her father and Elizabeth Sirani. She engraved very neatly small portraits in wood.

## CÆSAR FONTANA.

Flourished,

This artist is mentioned by Florent le Comte as an engraver, who excelled in the execution of *funeral processions, cavalcades, &c.*

GERARDO FONTANA is inserted in the list of engravers, at the end of the Abecedario; but his works are not specified.

## E. FONTAIN.

Flourished, 1681.

An obscure and indifferent engraver on wood, a native, as it should seem, of France, by whom, among other small subjects, we have the *figure of Christ, standing upon a pillar*, under which is written, *Sauveur du Monde aves pities de nous*: In English, "Saviour of the world, have mercy upon us." It is marked *E. Fontaine sculpsit, anno 1681.*

## M. D. FONTANIEU.

Flourished, 1760.

This gentleman, a lover of the arts, was a native of France, and for his amusement made several small etchings of animals, &c.

## FRANCESCO FONTEBASSO.

Flourished,

He was born at Venice, about the beginning of the present century; and after having learned the first principles of painting at Rome, he perfected himself in colouring under Sebastian Ricci, he etched

A set of seven *whimsical subjects* from his own compositions, middling sized plates, length-ways.

The *Virgin appearing to St. Gregory, who is offering up his prayers for the delivery of souls from Purgatory*, a middling sized upright plate, from Sebastian Ricci. He also etched several other subjects, from the same master.

## LE COMTE DE FORBIN.

Flourished, 1760.

By this gentleman, who, according to Bafan, was a lover of the arts, we have several small etchings; but the subjects are not specified.

## M. F O R D.

Flourished, 1760.

A modern engraver in mezzotinto, by whom we have several portraits; among others, that of the *earl of Harrington*; also of *Henry Singleton, Chief Justice of the common pleas in Ireland*, half sheet prints.

## L E F O R E.

Flourished,

The name of an obscure engraver, affixed to the following portraits: *Henry de Mauffes*, and *Nicolaus de Netz. Episc. Aurelianensis*, &c.

## F O R N A C E R Y S. See F O U R N I E R.

## J. P. F O R N A V E R T.

Flourished,

This artist worked, I believe, chiefly, if not entirely, for the booksellers. He executed his plates with the graver only, in a stiff, formal style, very neatly, but without any taste; and the outlines of his figures are exceedingly incorrect. I have before me a small folio frontispiece to a book of devotion: it represents *Moses and Aaron, with the four Evangelists*.

## D A V I D A N T O N I O F O S S A T O.

Flourished,

A modern Italian artist. He flourished, according to Bafan, towards the beginning of this century. By him we have a set of *landscapes*, from Marco Ricci.

## D E L A F O S S E.

Flourished, 1760.

A modern French engraver of no great note, who resided at Paris, where he engraved several portraits after Carmontel; among the rest,

The *Calas family*, a middling sized plate, length-ways.

A variety of small book-plates, as part of those for the last edition of *Fontaine's Fables*, and for *Ovid's Metamorphoses*, &c.

## M O S E S F O U V A R D.

Flourished, 1690.

He was a native of France, and one of the artists employed by Beaulieu  
to



to engrave the plates for the *sieges, towns, conquests, combats, and other military expeditions*, during the reign of Louis XIII. and XIV.

### JAMES FOUQUIERES.

Born, 1580. Died, 1659.

This artist was born at Antwerp, and received his chief instructions in the art of painting from Velvet Brughel. He applied himself to the study of landscapes, and went to Italy to improve himself in colouring; and succeeded so happily, that his works are said to be nearly equal to those of Titian. He resided much in France; and being honoured by the king with the title of chevalier, he was so puffed up with pride and vanity, that he was called, by way of ridicule, Baron de Fouquieres. He is said to have thought it beneath him to work, but in a full dress with a bag and sword. He died at Paris in very low circumstances, A. D. 1659. We have etched by him several small *landscapes*, from his own designs.

### N. DU FOUR.

Flourished, 1760.

A modern French engraver, by whom, among other things, we have several small *views*, after Veiotter, &c.

### PETER FOURDRINIÈRE.

Flourished, 1740.

He was, if I mistake not, a native of France; but he resided at London, where he died a few years since. He was one of those industrious men, whose labours were chiefly confined to the embellishment of books, plays, and pamphlets. It was a happy circumstance for the artists of this class, that the taste of their employers was not more refined, otherwise they would, without doubt, have considered the engravings as a disgrace, rather than an ornament, to any creditable publication. The best works of Fourdriniere are his large *architectal plates*, which are often very neatly and carefully executed; but without the least taste. Some of these may be found in a large folio volume, entitled the *Villas of the Ancients*, illustrated by Robert Castell, and printed in London, 1728. He also engraved part of the plates of the *plans and elevations, &c. of Haughton Hall*, in Norfolk, published by J. Ware, A. D. 1735.

### ISAYE FOURNIER.

Flourished,

This artist, who is also called Fornaceriis, was painter to king Henry IV. of France. Florent le Comte informs us, that he engraved several plates; but has not specified the subjects, probably portraits. To the head of *Camilus B.* (Paulus V.) the name "Fornageris" is affixed; perhaps a corruption of the name Fornaceriis, which was given to him.

## F O U R N I E R.

Flourished,

A much more modern artist than the foregoing; but a man of no great note. His works are chiefly executed with the graver, in a cold, slight style, and very poorly drawn. Part of the plates for a set of prints, entitled, *Les Tableaux de la Penitence*, a small folio volume, are by him.

## J A C O B D E F O R N A Z E R I S.

Flourished, 1615.

This artist, who, I believe, was a native of France, and resided at Lyons, appears to have worked chiefly for the booksellers; but in a style far superior to the generality of engravers of that class. We have a variety of frontispieces by him, which he usually ornamented with small historical figures, designed in a pretty manner, and with a tolerable degree of correctness. He executed his plates entirely with the graver, very neatly, but in a formal, stiff style, excepting which fault, his prints, generally speaking, possess great merit. Among many others, the following frontispieces are by him:

To the *Commentaries of I. Fernandus*, in folio, published at Lyons, 1622.

To the *Tabula Chronographica*, Lugduni, 1616, in folio.

To the *Praxis Fori Penitentialis*, Lugduni, 1616, the same.

To the *Biblia Sacra* in quarto, Lugduni, 1606.

To the *Biblia Sacra* in folio, 1609.

## J. F O U T I N.

Flourished, 1619.

By this artist, who was probably a goldsmith, we have a set of engravings, by no means well executed, representing *ornamental foliage, with grotesque heads, figures, &c.* He signs his name, *J. Foutin, a Chasteaudun*; and they are dated 1619.

## H O N O R E F R A G O N A R D.

Flourished, 1760.

A modern artist, and native of France. According to Bafan, he was a painter. For his improvement he went to Italy, where he engraved several prints from the pictures of the great masters. On his return to Paris (where he resided at the time Bafan wrote his Dictionary) he etched several plates from his own compositions; but the subjects are not specified.

## D. F R A N C E S C H I N I.

Flourished, 1725.

A modern Italian artist, by whom we have a slight and indifferent etching of *L'Anfiteatro Flavio*, or the Ampitheatre of Flavius, in folio, dated 1725.

## VICENZIO FRANCESCHINI.

Flourished, 1748.

A modern Italian artist, and probably of the same family with D. Franceschini, mentioned in the former article. He engraved part of the plates of portraits for the *Museo Fiorentino*, published 1748. He sometimes substituted the initials of his name only, in this manner, V. F.

FRANCESCO MARIA FRANZIA. See RAIBOLINI.

ADAM OF FRANCKFORT. See ELSHEIMER.

## HANS, or JOHN FRANCK.

Flourished, 1666.

This artist resided at Nuremberg, and was probably a native of that place. We have many prints, which were engraved by him, principally portraits, in which line he appears to have been greatly employed. Several of those in *Priorata Hist. Leop.* are by him. He also engraved part of a set of the *fountains*, which are in and about Rome, conjointly with Susan Sandrart, A. Zelt, and J. Meyer.

## BAPTISTA FRANKALS.

Flourished,

An artist, whose excellence, according to Le Comte, consisted in engraving *tournaments, theatrical scenes, and magnificent decorations.*

## BAPTISTA FRANCO.

Born, 1498. Died, 1561.

This celebrated artist was born at Venice, where he learned the first principles of design. He afterwards went to Rome, and particularly attached himself to the study of the works of Michael Angelo Buonaroti. The improvement he made in the art of drawing the human figure was such, as acquired him a very considerable share of reputation. The correctness of his outlines, and the scientific manner in which he marked the appearance of the muscles, is highly commended; but his colouring by no means equalled the other merits, which as an artist he possessed: his pictures are said to be hard and dark, and without harmony. The sensibility of this imperfection was perhaps the cause, that he applied himself so much to designing and engraving. From whom he learned the practice of these arts is uncertain: some have said in the school of Marc Antonio Raimondi; and indeed there is no small resemblance between the mechanical part of the execution of the plates of Baptista Franco, and of those of Julio Bonafona, who was, without doubt, the scholar of that excellent master. Franco worked chiefly, if not entirely, with the graver; yet many of his prints have the appearance of etchings. They are very freely performed, in a slight, but agreeable style.

The



The lights upon the single figures are broad and massy; but in his larger compositions they are too much scattered; and there is a great want of depth of shadow, to relieve the objects represented as close to the eye, from those which should recede from it. His compositions in general, however, are well conceived. His figures are often grand, and constantly well varied and contrasted with no small degree of taste. The heads perhaps are sometimes rather too small; but they are well drawn and finely characterised, and the other extremities are marked in a masterly manner.

He died 1561, aged 63. He usually marked his plates in this manner, B. F. V. F. that is *Baptista Francus Venetus fecit.*

I shall mention the following only by this master:

*Abraham's sacrifice*, a middling-sized plate, length-ways, from a composition of his own.

*Abraham meeting Melchizedek*, the same. To this plate he signs his name at length, BAPTISTA FRANCO FECIT.

*Moses striking the rock*, the same.

*Adoration of the shepherds; in the clouds are six angels seated*, a middling sized upright plate, the same.

*Christ disputing with the learned men in the temple*, a middling sized plate, length-ways, the same.

*The disciples putting the body of Christ into the tomb*, a small plate length-ways, the same.

*The donation made to the church by the emperor Constantine*, a large plate, length-ways, from Raphael.

*A Bacchanalian subject*, a large plate length-ways, from Julio Romano.

*The deluge*, a middling-sized plate, length-ways, from Polydore.

*The cyclops at their forge*, a large plate length-ways, from his own composition, &c.

#### G I A C O M O F R A N C O.

Flourished, 1590.

This artist was born at Venice, and was probably of the same family with Baptista Franco, mentioned in the preceding article. He adopted a bold free style of engraving, much resembling that of Agostino Carracci, with whom he was contemporary. He drew well, and marked the heads and other extremities of his figures in a very masterly manner. Among other valuable prints by the hand of this estimable artist are the following:

Part of the plates for an edition, in quarto, of *Tasso's Jerusalem Delivered*. The rest were executed by Agostino Carracci. They are from the designs of Bernard Castelli, and were published at Genoa, 1590.

*Habiti delle donne Venetiane*, published 1626.

A collection of *portraits* of the great men, dated 1596.

*A crucifixion*, a small plate lengthways, marked "Giacomo Francha. f."

He also engraved from Baptista Franco and other masters.

#### J. C. F R A N C O I S.

Flourished, 1760.

A modern French artist, who resided at Paris, where he engraved several plates,

plates, from Boucher, Parocel, Pierre and other masters, in a manner representing *drawings made in crayons*, which is performed by two or more copper-plates, according to the number of tints required. He also engraved with strokes, several small portraits; among others that of *comte de St. Florentin*.

## J. D E F R A N S S I E R E S.

Flourished, 1714.

A modern engraver of no great merit, by whom, among other things, we have some plates of Turkish habits. The whole set was published at Paris, A. D. 1714, by M. de Ferriol; the rest were engraved by Hureffard and Bafan.

## F R E M O N T.

Flourished,

A name inscribed upon some portraits, which signifies them to have been drawn from persons confined in the Fleet Prison, London, about the year 1730. Among others, *as non common Groves*, a quarto print, is signed *Fremont*.

## G E O R G E F R E N T Z E L.

Flourished, 1600.

This engraver was a native of Germany, born at Ingolstadt. He was, according to professor Christ, a very famous artist in his time. The prints which he engraved are marked with a G. and an F. joined together, in the manner expressed upon the plate at the end of the volume.

## C H A R L E S D U F R E S N E.

Flourished, 1680.

This gentleman, a native of France, was a great lover of the arts, and a man of letters. For his amusement he engraved several prints; and among others, according to Bafan,

The *interview between S. Nil, and the emperor Otho III.* a large plate, length-ways, from Dominichino.

## A G N E S F R E Y.

Flourished, 1510.

She was the wife of Albert Durer, and, according to the report of several authors, engraved also, using a mark or cypher something resembling two A's. joined together, in the manner expressed upon the plate at the end of the volume. The wife of Albert Durer, according to the history which is given of her, had not patience enough, one would think, to become an engraver. And, with respect to the mark itself, it is exceedingly uncertain to whom it might properly belong; unless it should, as some have supposed, denote Philip Adlar Patricius, of whom we have spoken before. This point however must be left to the determination of the curious; but I cannot conceive

ceive that there is the least good foundation for attributing it to Agnes Frey, admitting she really was the wife of Albert Durer, and did also engrave.

*Jacob* ~~JOHN JAMES~~ FREY. ✓

Flourished, 1730.

This admirable engraver was a native of Switzerland. Possessed of great genius, with every requisite to form the artist, he pursued his studies successfully; and having the good fortune of being placed in the school of Carlo Maratti, and working under his immediate inspection, with Robert van Audenarde his fellow disciple, it is no wonder he made such hasty strides towards perfection; especially as his rival was also a man of great ability. Frey drew with much taste, and carefully attended to the effect and harmony of his engravings. To produce which, he very judiciously executed the flesh in a more soft and delicate style than his draperies; and kept his distances properly covered, in order to relieve and bring forward the principal objects of the composition. He etched with great spirit and freedom, and worked over the etching with the graver with great firmness and facility. In short, his best prints are justly held in the highest estimation, as being admirable transcripts of the pictures he copied. If we may venture to blame him at all, it will be for the sameness of style, which appears in all his prints, though they are engraved from a great variety of masters. He was established at Rome, where he died some years since. Among his most esteemed works, the following may be numbered:

✓ *A holy family*, a middling-sized upright plate, copied exactly from that which Gerard Edelink engraved after Raphael.

*Aurora with the Hours dancing before the chariot of the Sun*, a large plate, length-ways, from Guido. Audenaerd, Pascalini, and others, also engraved from this picture.

*Bacchus consoling Ariadne, after the departure of Theseus*, companion to the former, from the same.

*The communion of St. Jerom*, a large upright plate, from Dominichino. Cæsar Testa, and Farjat, also engraved from this picture.

*The adoration of the shepherds*, a large upright plate, from Sebastian Conca.

*A saint kneeling, and an angel showing him a picture of the Virgin and Child*, with this inscription: *In conspectu Angelorum psalmam tibi*, a middling sized upright plate, from Carlo Maratti.

*The Virgin giving the scapular to St. Simon Stock*, a large upright plate, arched at the top, from Sebastian Conca.

*St. Francis de Paul, restoring sight to a child*, a large upright plate from Bonaventura Lamberti.

*An emblematical subject*, where some ecclesiastics are represented as ascending into the clouds, a large upright plate, from Andrea Sacchi.

*St. Charles Borromeo causing a procession to be made, to obtain from Heaven the cessation of the plague*, a large upright plate from Pietro de Cortona.

*A repose, where Joseph is presenting cherries to the infant Christ*, a middling sized upright plate, from Carlo Maratti.

*St. Andrew kneeling before the cross, previous to his martyrdom*, a middling sized plate, length-ways, from the same.



The *four cardinal virtues*, namely, *Fortitude, Prudence, Temperance, and Justice*, commonly called the four angels, from Dominichino, four large upright plates.

He also engraved from Guercino, Balestra, Pietro Bianchi, and other masters.

### GIOVANNI GIROLAMO FREZZA.

Flourished, 1700.

This artist, a native of Italy, was an engraver of some note, and resided at Rome. He etched his plates very carefully, and finished them much with the graver, in a neat style; but without any force of colouring, or boldness of execution. His drawing, though not very incorrect, is nevertheless heavy; and the extremities of his figures in general, are poorly marked. We have by his hand,

The first and second plates for the Crozat collection, one representing *Venus*, the other *Pallas*, from antique paintings.

The *Verospien gallery*, consisting of seventeen folio plates, including the title; these were published at Rome, 1704.

The *twelve months*, middling sized plates, length-ways, from Carlo Maratti. I. B. de Poilly engraved the same subjects.

The *judgment of Paris*, a middling sized plate, length-ways, from the same.

He also engraved from Dominichino, Rubens, and other masters.

### JAMES ANDRE FRIEDRICH.

Flourished, 1760.

A modern engraver, and native of Germany, by whose hand we have several prints; among others, several *buffars and other soldiers on horseback*, after Rugendas.

### LOUIS FRIG.

Flourished,

An ancient engraver on wood, by whom we have the *plan of the town of Zurich*, in the cosmography of Munster. His mark, according to professor Christ, was an L. and an F. joined together, in the manner represented upon the plate at the end of the volume.

### FRIQUET DE VAUROSE.

Flourished,

This artist was a painter, the disciple of Sebastian Bourdon. He engraved several prints after the designs of his master.

### JOHN VREDEMAN FRISIUS.

Flourished, 1563.

By this engraver, who was, I believe, a native of Holland, we have a book  
of

of monuments, &c. entitled *Cenotaphiorum, tumulorum, & Mortuorum Monumentorum*, published 1563, by Jerom Cock: they are etched, and retouched with the graver in a coarse, heavy style.

### JOHN EILLART FRISIUS.

Flourished,

This engraver was probably of the same family with the foregoing. His labours seem to have been chiefly confined to the bookfellers. He engraved several portraits; and among the rest that of a *prince of Nassau*.

### SIMON FRISIUS.

Flourished, 1640.

This artist was a native of Holland, and very probably related to the engravers mentioned in the two preceding articles; but he was greatly superior to either. Simon Frisius was a man of no mean talents; he handled the point with great taste and facility; his etchings, though usually very slight, are nevertheless free, broad, and masterly. The small figures, which he frequently inserted into his views and landscapes, are executed in a very agreeable manner. The following are his chief works:

A set of *heads*, small upright plates, representing *female saints, the sibyls*, &c. He adds the word *fecit*, to his name; hence it is probable, that he engraved them from his own designs.

A large collection of *views*, small plates, length-ways, from Matthew Bril, entitled *Topographia Variorum Regionum*, date 1651.

Several *portraits* after Henry Hondius.

A set of *birds and butterflies*, twelve small prints, length-ways, from Marc Gerard, dated 1610.

He also engraved from A. Bloemart and other masters.

Sometimes he omitted to sign his name at length, and substituted the initials, S. F.

### CHRISTIAN FRITZSCH.

Flourished,

A native of Hamburg. He was an engraver of portraits, and worked probably for the bookfellers only. This name is affixed to the following portraits: *John duke of Marlborough*, a small octavo print. *Benedictus XIV. Pont. Max.*

CHRISTIAN FRITZSCH, son to the above artist, was also an engraver.

### JOHN FROSNE.

Flourished, 1654.

This engraver was a native of France, and resided, I believe, at Paris. He was a man of moderate abilities as an artist. His best works are in the portrait line. He seems to have imitated the style of Nanteuil; and, in some  
few

few instances, not without a tolerable share of success. He engraved, among other things, part of the large *ornamental plates* in folio, for the Collection of Views, &c. by S. de Beaulieu; also the following portraits: *Louis de Lorraine, duc de Joyeuse*; *Henry D'Orleans, duc De Longueville*; *Nicholas Potier*; *M. Dreux D'Aubray*, &c.

## F R O Y E N .

Flourished,

A very obscure and indifferent engraver. His name is affixed to a small print, representing the *head of our Saviour*, executed entirely with the graver.

## P H I L I P F R U Y T I E R S .

Flourished,

This artist was a native of Antwerp. He was first instructed in oil painting: but he afterwards preferred water colours, and excelled greatly in miniature. His works are chiefly *portraits* and *conversations*, which he executed in a very masterly style. Rubens was so pleased with his performances, that he, with his family, sat to him; and the picture which he produced on this occasion, was considered as his master-piece. According to Bafan, he etched several plates; but the subjects are not specified.

## T H O M A S F R Y E .

Flourished, 1740.

This ingenious artist was a portrait painter of some eminence. He resided in London, where he drew and engraved in mezzotinto, a set of heads as large as life. Among them are the following: *His present majesty*; *the queen*; *his own portrait*; the celebrated *Miss Pond*, &c. large upright plates.

## A D A M F U C H S .

Flourished, 1543.

An ancient German engraver, who worked both on copper and on wood. To him are attributed those prints, dated 1543, or about that time, which are marked with an A. and an F. joined together in a kind of cypher, as represented on the plate at the end of the volume. I have seen a small upright etching, representing the *flight into Egypt*, with this mark; but it apparently belongs to another master: for Fuchs, I believe, worked entirely with the graver, when he engraved on copper.

## S E B A S T I A N F U R C K, or F U L C A R U S .

Flourished, 1720.

This engraver appears, says professor Christ, to have been born at Goslar in Germany, as the name of that town is inserted upon several of his prints. He went to Italy, and worked at Rome, as early as 1612, if it can be proved, that Furck and Fulcarus were one and the same artist, which not only the mark,



mark, but the style of engraving, seems to prove sufficiently. From 1620 to 1630, he is said to have resided at Franckfort upon the Maine, and other neighbouring places. I do not recollect, that any of his engravings appeared after the year 1650; at which time a genealogical work, entitled *Arborum Principis Augusti*, was printed at Wolfenbittel. This artist possessed great merit, and worked with the graver chiefly. However we have some few etchings by his hand. See the marks he frequently substituted upon his plates, when he omitted to sign his name at length. The following prints are by him:

The portraits of the *Columna family*, and a variety of other portraits, apparently most of them for books.

An ornamental frontispiece for the works of *Gul. Fabricius*, a very spirited etching, and dated 1646; to this he signs his name *S. Furck, f.*

The *last judgment*, from Michael Angelo Buonarota, a very small upright plate. On the tomb-stone, at the left hand corner, is the cypher in capitals; and underneath it is written, *Sebastian Fulcarus reinciditque*, which was not added till after he had retouched the plate.

*St. Sebastian*, a half figure, a middling sized plate, length-ways.

He also engraved from Titian, and several other masters.

### J O H N F U L L E R.

Born,                      Died, 1676.

He was born in England, but resided much in France, where he studied under Perrier. He professed historical painting; but never arrived at any great degree of perfection. His drawing is, however, much commended for its correctness; and he is said to have understood the anatomical markings of the figure exceedingly well. His pictures are held in no great estimation. We have etched by him a set of prints, from his own designs, for the *Moral Emblems of Cæsar Ripa*, in quarto. They are very slight, incorrect performances, every way unworthy of the hand of an artist.

### P E T E R F U R N I U S.

Flourished, 1570.

This artist was an excellent designer, and probably a painter. He was contemporary with the Sadeliers and the Galles, who worked considerably from his designs. If we may judge by his style of engraving, it is probable he learned that art from his connection with them. He resided at Antwerp; but whether he was actually a native of that city or not, I cannot discover. His compositions have generally much merit in them; though sometimes they have an air of affectation, from the violent contrast of his figures, and an attempt at the grand style, in which Michael Angelo alone succeeded so happily. He drew the human figure correctly; the heads have much character, and the other extremities are well marked. But from a want of proper knowledge in the distribution of the light and shadow, the effect of his compositions is confused and feeble. The following are executed by him in a slight style, entirely with the graver.

The *escape of Celia*, with several other subjects, taken from the Roman History, marked "P. Furnius, fecit," small plates, length-ways.

The *martyrdom of St. Felicia*, a middling sized plate, length-ways, "P. Furnius inventor et fec."

The *parable of the good Samaritan*, on six small plates, length-ways.

He also engraved a variety of other subjects, as well from sacred as prophane history. See the marks, which he frequently used himself, and which are often on prints composed by him, but engraved by other artists.

### J O H N F Y T T.

Flourished, 1640.

This admirable artist was born at Antwerp, about the year 1625. The subjects which employed his pencil were all sorts of animals, fruits, flowers, and landscapes. He excelled greatly in these branches of the art; and his pictures are held in very high estimation. We have by him some very spirited, bold etchings, executed in a hasty manner. They are small plates, length-ways, representing *dogs and other animals*, marked Io. Fyt. and dated 1640.

## G.

## BALDASSARE GABBUCCIANI.

Flourished, 1750.

ONE of those modern Italian artists, who were employed to engrave the plates for the *Museo Fiorentino*, which was published at Florence in ten folio volumes.

## BARTOLOMEO GAGLIARDI.

Born, 1555. Died, 1620.

This artist was born at Genoa. He was a painter of reputation, and by his hand we have several plates, both etched, and finished with the graver; among others is a large *emblematical print*, length-ways, executed in a style greatly resembling that of Cherubino Alberti, but not equal to the works of that master.

## GAGNIERES. See GANIERES.

## ROBERT GAILLARD.

Flourished, 1760.

A modern French engraver, who resided at Paris, by whom we have, among others, the following plates:

*Jupiter and Calista*, a middling sized plate, length-ways, from Boucher.

*Bacchants sleeping*, a middling sized upright plate, from the same.

The portrait of the *queen of Sweden*, a middling sized upright plate, from Lantinville.

## PETER JOSEPH GAILLARD DE LONJUMEAU.

Flourished, 1750.

This gentleman, a modern connoisseur and lover of the arts, took up the point for his amusement; and we have several small etchings by his hand of the *antiquities of Aix*. His portrait was engraved by Balechou, from a picture of J. B. Van Loo.

## GIOVANNA BATISTA GALESTRUCCI.

Flourished, 1657.

This artist was born at Florence, from whence he went to Rome, where



he resided. He is spoken of as a painter, but is much better known as an engraver. We have several etchings by him, in a neat, correct, masterly style, greatly resembling that of Salvator Rosa. The chief of them are as follows :

Several sets of *friezes and bass reliefs*, from Polodoro Caravaggio.

A set of *antique gems*, with explanations, by Leonardo Agostino, in four volumes, quarto.

*John Baptist beheaded in prison*, from Batista Ricci, &c.

### P H I L I P   G A L L E .

Born, 1537. Died, 1612.

The family of the Galles make a very conspicuous figure in the history of engraving. By Philip Galle, conjointly with the Sadeliers, the Wierixes, and the Collaerts, we have a prodigious number of small historical prints, both sacred and prophane, but especially the former. The great object with these artists appears to have been, that of putting forth sets of prints as hastily as possible ; therefore no pains were taken by them to improve the manner of engraving, which prevailed at that period. Hence we see the same stiff, formal style is discoverable in all of them, without any attempt to add taste and freedom to correctness. These hasty and numerous publications, however they might enrich the artists, evidently retarded the progress of the art : for, in any other point of view, it is not reasonable to suppose, that it should have remained stationary, as it were, so long, in the hands of so many men of great abilities.

Philip Galle, if not a native of Antwerp, resided there, and carried on a very considerable commerce in prints. He was, as before observed, a man capable of improving the art ; for he drew correctly, and handled the graver with sufficient facility. His engravings are, in general, slight ; and from the lights being too much dispersed, the harmony and force of effect are much weakened, and too often entirely destroyed. We have by him,

Several sets of prints from the *Old and New Testament*, after Martin Hemskerck, Martin de Vos, Abraham Blockland, the elder Brughel, and other masters ; chiefly small middling sized plates, length-ways.

The *triumph of Death, Fame, and Honour*, a set of middling sized plates, length-ways, from Martin Hemskerck.

*Divinarum nuptiorum conventa et acta*, a set of twenty-eight small plates, length-ways, dated 1580.

A set of prints, entitled, *Mediciæ Familiæ Gestarum*, from John Straden, published 1583.

The *seven wonders of the world* ; to which he has added the *ruins of the amphitheatre of Vespasian at Rome*, for the eighth, from Martin Hemskerck, eight small plates, length-ways.

*A book of designs for drawing*, in small folio.

The *Trinity*, a very large upright plate, with many figures, from Martin de Vos, dated 1574. This, I conceive to be one of his best prints.

See his cypher, composed of a P. and a G. joined together, on the plate at the end of the volume.

## T H E O D O R E G A L L E .

Flourished, 1580.

He was the eldest son of Philip Galle, mentioned in the preceding article ; and having learned from his father the first principles of the art of engraving, he went to Italy in order to improve himself, and resided some time at Rome, where he studied from the antique, and engraved from the works of several great masters. He, however, still continued too closely to imitate his father ; and though his works were neater, and more finished, in general, yet the same stiffness, and defects in the distribution of the light and shadow, appear in them. They are well drawn, and executed with the graver only. At his return to Antwerp, he commenced printseller ; and we find he was a very considerable publisher. The following prints are by his hand :

The *life of St. Norbeti*, a set of small upright plates, published at Antwerp.

The *life of Joseph and the Virgin*, a set of twenty-eight small upright plates.

## C O R N E L I U S G A L L E , the ELDER.

Flourished, 1600.

He was the younger son of Philip Galle, and brother to Theodore Galle, mentioned in the preceding articles. He learned the art of engraving from his father, and imitated his style ; till, following his brother's example, he went to Rome, where he resided a considerable time, and there acquired that freedom, taste, and correctness of drawing, which are found in his best works, and render them far more estimable, than those of his father or his brother ; though, like them, he worked entirely with the graver. He settled at Antwerp, upon his return from Italy, where he carried on a considerable commerce in prints. Among many others, the following engravings are by his hand :

The *life of John the Baptist*, a set of middling sized plates, length-ways, from J. Straden.

The *life of the Virgin Mary*, the same, from the same master.

Part of the plates for the *Life of Christ*, after Martin de Vos, published by Collaert.

These prints are in the stiff, formal style of his father, and were probably engraved at Antwerp, previously to his going to Rome.

*Adam and Eve*, a middling sized upright plate, from J. B. Paggi.

*Judith cutting off the head of Holophernes*, a large upright plate, from Rubens.

The *Virgin Mary standing in an arch, which is ornamented with flowers by several little cherubs*, a large upright plate, from the same master.

The *Virgin holding the infant Christ, to whom St. Bernard of Sienna offers a book, with a branch of laurel*, a small upright plate, from Francesco Vanni.

The *flight into Egypt*, a large upright plate, arched at the top, from J. B. Paggi.

A *crucifixion*, from Francesco Vanni, a middling sized upright plate.

*St. Peter baptising St. Priscia*, a small upright plate, from Civoli.

The *four fathers of the church*, a middling sized plate, length-ways, from Rubens.

Rubens. The first impressions of this plate are before the work was enlarged, which is distinguished by two black strokes, one on each side.

*Seneca in the bath*, a middling sized upright plate, from the same.

*Venus bound, and Minerva chastising Cupid*, a small upright plate, from Agostino Carracci.

*Venus kissing Cupid*, a small upright plate: Venus is a half figure only, from J. B. Paggi.

*A naked woman grinding colours*, a small upright plate, from Rubens. The first impressions are without the French verses, which were afterwards inserted at the bottom of the plate.

*A repast*, with figures playing on Music, &c. a middling sized plate, length-ways, without any painter's name.

Several excellent portraits: among them, that of *Rubens*, brother to P. Paul Rubens, by whom the picture was painted; also *Artus Walfort*, a small upright plate, from Vandyck. *Charles I. of England* from N. V. Horst, in quarto. *Henrietta Maria, queen to Charles I.* the same, from the same. He also engraved a variety of other subjects from different masters.

#### CORNELIUS GALLE, the YOUNGER.

Flourished, 1640.

He was the son of Cornelius Galle, mentioned in the preceding article. He learned the principles of drawing and engraving from his father, whose style he imitated; and though he certainly never equalled the best works of that artist, yet he produced several plates, which have much sterling merit, and prove him to have been a man of genius. He worked entirely with the graver; and some of his portraits, which, I think, superior to the rest of his performances, are very clear, and executed with great freedom. His outlines are the most defective; for he did not understand the human figure. But whether this arose from his inattention to drawing, or the not having an opportunity of studying in Italy, as his relations had done, I leave to the determination of the experienced collector. We have by him,

*A nativity, with the angel appearing to the shepherds*, a small upright plate, from D. Teniers.

*Venus suckling the loves*, a small upright plate, from Rubens.

*The descent from the cross*, a middling sized upright plate, from Diepenbeck.

*The hospitality of Bacchus and Philemon towards Jupiter and Mercury*, a middling sized plate, length-ways, from John van Hoeck.

The portrait of the *emperor Ferdinand III.* from Vandyck.

The portrait of *Mary of Aufrich*, his consort, the same.

The portrait of *Henriette of Lorraine*, the same.

The portrait of *John Meiffens*, the painter, the same.

#### SEBALD GALLENDORFER.

Flourished, 1494.

A very ancient engraver on wood, and apparently a native of Nuremberg. He



He was employed by Sebald Schreyer, in the year 1494, to ornament with prints a little book, written by Peter Danhaver, entitled, *Archetypus triumphantis Romæ*.

### C L A U D E G A L L I M A R D.

Flourished, 1780.

A modern engraver, who resided at Rome. By him we have several plates from Sebastian Bourdon, I. F. de Troy, Subleyras, and other masters. His engravings are slight and sufficiently neat; but they possess no superior degree of merit.

### B E R N A R D G A L L O.

Flourished, 1559.

In the Abecedario we are told, that this artist flourished about the middle of the sixteenth century, when he engraved a set of historical prints from the Old Testament; another set of prints from the New Testament; and also a third set for the Metamorphoses of Ovid, printed at Lyons, A. D. 1559. He usually marked his engravings with the initials B. G.

### J O H N G A L S T O T.

Flourished,

This artist is mentioned at the end of the Abecedario, as an engraver. He marked his plates, J. Gal. Nardois, F. The F. as usual, stands for *fecit*. Dr. Monro has in his collection a *small landscape*, executed with some spirit, in which is badly represented Tobit, with the angel. The figures are below all criticism. It is marked Galtoth, N. F. However, they are apparently both the same artist, the name by mistake being differently spelt.

### J A M E S G A M M O N.

Flourished, 1660.

A very indifferent engraver, who resided, I believe, in London, about the year 1660, where he engraved a variety of portraits, in a stiff, tasteless style. Among them are the following: *Richard Cromwell*, a small upright plate, in an oval. *Sir Toby Matthews*, the same. *Catherine of Braganza*, the same. *Mascall the painter*, the same. As there is no painter's name affixed to these plates, we may suppose they were drawn by the engraver himself; and the miserable style of the attitudes, will, I think, sufficiently justify the opinion.

### V. G A M P E R L I N or G E M B E R L I N.

Flourished, 1510.

A very ancient engraver on wood, who resided chiefly at Strasburg in Alsace, where he executed a set of twenty-two prints, for the *Life of our Saviour*, which was printed in that city by John Knobbouch, A. D. 1507. These

These engravings are eight inches and a half high, by six inches wide. They are very neatly cut; but in a stiff style exceedingly incorrect, and tasteless; yet some few good figures may be pointed out. According to the ancient custom, the principal personages and places are distinguished by their names, which are written over their heads: as, *Lazarus, Mary Magdalen, Bethany,* &c. It is singular enough, that in the print, which represents *Christ riding to Jerusalem*, the crowd are meeting him as he is passing a bridge; and one of them is spreading his garment. But he, and the rest of the figures behind him, are nearly as small again as those on the other side of the river, notwithstanding they are equally near to the eye of the spectator. But this master had not the most distant idea of perspective. His prints are marked with the initials V. G. The letters are formed in the old Gothic style, and separate from each other. We must be careful not to confound the works of this artist, with those of another engraver on wood, who used the same letters, but joined together in the style of a cypher, apparently not so ancient, but far superior. See an account of his works, under the article Goar. The same letters were also used by an engraver on copper, who flourished about the year 1574.

G A N D E N S I S. See AUDEN-AERD.

#### G A N I E R E.

Flourished, 1650.

He was apparently a native of France, and resided at Paris. He engraved a variety of subjects; but portraits constitute the greater part of his works. He executed his plates entirely with the graver, in a stiff, tasteless style. The following prints are by him: a *boy sleeping, with a skull lying near him*, a small plate, length-ways, dated 1640.

*Louis XIII. of France*, a small head in an oval, surrounded with ornaments, for a book printed at Paris, 1640.

*Flavio Cbigi Card.* a small upright plate.

*M. de la Melleraye*, a middling size upright plate, dated 1679.

He also engraved from Valentin, Blanchard, and other artists.

#### S T E P H E N G A N T R E L.

Flourished,

He was a native of France, and exclusive of his profession as an engraver, traded considerably in prints. By him we have, among others, the following plates:

*The rod of Moses as a serpent, devouring the rods of the magicians*, from Nicholas Poussin, a large plate, length-ways.

*The Israelites passing the Red Sea*, the same, from the same master.

*A descent from the cross*, a middling sized plate, length-ways, from the same.

*St. Francis Xavier restoring an Indian to life*, a middling sized upright plate, from the same.

THOMAS

## T H O M A S G A R D N E R.

Flourished, 1735.

He was, I believe, a native of England, and worked for the bookfellers. By him we have a set of prints for the *Common Prayer*, paraphrased by James Harris, A. D. 1735.

## N O E L G A R N E R.

Flourished, 1560.

A very indifferent engraver, both upon wood and upon copper. He is supposed to have been the first that introduced the latter manner of engraving into France; but there is much obscurity in this matter. His works, it is true, are very rude, and badly executed; but this is, by no means, a sufficient proof of their antiquity. I have before me a very small plate, length-ways, representing *several naked men fighting*, in which he seems to have made a feeble attempt at copying the style of Sebald Beham, his cotemporary. On a small tablet, at the bottom, the name is thus written, NOEL G. At other times, it appears, that he signs the three first letters of his baptismal name only, and adds a Gothic character, resembling the figure 8, supposing it to be open on the top. He engraved besides several *grotesque ornaments*, and a set of 48 figures, representing the *arts, sciences, trades, &c.*

Le Comte mentions two other Garners: one, says he, uses the letter A. for the initial of his baptismal name; and the other the letter V. for the same purpose: I doubt not but he means by the first Antoine Garnier, mentioned in the following article, and by the latter V. Gamperlin; and I am more inclined to think so, as he attributes the *life and passion of Christ* to the Garner, who uses the V. and Gamperlin's mark was V. G. which he has affixed to the *life of Christ* executed by him.

## A N T O I N E G A R N I E R.

Flourished,

This artist, who was a native of France, flourished about the commencement of the last century. He etched his plates in a dark, bold style, and finished them with the graver. They are however by no means finely executed. The heads, and other extremities of his figures, are sometimes rather heavy, and his outlines hard and incorrect; yet, in general, they are by no means destitute of merit. He engraved twelve plates from the pictures of Primaticcio, which are in the chapel belonging to the palace de Fleury at Fontainebleau. *Charity*, a middling sized plate, length-ways, from Blanchard. He also engraved from Poussin, Michael Angelo Caravaggio, and other masters. See his mark upon the plate at the end of the volume.

## H E N R Y G A S C A R.

Flourished, 1660.

He was a native of France, but sent for into England, to paint the portrait of the duchess of Portsmouth, his countrywoman. He met with great



encouragement here, notwithstanding Sir Peter Lely was living, and he himself a most miserable artist. What he wanted in grace and elegance, he endeavoured to supply by rich embroidery, fine clothes, laced drapery, and tawdry trimmings, which may, and do too frequently, deceive the eye of the ignorant. It is said, that he amassed upwards of ten thousand pounds in this kingdom, in a short time; with which he retired to the continent; and, if report be true, imposed as grossly afterwards upon the Spanish nobility, as he had done upon the English. We have a few vile mezzotintos by him, which he engraved from his own pictures, among the rest, the *duchess of Portsmouth*, and some other portraits.

G A S P E R. See AVIEUS.

O L I V I E R O G A T T I.

Flourished, 1626.

This painter was born at Parma. He studied in the academy at Bologna, and was received as a member of it A. D. 1626; and in that city he resided the greatest part of his life. Apparently, he learned the art of engraving from Agostino Carracci; for he certainly imitated his style; and though he by no means equalled that great artist, his prints have a considerable share of merit. He drew the human figure very correctly; but the extremities are sometimes heavy, and not marked in that masterly style, so conspicuous in the admirable engravings of Carracci. The following prints, among others, are by him:

*St. Francis Xavier kneeling on the sea shore, and taking up a crucifix which was floating in the water*, a middling sized upright plate, from a composition of his own.

An *emblematical subject*, from Lodovico Carracci, representing an armorial bearing, supported by two river Gods, with a figure completely armed, standing alone, surrounded by Jupiter, Hercules, Neptune, Apollo, and Minerva, a middling sized plate, length-ways.

The *Deity forming the world; the creation of Adam; Abraham's sacrifice; and Judith with the head of Holophernes*, four small upright ovals, from H. Pordenone.

A *drawing book*, from Guercino, &c.

G A U D E. See GOUDT.

G I O V A N N A B A T I S T A G A U L L I.

Born, 1639. Died, 1709.

This artist, who was also named Le Bacici, was a native of Genoa. He studied at Rome, and painted a great number of portraits, though he chiefly excelled in historical subjects, to which his genius more naturally inclined. He coloured with great force, and is particularly commended for the judgment with which he foreshortened his figures. He died at Rome,

A. D. 1709, aged 70. The portrait of *Cardinal Cælio Piccolommi*, is said to be engraved by him.

### LEONARD GAULTIER.

Flourished, 1620.

This artist is generally considered as a native of France; but professor Christ, without assigning his reason, supposes him to have been a German. He imitated the style of the Wierixes; and his works are executed with the utmost precision, with the graver only. But while we admire the excessive neatness, which is discovered in them, we cannot help lamenting the want of taste, freedom, and correctness of design, by which they are equally characterized. He excelled chiefly in small figures and portraits. Of the latter we have a considerable number by his hand. According to Abbé Marolles, the number of prints, engraved by this master, amount to 800, and chiefly from his own designs. I can only mention the following: A number of small plates, the subjects taken from the *Old and New Testament*.

Many very small upright plates, forming sets, of the *Prophets, Apostles, and Evangelists*.

The *Psyche of Apuleius*, a set of thirty very small plates, length-ways.

The *last judgment*, copied from the print, which Martin Rota engraved from Michael Angelo.

The portrait of *Henry the Fourth of France*, a small upright plate.

The portrait of *Stephen Paschius*, a middling sized upright oval print.

The portrait of *Alexander Bouchart*, from D. Dumonster, a large upright oval print, and he also engraved from Daniel Rubel, John Caron, &c. See his cypher, composed of an L. and a G. on the plate at the end of the volume.

### J. GAULTIER.

Flourished,

This artist was perhaps of the same family with the preceding, whose manner of engraving he imitated. Among other things by him, is part of a set of small upright plates of *emblematical subjects*, which are by no means destitute of merit.

### PETER GAULTIER.

Flourished, 1730.

This artist was a painter of the present century, and he also engraved several plates from different masters. He resided at Naples, where, I believe, he died some years since. The following are by him:

The *visitation of the Virgin*, a middling sized plate, length-ways, from Solimena.

*St. Michael overthrowing the Devil*, a small upright plate, from the same.

The *defeat of Darius*, a middling sized plate, length-ways, from the same.

The *battle of the Centaurs*, the same, from the same.

The *four quarters of the world*, small oval plates, from the same.

## G. G A U W.

Flourished,

This name is affixed, as the engraver, to a very singular print, representing a head of the fabulous deity, Mercury, a large upright plate, from J. Matham. It is engraved in a bold, open style, so as to imitate precisely a drawing with a pen.

## R. G A Y W O O D.

Flourished, 1660.

Gaywood was a native of England, and the disciple of Hollar, whose manner of engraving, or rather of etching, he imitated. But he fell greatly short of the merit of his tutor. He had neither that taste nor judgment, which was so conspicuous in the works of the latter. His outlines are hard and incorrect, and the etchings are heavy and laboured. We have a great variety of portraits by Gaywood; and as specimens of them may easily be acquired, I shall pass them over. His best print, I think, is a couchant *Venus, with a man playing upon an organ*, a middling sized plate, length-ways, from Titian. The original picture was in the collection of Charles the First, from whence it came into the possession of lord Cholmondeley.

A set of *lions*, small plates, length-ways, from Rubens.

A *book of birds*, middling sized plates, lengthways, from Barlow, &c.

## CORNELIUS VAN GEEST.

Flourished,

The name of an artist, affixed to a portrait of *Gilbert Burnet, bishop of Salisbury*, a half sheet print.

## G. D. G E I I N.

Flourished,

An obscure engraver, who imitated, in some faint degree, the style of Paul Pontius; but he had neither sufficient taste nor judgment to harmonize the effect, and render it agreeable to the eye. By this artist, among other book plates, we have the portrait of *Carolus Aleaspinus*, in octavo.

## W I L L I A M G E L D O R P.

Flourished,

He was, according to Le Comte, an engraver of portraits, and resided in England. I am neither acquainted with his works, nor can I find any further account of the artist.

## S I G I S M O N D G E L E N I U S.

Flourished, 1576.

To this artist professor Christ attributes some ancient engravings on wood, marked with a G. having an S. within its circle, and surmounted with a  
fort



fort of double cross, as represented on the plate at the end of the volume. Among others distinguished by this master, are twelve small upright prints, representing the *labours of Hercules*. They are very neatly executed in a singular manner, with fine strokes, accurately cut, and chiefly single, without any cross strokes or hatching. The lights are too much covered, and the shadows are not sufficiently strong to produce any striking effect. Yet there is much spirit in them; and the drawing of the naked parts of the human figure, though not quite correct, is well managed, upon the whole; and the heads have some degree of merit. The other extremities are heavy, and badly marked. This artist was apparently a native of Germany, and flourished, according to professor Christ, about the year 1576.

#### CLAUDE GELEE, called CLAUDE LORRAINE.

Born, 1600. Died, 1682.

It is rarely the case, that a man of fine natural abilities can help manifesting them at times, however they may be obscured by indolence, or lost in pursuits of an improper tendency. Yet, in some few instances, nature has concealed her favours for a time, so that, like a diamond in the rough, their value has been unobserved even by the possessor himself. Thus it was with Claude; born in obscurity, he served his time to a pastry-cook; and no distant appearance of those great talents, which shone so conspicuously afterwards, was observed in the early part of his life. Nay, at school he could learn nothing; and it was with difficulty he could be taught a few rules, relative to perspective, and the mixing up of his colours. His tutor was Tassi, a scholar of Paul Bril. Claude's genius displayed itself by slow degrees. He studied nature for every thing; and treasured up in his mind whatever he observed either beautiful or striking in her. And the admirable works, which afterwards he produced, sufficiently certify how well he remembered what he had remarked, and the excellent use to which he could apply those studies. The works of Claude are too generally known to need any eulogium here. The enormous prices which they fetch, when ever they come to sale, prove the great estimation in which they are held.

This great artist, for his own amusement, etched a set of 28 middling sized *landscapes*, length-ways, from his own compositions. They are prodigiously slight, but very spirited, and abundantly testify the hand of the master. The subjects are precisely the same with those, which usually employed his pencil, and consist of *views, rivers, sea-ports, &c.* enriched with *figures and cattle*.

#### JOHN GELLE.

Flourished, 1628.

This artist was apparently a native of Cologne, in Germany. He engraved part of the plates for a work, entitled *Academie de l'Espe, per Girard Thibault*, a large folio volume, published at Antwerp, 1628. They are executed

executed with the graver only, in a stiff, tasteless style. By the same artist is a portrait of *Frederic II. Emp.* surrounded by a border of medals, a middling sized upright plate, dated 1619, and signed "Joan. Gelle fec. et ex."

### JACINTO GEMIGNANO, or GEMINIANI.

Born, 1611. Died, 1680.

This artist was born at Pistoia. He went to Rome, and became the disciple of Pietro da Cortona. He studied with great application, and excelled in historical painting. He resided a considerable time in Rome, where he acquired great reputation. Afterwards he returned to Pistoia, where he died, A. D. 1680, aged 70. By him we have, among others, a set of twelve slight etchings, executed with great spirit. They represent *children at play*, and are small plates, length-ways, from his own compositions.

### THOMAS GEMINUS, or GEMINIE.

Flourished, 1545.

Geminus was a printer; but, it seems, he took up the graver, in order to ornament his publications with cuts. Virtue, who certainly was a good judge, speaks of his engravings as exceedingly bad. He dwelt in Black-Fryers, London, where he published a prognostication, relating to the weather, phenomena of the Heavens, &c. decorated with a number of cuts, probably by his own hand. It was we find, "Imprinted by Thomas Gemine." In the year 1545, he published a book, with this title, *Thomæ Gemini Lysienfis compendiosa totius anatomes delineatio, æra exarato*, in folio; and the plates, according to Ames, were the first printed with a rolling-press in England. But the truth of this assertion is doubtful, at least. The book just mentioned was a new edition of *Vesalus's Anatomy*, first published at Padua, A. D. 1542, with large wooden cuts. These Geminus imitated on copper; and it was dedicated to Henry the Eighth. He also published a translation of the same work, by Nicholas Udal, A. D. 1552, which he dedicated to Edward the Sixth. The cuts in a book, relative to Midwifry, are also attributed to him. He published a second edition of his *Anatomy*, A. D. 1559, which was dedicated to queen Elizabeth.

### A B R A H A M G E N O E L S.

Born, 1640. Died, \_\_\_\_\_

This artist was born at Antwerp. He learned the first principles of landscape painting in his native country, under Jacques Bakkerel. In order to improve himself, he went to France, where he was employed by de Seve and Le Brun; and the latter procured for him a royal pension, and apartments in the Gobelins. He also studied in Italy, and returned to Antwerp with the reputation of an excellent artist. He died there at a very advanced age. We have by him many bold free etchings of *landscapes*, executed in a masterly style, and ornamented with spirited figures and cattle. A considerable number of them are from his own compositions; and they are of various sizes;

sizes; the large ones are particularly excellent. Also a set of six *landscapes*, middling sized plates, length-ways, from Vander Meulen. Six small *landscapes*, length-ways, from the same.

See his cypher, composed of an A. and a G. which he frequently put upon his plates, when he omitted his name, on the plate at the end of the volume.

#### B. G E N T O T.

Flourished, 1693.

An artist of no considerable note. He engraved some of the plates of *ornaments for iron works*, which were published, in a large folio volume, by Tijou in London, A. D. 1693.

#### A N D R E W G E N T S C H.

Flourished, 1616.

An artist who may rank among the *little masters*, so distinguished because of the diminutiveness of their works. He resided at Augsbourg, where he engraved on copper several plates of *grotesque ornaments*, which are dated 1616. This artist used the same mark as Aldegrever; but his works are easily distinguished, not only by the date, but by the great inferiority there is between them, and those by Aldegrever.

#### G I O V A N N A G I O R G I O.

Flourished, 1650.

This engraver, according to the signatures upon his engravings, appears to have been a native of Padua, where he chiefly resided. His works, which are performed with the graver only, in a coarse, incorrect style, do him no credit. I suppose the bookfellers were his principal employers. I have seen by him a *frontispiece with figures* to a book of Anatomy, in quarto, by Joan Vesslingi, dated 1647, to which he signs "Joan. Georgius Patavii." The plates for a collection of antique lamps, a large folio volume, entitled, *De Lucernis Antiquorum reconditis*, Patavii, 1653.

The *bath of the Anabaptists*, a ludicrous subject, from Raphael, &c.

#### G E R A R D I U.

Flourished, 1680.

This artist worked entirely with the graver, in a very neat style, but without much taste or correctness of outline. The extremities of his figures are particularly defective. By him we have some of the plates, which belong to a collection of engravings, from the pictures of Pietro Berretino, which are in the palace of the Duke of Tuscany, &c.

ANTONIO GERARDI is mentioned by Florent Le Comte, as an engraver of *funeral pomps, monuments, and tombs*. He and Gerardiu were probably the same artist, the last letter in the name being dropped by accident.

#### B. G E R C O.



## B. G E R C O.

Flourished,

A name affixed to some small landscapes, length-ways, in which the engraver has attempted to imitate the slight etchings of Waterloo. He has scratched upon the etchings with the point of the graver; and the barb was not afterwards properly scraped away. The effect is by no means pleasing.

## J R E M B R A N D T G E R R E T S Z.

Born, 1606. Died, 1674.

This admirable artist is better known by the name of Rembrandt Van Ryn. He was born at a village near Leyden, and by some connoisseurs is said to have been a miller's son. Others again deny this story; which seems to have had its only foundation from his often resorting to a wind-mill; a print of which he also etched.

Rembrandt's genius manifested itself at a very early period of his life. He resided three years with Jacques van Zwanburg; and at the expiration of that time, he became the scholar of Peter Lastman. I only need observe, that he excelled principally in historical painting, and in portraits. His colouring is excellent; and the lightness of his pencil cannot sufficiently be commended. He copied nature exactly, even perhaps to a fault; but then it was, because he did not always choose her in her finest forms. His greatest deficiency lay in drawing of the human figure, which was usually very incorrect, when he represented it naked. But to compensate for this neglect he added to his works such breadths of light and shadow, that the effect of them is rendered surprisingly powerful; and they prove, that no man ever surpassed him in the knowledge of the *chiaro-scuro*.

His prints, which are partly etchings and partly engravings, performed with the point of the graver in a singular manner, have all that freedom of touch, spirit, and greatness of effect, discoverable in his paintings, supposing them to be assisted by the variety of colours. Considering the great quantity of etchings which he made, we cannot suppose they should be all equally well executed, or equal in value. However, (according to the common course of things, on which an imaginary value may be raised by accidental causes) it is not always his best prints, which produce the greatest prices; but those, which are the scarcest. Thus, we frequently see a print of great intrinsic worth in itself, if considered as a beautiful specimen of the abilities of an artist, thrown aside for no other fault, than that of being too easily obtained; whilst another, which perhaps is rather a disgrace, than an honour to him, is purchased at an extravagant price, and anxiously preserved, because it is unique. It is merely owing to this caprice, that so many trifling alterations in the prints of Rembrandt, rather than a proper examination of their real merit, increase or diminish the worth of the same print. I myself, commissioned by an eminent collector, gave six and forty guineas for the great Coppenol, with the white back-ground, that is, before it was finished; when, the same evening, at the same sale, I bought a most beautiful impression of the same print finished, distinguished by having a black back-ground

ground, &c. which had an address to Rembrandt at the bottom, written by Coppenol himself (for he was a writing-master of Amsterdam, and this print is his portrait), for fourteen guineas and a half. In the second instance, I exceeded my commission by the half guinea; in the first, I did not reach it by nearly twice ten guineas. It cannot be reasonably supposed, that such a difference could exist between two good impressions of the same plate; and, speaking as an artist, I should certainly have taken the last in preference to the first.

This great master died at Amsterdam, the city where he chiefly resided, 1674, aged 68. Upwards of 340 prints are acknowledged to have been engraved by him; the catalogue of which was published at Paris by Gerfaint, and has been since reprinted, with considerable additions, and translated into English. I shall only mention the few following:

*Joseph relating his dream*, a small upright plate. The scarcest impressions of this plate are those, in which part of the curtains of the bed, and the head of the figure, standing at the feet of the bed, with a turban, are without the shadows, which was afterwards added.

The *triumph of Mordecai*, a middling sized plate, length-ways.

The *presentation of Christ in the Temple*, the same.

The *tribute money*, a very small print, length-ways; a first impression of this print is very rare.

*Christ and the woman of Samaria*, a small upright print. The first impressions of this plate, which are very rare, have not the name of Rembrandt, or date; they have other marks to distinguish them from the second impressions, which will be easily observed.

The *resurrection of Lazarus*, a middling sized upright plate, arched at the top. The first impressions, which are very scarce, are distinguished by the figure running away affrighted, with his head uncovered; in the second, he has a species of turban.

*Christ healing the sick and the lame*, commonly known by the name of the *Hundred Guilder Print*, a middling sized plate, length-ways. Captain Bailie purchased this plate in Holland; and has since retouched it in an admirable manner.

The *good Samaritan*, a small upright plate. The first impressions of this plate are those where the tail of the horse is white, and the wall on the steps unshaded. In the second, the tail of the horse is darkened; but the wall is still white. In the third, the wall is also darkened, and the name and date added.

The *ecce homo*, and its companion, the *descent from the cross*, two large upright plates. These are the largest prints engraved by Rembrandt.

The *gold weigher*, or the portrait of *Vtenbogaerd*, a middling sized upright plate. This has been admirably copied by captain Bailie.

The *three trees*, a landscape, distinguished by this name, because it has three trees in the fore-ground, a small plate, length-ways. A fine impression of this is very scarce.

A *landscape*, with a windmill in the foreground, a small plate, length-ways. Some have said that this is a view of the mill where the father of Rembrandt lived; and therefore it is called Rembrandt's Mill.

The great *Coppenol*, or the portrait of *Coppenol the writing-master of Amsterdam*, a middling sized upright plate. The impressions with the back-ground unfinished are very rare; those with the black back-ground are also scarce.

The *burgomaster John Six*. This celebrated portrait is very rare. It sold at Mr. Grosse's sale, some years since, for five and thirty guineas. It is said there is an impression of this plate, without the name of the burgomaster and of Rembrandt.

## S. G E S N E R.

Flourished, 1730.

This celebrated author is better known to the learned world by his poem on the Death of Abel, and other performances, than as an engraver. However, Basan assures us, that he has etched several landscapes from compositions of his own.

## W I L L I A M D E G E Y N.

Flourished,

The name of an engraver, who, according to professor Christ, marked his plates with the initials of his name in this manner; G. d. G. Fec. But that author has not specified any of his works. Perhaps he was one of the same family with Jaques de Gheyn, of whom I shall speak in the following article.

## J A Q U E S D E G H E Y N, the ELDER.

Flourished, 1590. ✓

This artist is generally considered as a native of Holland, but Le Comte says, he was born at Antwerp. He is spoken of as a painter; but as a designer and engraver he is most generally known. He was contemporary with John Muller, and, like him, the disciple of Henry Goltzius. He imitated the manner of his master, and worked with the graver only, in a bold, free style, which manifests the great command he had of that instrument. He drew correctly, and frequently with much taste; but all his works want effect, from the lights being scattered, and too equally powerful; neither are the masses of shadow sufficiently broad, or well harmonized. But this was a fault common to all the artists of his time. Jaques de Gheyn engraved a considerable number of plates from different masters, and some from designs of his own; many of them are justly held in high estimation. I shall mention the following only:

The *life and passion of Christ*, on fourteen small upright plates, exclusive of the title, from Carl van Mander.

The *confusion of tongues at the building of Babel*, a large plate, length-ways, from the same.

*Daniel in the lion's den*, a middling sized plate, length-ways, from Theodore Bernard.



The *annunciation of the Virgin*, a small upright plate, from A. Bloemart.

*Christ feeding the five thousand*, a middling sized oval plate, length-ways, from the same, dated 1595.

The *crucifixion of Christ*, a middling sized upright plate, from C. Vander Broeck.

The *four Evangelists*, from Henry Goltzius, four small circular plates.

*Neptune surrounded by Tritons and naked women*, a middling sized circular plate, from Guil. Telrho, published by H. Goltzius, 1587.

The *feast of the gods*, a middling sized plate, length-ways, from C. V. Broeck, dated 1589.

A small *landscape*, length-ways, from Brughel. This is a free spirited etching, dated 1598.

He also engraved several other *landscapes*, and a variety of excellent *portraits*; among which may be reckoned that of *Tycho Brahe*, the philosopher. See the mark composed of an I. a D. and a G. frequently used by this artist, on the plate at the end of the volume.

#### J A Q U E S D E G H E Y N, the YOUNGER.

Flourished,

He was, I believe, of the same family with the preceding artist; but whether his son or grandson is not certain. I am inclined to think, the latter; because he worked conjointly with Coryn Boel, who does not appear to have engraved prior to the year 1650. I should suppose, that he was a disciple of Tempesta; for he imitated his manner of etching with no small success; I do not know that he executed any plates with the graver only, in which style his predecessor chiefly excelled. We have by him part of the plates for *Le Vie de l'Empereur Charles V.* from A. Tempesta. The rest are executed by Coryn Boel. It consists of a set of middling sized prints, length-ways. He marks his plates J. de Gheyn, jun. fecit.

#### P I E T R O L E O N E G H E Z Z I.

Born, 1674. Died, 1755.

He is also called Chevalier Ghezzi, because he was knighted by Francis the First Duke of Parma. He was a native of Rome, and instructed in the art of painting by his father Giuseppe Ghezzi. He excelled chiefly in history; but he also painted portraits with very great success. His works are spoken of with the highest commendation. He etched some few plates, in a free, neat style, from his own, and from his father's compositions. Among the last, is a fine plate, representing the *Virgin and Child*, half figures, marked *Petrus Leo Ghezzius, del et sculp. Romæ, 1700.*

#### M A R C A N T O N I O G H I A R I N I.

Born, 1652. Died,

This artist was a native of Bologna. He is said to have etched and published some etchings of the *Aqueducts and Fountains at Rome.*

## GIOVANNI BATTISTA GHISI, called MANTUANO.

Flourished, 1538.

He was the first of the famous family of the Ghisi, noticed as an artist. They are usually distinguished by the word *Mantuanus*, which was added to their names, because they were natives of Mantua. The present artist is said by some authors to have been the father, and by others, the uncle of those that follow. I own, there is some obscurity, with respect to him, unless he be the same with Joan. Batista Britano of Mantua, from whom George Ghisi engraved several plates. According to Vasari, he was the scholar of Giulio Romano, and was a painter, a sculptor, an architect, and an engraver. But in the last light only, he will come under our consideration. It is impossible to say with certainty, from whom he learned the art of engraving. His manner, I think, bears some resemblance to that adopted by Marc Antonio Raimondi, in his celebrated print of Neptune rebuking the winds, from Raphael, where he has finished the light with small dots, intermingled with the strokes, in a very pleasing manner. Giov. Bat. Ghisi, certainly understood the human figure, and drew it correctly; but in a hard mannered style. The lights being scattered and too equally powerful, in his engravings, give them an unharmonized appearance, and destroy the effect. We have by him,

A large *naval combat*, length-ways, from a composition of his own, dated 1538.

The *Virgin giving the breast to the infant Christ*, a small upright plate, from the same, dated 1539.

*David cutting off the head of Goliath*, a large plate, length-ways, from Giulio Romano, dated 1540.

A *river god*, a small plate, length-ways, from Luca Pens, dated 1538.

See the mark, composed of several letters, which this artist usually affixed to his prints, upon the plate at the end of the volume.

## GIORGIO GHISI, called MANTUANO.

Flourished, 1560.

He was a native of Mantua, and the nephew, or as some say, the son of Giovan. Bat. Ghisi, mentioned in the preceding article; and probably learned the art of engraving from him; for the style, which he adopted, greatly resembles that of his relation, though considerably improved, and rendered much more agreeable in the effect.

It is evident from the works of Giorgio Ghisi, that he studied with much attention the extremities of the human figure. He expressed the knitting of the joints, and the turn of the limbs, with great accuracy. The knees, in particular, he frequently drew in an admirable manner. There is, indeed, a great sameness of style in the drawing and marking of the figures, which appears too generally in his works. It seems as if he studied from one model only; and by that means acquired a certain manner or habit of his own, which he constantly adopted, without considering the style and character of the masters he engraved from, which differed of course prodigiously from one another.

And

And this may be the reason, why he has succeeded less happily from Michael Angelo Buonarota, than from any other painter. The outlines of the figures copied from this master are hard, and sometimes incorrect; and the swellings of the muscles too powerfully expressed upon the light parts, with harsh shadows. By which means the lights are divided, the masses confused, and the roundness of the objects destroyed. These faults are perhaps no where more conspicuous, than in the *last judgment*, engraved from the famous picture by that great master. In this print the extremities of the figures, the feet especially, are all of them treated in the same affected style; and the marking of the abdominal muscles, as well as those of the back, are, in general, very heavy and unpleasing. These defects, however, which are not always predominant, are more than sufficiently overbalanced by the beauties, which we find in the works of this admirable artist: and his productions are deservedly held in the highest estimation by the curious collectors. Indifferent impressions of his prints are by no means rare; but such as are fine, clear, and well preserved, appear but seldom; and yet, without seeing many of these, it is impossible to form an idea adequate to his merit. The following are among his most valuable prints:

The *last judgment*, an upright print arched, ten large plates, from Michael Angelo Buonarota,

The *prophets and sibyls*, six large upright plates, from the pictures by the same master, painted in the chapel at the Vatican.

The *school of Athens*, a large print, length-ways, arched, on two plates, from the picture of Raphael in the Vatican. Florent le Comte says, this is falsely called the school of Athens, for, according to him, it represents St. Paul preaching in the Areopagus at Athens.

The *dispute of the sacrament*, its companion, from the same.

A large *emblematical print*, representing an aged man, standing and looking upon a shipwrecked vessel, whilst a nymph appears on the opposite side as coming towards him. In the back-ground are represented several strange and fantastic appearances. This print is usually called *Raphael's dream*. Basan, upon what authority I know not, says, that Raphael had no hand in it; and that the master by whom it was invented is unknown. I can only say, the words *Raphaelis Urbinatus inventum* are affixed to it; and certainly the style of composition, and the design of the figures, justify the inscription: it is dated 1561.

An *allegorical print*, representing the birth of a prince of the house of Gonzague, a middling sized plate, length-ways, from Giulio Romano, dated 1563.

*Cephalus and Procris*, a large plate, length-ways, from the same.

The *judgment of Paris*, a large plate, length-ways, from J. Bap. Britano Mantuanus.

The *tombs, with skeletons and emaciated figures*, a large plate, length-ways, from the same. This print is also called the *resurrection of the dry bones*; and is a fine specimen of the artist's great ability: it is dated 1554.

*Venus and Adonis*, from Theodore Ghisi, a small upright plate.

*A young huntsman carrying a nymph upon his shoulders*, the same, from Luca Pennis.



An allegorical subject, representing a judge upon his throne with asses ears, and several other figures, a middling sized plate, length-ways, from the same master.

The adoration of the shepherds, a large upright print on two plates, from the elder Bronzin.

The last supper, a large plate, length-ways, from Lambert Lombard.

The meeting of the Virgin with Elizabeth, a large plate, length-ways, from a composition of his own.

Christ upon the cross surrounded by angels, a small upright plate, the same.

See the mark, which he usually affixed to his prints, upon the plate at the end of the volume.

### DIANA GHISI, called MANTUANO.

Flourished, 1580.

This ingenious lady was sister to George Ghisi, and a native of Mantua. She probably learned to draw and engrave from her brother, whose style she closely imitated, and with great success. We have several excellent prints by her hand; among others,

The woman taken in adultery, a large plate, length-ways, from Giulio Romano.

The Virgin seated in the clouds, with St. Michael standing on the demon, and an angel introducing the young Tobit; in a bold, free style, and varied from her usual manner, apparently from the same painter.

The birth of Adonis, a middling sized plate, length ways, from the same.

The feast of the gods at the nuptials of Cupid and Psyche, a large print, length-ways, on three plates, from the same.

The meeting of the Virgin with Elizabeth, a large upright plate, from G. Vafari. It is marked *Diana Mantouana Romæ incidebat*, 1588.

She frequently marked her plates with the word DIANA only; but never used any particular cypher.

### ADAM GHISI, called MANTUANO.

Flourished, 1560.

Another engraver of the same family, who was born also at Mantua, and by some said to have been brother to the two preceding artists. He certainly worked greatly in the same style. He drew correctly; and his prints, though not equal to those of George Ghisi, possess, however, great merit. His chief work was a set of figures, from the Angles, painted by Michael Angelo in the chapel of the Vatican, small upright plates. He also engraved from Raphael, Giulio Romano, Polydore, &c. See his mark, composed of an A. and an S. on the plate at the end of the volume.

### GIULIO GIAMPICOLI.

Flourished,

A modern Italian artist, who flourished in the present century, and resided at

at Venice. By him we have several landscapes after Marc Ricci and other masters.

P. GIFFART.

Flourished, 1700.

By this engraver, a native of France, who never reached any superior degree of excellence, we have some few portraits; among the rest, that of *Franc. Daubigny, marquise de Maintenon*. Also a set of *medals*, from the French king's cabinet; and a *book of ornaments*, neatly executed, from the designs of J. Berain.

GEORGE GIFFORD.

Flourished, 1640.

This engraver appears to have been a native of England. By him we have several portraits very poorly executed. He was one of those artists, whose labours were exerted for the booksellers. The following small portraits are by him: *Hugh Latimer bishop of Worcester; Edward Marmion, John Bate, &c.*

M. GILLIG.

Flourished,

A name affixed to a portrait of *Gerard de Vries*, philosopher of Utrecht.

CLAUD GILLOT.

Born, 1673. Died, 1722.

He was born at Langrees in Champagne, and was the disciple of John Baptist Corneille. He appears to have applied himself much more assiduously to the art of design, than to painting. His works manifest great fertility of invention; but little judgment, and less correctness. His drawings are much esteemed. We have a very considerable number of etchings by him, from his own compositions, executed in a very free, spirited style, and well finished. His genius was best suited to comic and satirical subjects. He died, A. D. 1722, aged 49. It is no small addition to the honour of this master, that Watteau, a painter of great eminence in France, was his pupil. Almost all the plates for an edition of the *Fables of La Motte-Houdart*, are engraved by him.

R. GABRIELLO GIOLTO.

Flourished, 1552.

This artist, according to Abbé Marolles, was a native of Ferrara in Italy, and resided at Venice; where, in the year 1552, he engraved on wood the *figures de l'Alemanna*, which were excellently well executed.

## L U C A G I O R D A N O .

Born, 1629. Died, 1705.

This celebrated artist was born at Naples, and first studied under Giuseppe de Ribera, called Spagnoletto ; after which, he entered the school of Pietro da Cortona ; but he completed his studies from the works of the greatest masters, particularly those of the Venetian school. He excelled in historical painting ; yet he painted some few portraits with great success. He resided a considerable time in Spain, where he had the honour of knighthood conferred upon him by the king of Spain. He was a man of great genius, and his pictures are deservedly held in the highest estimation. We have by him some slight masterly etchings, from his own designs. The heads, and other extremities of the figures, in these compositions, are very finely expressed. I shall mention the following :

*The priests of Baal slain, when Elijah called for fire from Heaven to consume the sacrifice, a large plate, length-ways.*

*Christ disputing with the doctors in the temple, the same.*

*The woman taken in adultery, the same.*

*St. Ann received by the Virgin into Heaven, a small upright plate.*

## G I A C O P O M A R I A G I O V A N N I N I :

Flourished, 1696.

This artist was born at Bologna, and learned the first principles of drawing from Giuseppe Rolli. He afterwards studied from the works of the greatest masters, and etched a vast number of plates, from the drawings he made after them. They are, in general, very neatly executed, and carefully finished ; but they are flat and feeble, without sufficient depth of shadow, or breadth of light, to constitute a powerful or pleasing effect. The outlines of his figures are often incorrect, and the extremities very poorly marked. Among his best works may be reckoned the following.

A set of twelve prints, from the pictures of *Correggio*, painted in the Cupola of St. John's church at Parma.

A set of twenty large folio plates, from the pictures painted by Ludovico Carracci and others, in the cloister of St. Michael in Bosco at Bologna, published at Venice, 1696.

*The communion of the apostles, a large upright plate, from Marc Antonio Franceschini, &c.*

## M E L C H I O R G I R A R D I N I .

Flourished,

An Italian artist, who flourished about the middle of the last century. He is spoken of as a painter of some eminence, who for his amusement etched several plates from Pietro da Cortona, Guido, and other masters. He usually marked his plates, " Mel. Gir. fec."



## HANS, or JOHN HENRY GLASER.

Flourished,

An artist, mentioned by professor Christ, without the least reference to his works, only that he marked them with a double H. followed by a G. and sometimes the first syllable of the name Glas.

## JOHN GLAUBER, called POLIDORE.

Born, 1646. Died, 1726.

This celebrated landscape painter was born at Utrecht in Holland. He was the disciple of Nicholas Berchem, under whose instructions he made a very rapid progress. But, in order to complete his studies, he set out for Italy; and in his route he was detained some time at Lyons by Vander Cabel. He afterwards visited Rome and Venice; and returning to his native country, settled at Amsterdam. He contracted a firm friendship with Gerard Laireffe, who usually ornamented his landscape with figures. Glauber's paintings are held in very great estimation, those especially, which have the figures by Laireffe. He died at Amsterdam, A. D. 1726, aged 80.

His etchings are executed in a slight style, without any strength of shadow to relieve the fore-ground, or produce a powerful effect. The following are by him.

Several *landscapes with cattle*, &c. from Berchem.

A set of *views*, middling sized plates, length-ways, from his own compositions.

A set of *views*, middling sized upright plates, the same.

## ALBERT GLOCKENTON.

Flourished, 1510.

An ancient German artist; who if he did not learn the art of engraving from Martin Schoen, certainly not only imitated the manner of that master, but copied a great number of his prints. Indeed, I believe these copies constituted the greater part of the works of Glockenton. He executed his plates with the graver entirely, in a neat, fervile style; and by no means improved the drawing, however defective it might be in the originals. Glockenton possessed little or no taste; and, as an artist, seems to have had very few ideas of his own. He marked his plates with the initials A. G. formed in a rude, Gothic character; and sometimes he added the date 1510. I have seen by him the following engravings:

*Christ carrying his cross*, a large plate, length-ways, from Martin Schoen.

The *wise and foolish Virgins*, ten small upright plates, from the same. I say from Martin Schoen rather than from Israel van Mecheln, who also engraved the same figures (and as some think, prior to those of Martin Schoen) because Glockenton has copied the style of Schoen's engraving, and not that of J. van Mecheln.

The *death of the Virgin*, a middling sized upright plate, copied from M. Schoen.

The *passion of Christ*, ten small upright plates, from the same.

Papillon declares, that he engraved also on wood, in a coarse style; but his authority is hardly sufficient to establish the fact. I have not seen this engraver's mark to any wooden cuts; and Papillon may confound Van Goar with this artist,

### G. G L O V E R.

Flourished, 1637.

This engraver was, I believe, a native of England. His labours were confined to the bookfellers. We have a sufficient number of portraits, drawn and engraved by him, which, though possessed of no superior excellence in themselves, have been thought valuable, as conveying some faint resemblances, at least, of many illustrious personages, who flourished in his time. And indeed his portraits are by far the best part of his works. If he be not one of the best, he is certainly far from being one of the worst of our early English artists. He worked entirely with the graver, in a bold, open style, without much taste. His shadows are not properly harmonized with the lights, which gives his engravings a dark, heavy appearance. When he departed from the portrait line, and attempted fancy figures, he failed prodigiously. Of this sort are some of his *frontispieces*, and the *cardinal virtues*, half figures, a set of small upright plates, apparently from his own designs. I shall mention the following portraits only:

*John Lilburne*, a small upright plate.

*Lewis Roberts*, a quarto print, dated 1637.

*Sir Thomas Urquhart*, a small whole-length quarto, said to be very scarce.

*Sir Edward Dering*, from C. Johnson, in quarto, dated 1640.

*John Fox the martyrologist*, a middling sized upright plate, &c.

### J. G. G L U M E.

Flourished, 1760.

According to Bafan, this artist is a native of Germany, and a painter. For his amusement, it seems, he etched several small plates from his own compositions, portraits and other subjects.

### V A N G O A R.

Flourished, 1516.

An ancient engraver on wood, and an artist of no small merit. He was apparently a native of Germany. By him we have some very spirited prints, executed in a bold, masterly manner. It is to be lamented, that the labours of a man of genius, like Van Goar, should have been confined to the trifling decorations of *books*, and *ornamental frontispieces*. But, at the same time, it is no small honour to him, on the other hand, that notwithstanding this manifest disadvantage, he has proved the goodness of his taste, and the fertility of his genius by such subjects, as can have no consequence in themselves.

The engravings of this master are easily distinguished, being marked with a V. and a G. joined together cypher-ways, in the manner expressed on the plate at the end of the volume.

J. G O D D A R D.

Flourished, 1651.

It is remarkable, that this engraver is said to be known by a single print only, which is the portrait of *Martin Billingsley*, a writing master, in an oval border, dated 1651, with a motto of four English verses. I find, however, that he engraved several other plates; though it is true, his labours were confined to the booksellers. He worked entirely with the graver in a stiff, incorrect style, which has but little merit to recommend it. I shall notice only a single *figure of a woman standing*; a small upright plate, under which is written *Vetura*; another, its companion. A *frontispiece* to a book, a small upright plate, &c.

A N T O I N E D E S G O D E T Z.

Flourished, 1682.

A celebrated artist, and native of France, who published a large folio volume of engravings, entitled, *Les Edifices Antiques de Rome*, or the Ancient Edifices of Rome; he etched the *frontispiece* himself; and all the plates are engraved from designs made by him.

R. B. G O D F R E Y.

Flourished, 1760.

This artist was, I believe, a native of England. He engraved a variety of *views, and plates of antiquities*, &c. and in these he chiefly excelled. We have also some portraits by him.

T H O M A S G O E L.

Flourished,

A name mentioned by Florént le Comte as an engraver of *English portraits*. The author, according to his usual custom, has neglected to specify any of this artist's works. I own they are perfectly unknown to me. I rather suspect some mistake in the orthography of the name.

J. G O E R C E.

Flourished,

This artist was a native of Holland. He worked chiefly, if not entirely, from his own designs. We have some *frontispieces* and other *book-plates*, done by him, he then residing at Amsterdam.



## HENRY GOERTING.

Flourished,

This artist, according to M. Heineken, engraved some small prints on tin. I suppose he means *blocked tin*; but he has not specified the subjects.

## GOTTFRIED BERNARD GOEZ.

Flourished,

This artist, and his son FRANCIS REGIS GOEZ, are mentioned by M. Heineken as painters and engravers, belonging to the German school. I am not acquainted with their works.

## JOHN GOLDAR.

Flourished, 1760.

A modern English engraver, who resided at London, where he engraved a variety of *humorous subjects*, from Collet and other masters. His works are by no means held in any high estimation.

## JOHN GOLE.

Flourished, 1690.

This artist was a native of Holland, and resided at Amsterdam. He worked with the graver in strokes, and in mezzotinto. We have a vast number of prints by him; but none of them are very estimable. Those, however, appear to me to be best, which he executed with the graver. His mezzotintos are very indifferently performed. He engraved a variety of *humorous subjects* from Ostade, Brouwer, Teniers, Schalken, and other Dutch masters; but I prefer his portraits. I shall only mention the following from his own designs, as it should seem from the word *fecit*, which he annexed to his name.

*Frederick, king of Poland*, a middling sized upright mezzotinto.

*Balthazar Becker*, the same.

*Charles XI. king of Sweden*, a middling sized upright plate, engraved in strokes, dated 1685.

The *ducbeis de la Valliere*, the same.

## HUBERT GOLTZIUS.

Born, 1526. Died, 1583.

This artist was born Venloo, in the United Netherlands; but was educated at Wirtemberg, where his parents resided. He learned the first principles of painting from Lambert Lombard; and afterwards travelled through Germany, France, and Italy. As he was a man of science, and a great lover of antiquity, during these journeys he collected a considerable quantity of materials upon that subject, which he afterwards published, in several large volumes, consisting of *inscriptions, medals*, and other *ancient reliques*. Part of the plates for this work he engraved himself. He died at Bruges, A. D.

1583, aged 57. He was twice married; and the abominable crossness and ill temper of his second wife (ill suited as a companion to a studious man) is said to have shortened his days. His paintings are spoken of with commendation; and are very rare; but as a man of letters, I believe his character is most generally known. He is also said to have engraved on wood in *chiaroscuro*, and marked his prints with the initials H. G. but these engravings appear to me to belong rather to Henry Goltzius.

### HENRY GOLTZIUS.

Born, 1558. Died, 1617.

This extraordinary artist was born at Mulbrach, near Venloo. He was the son of John Goltzius, a painter on glass. From his father he learned the first principles of design; and afterwards he became the scholar of Jaques Leonherd. But it was chiefly owing to the strength of his own natural genius, and the studious application he made to the arts; that he owed the great character he so justly obtained. He was taught the art of engraving by Theodore Cuerehert; and succeeded very wonderfully in it, notwithstanding the disadvantage of a lame hand, which was occasioned by his falling into the fire whilst young. He was first employed by his master, and afterwards he worked for Philip Galle. Domestic troubles and ill health occasioned him to travel. He went through Germany into Italy, and passed under a feigned name, that his studies might not be interrupted. He visited Bologna, Florence, Naples, and Venice, constantly applying himself to drawing, from the antique statues; and the works of the great masters. At Rome he resided the longest; and there he produced several excellent engravings, from Polidoro Raphael, and other eminent painters. On his return to his native country, he established himself at Haerlem, where he engraved many of the drawings, which he had made during his abode in Italy.

He married a widow lady, but it does not appear that he had any children by her. Her son, James Maetham, the fruit of her former marriage, was instructed by his father-in-law in the art of engraving; and he arrived to a very superior degree of excellence. Goltzius died at Haerlem, A. D. 1617, aged fifty-nine. He is said to have been forty years old before he began to paint; yet his pictures are spoken of with the greatest commendation; but as he did not produce any great number of them, they are, of course, but rarely to be met with.

This celebrated artist possessed great anatomical knowledge. He was perfect master of the human figure, and drew the extremities admirably. But endeavouring, with Spranger and others, to correct the stiff tasteless manner of the little masters, his countrymen, he frequently run into the other extreme, and twisted his figures into such affected positions, that they appear displeasing to the eye. And that pure drawing, of which he was so much master, is lost in a bombastical style, if I may be allowed the expression, into which he fell, by attempting to imitate that grand gustò, so conspicuous in the works of Michael Angelo Buonarota.

His compositions were often wild and extravagant; and they appear to be rather the effect of study; than of nature, which requires more simplicity and truth. They manifest however his great knowledge in the art of design;



sign; and prove him to have been a man of superior abilities. But as an engraver, he deserves the highest commendation. No man ever surpassed, and few have equalled him, in the command of the graver, and freedom of execution. He copied the style of Albert Durer, Lucas of Leyden, and other old masters, with astonishing exactness. Sometimes his engravings are neat in the extreme; at other times they are performed in a bold, open manner, without the least restraint. And it is hard to say, in which of the two the mechanical part of the engraving is most excellent; the latter, without doubt, is superior in taste and freedom, exclusively. Small portraits he drew and engraved in a very masterly manner; in these he united neatness, taste, and excellent drawing. He also engraved several of his own designs on wood, in that manner which is distinguished by the appellation of *chiaro-scuro*. It is performed with three blocks; one for the outline, which he cut in a free, spirited manner; the second for the darker shadows; and the third for the lighter tint. In this species of engraving he has succeeded very happily; and the prints, which he has produced, are truly excellent.

I shall mention the following engravings only by this great artist:

Some of the plates for the *life of Christ*, published by Philip Galle. These are middling sized plates, length-ways, from A. Blockland.

*Penitence and Impiety*, a large upright emblematical print, from a design of his own.

*Tarquin and Lucretia*, a small plate, length-ways, the same.

These are in the stiff style, which distinguished the German and Flemish engravers of this æra.

The *life of Christ*, on twelve small upright plates, from designs of his own. Great care must be taken not to purchase a set of stiff copies, which were afterwards made. In these plates Goltzius has professedly imitated the style of Lucas Van Leyden.

Six large upright plates, known by the name of his *master-pieces*. These, it is said, he engraved to convince the public, that he was perfectly capable of imitating the styles of Albert Durer, Lucas Van Leyden, and other masters, whose works were then held in higher estimation than his own. For he had adopted a new manner, which he justly thought superior; for which reason he pursued it; and not, as had been ignorantly imagined, because he could not imitate their works. It is reported, that with one of them, the *circumcision*, which he smoked, to give it the more plausible air of antiquity, he actually deceived some of the most capital connoisseurs of the day; by one of whom it was bought for an original engraving of Albert Durer. The subjects of these plates are as follow:

The *annunciation of the Virgin*.

The *meeting of the Virgin with Elizabeth*, called the *Visitation*.

The *nativity of Christ*.

The *circumcision of Christ*.

The *adoration of the wise men*.

The *holy family*.

A *dead Christ upon the lap of the Virgin*, a small upright print, beautifully finished in the style of Albert Durer.

A *dead Christ in the tomb, with the four Evangelists standing by him*, a middling



middling sized plate, length-ways, from A. Blockland, dated 1583: a singular print, but very finely drawn.

*St. Jerom seated*, a middling sized upright plate, from J. Palma, dated 1596. I think this is one of the finest prints by this great master. The drawing is admirable, and the engraving is executed with the utmost freedom.

*Hercules, a single figure standing in the front, holding his club; in the back ground are represented his labours*: a large upright plate, from his own design. This figure is greatly overcharged with markings; the parts are too much divided; and from want of masses, it has no effect.

*The judgment of Midas*, a large plate, length-ways, the same.

*The Nine Muses*, small upright plates, the same.

*The Five Senses*, the same.

*The assembly of the Gods*, a large print, length-ways, on three plates, from Spranger.

*The Venetian Ball*, a large plate, length-ways, from Theodore Bernard.

The antique statues of the *Apollo Belvidere*, the *Hercules Farnese*, and the *Hercules Commodus*, middling sized, upright plates.

A set of fifty-two middling sized plates, length-ways, for *Ovid's Metamorphoses*, from his own designs. Also the *gods and goddesses of antiquity, and the heroes of antient Rome*.

*The boy and dog*, a middling sized upright plate, from a design of his own, an admirable print. This is, with great reason, supposed to be a portrait; but that it was intended for Goltzius himself, when young, is by no means probable.

*His own portrait*, a large upright plate.

*Henry IV. of France*, a middling sized upright plate.

*Cuerenbert the engraver*, a large upright plate.

*Joan Zurenus*, a very small upright plate.

*Joan Bollius*, the same.

*The Necromancer*, a middling sized upright oval print, in *chiaro-scuro*.

*Night in her chariot*, the same.

*Pomona and other goddesses*, the same.

*Jupiter, Neptune, and other gods*, the same.

See the mark, composed of an H. and a G. joined together, which this master frequently used, when he did not sign his name at length.

## JULIUS GOLTZIUS.

Flourished, 1580.

This artist was probably of the same family with Henry Goltzius, mentioned in the preceding article, and apparently instructed in the school of the Galles, whose style of engraving he seems chiefly to have imitated. His figures are by no means correctly drawn, or executed with the least taste. He engraved upon copper only.

A great part, if not all, of the figures in a book, entitled, *Habitus Variorum Orbis Gentium*, by Joan Jacq. Boissard, a small folio, 1581.

*The good and bad Shepherd*, a set of middling sized prints, lengthways, from Martin de Vos.

*Christ*

*Christ appearing to Mary Magdalen*, a middling sized upright plate, from Fred. Sucaris.

JAQUES and CONRAD GOLTZIUS are both of them mentioned by Florent le Comte, as engravers. He informs us, that they worked after the designs of Henry Goltzius; but he has not specified the subjects, which are executed by them.

#### A B R A H A M G O O S E.

Flourished, 1627.

One of the map engravers, employed by the industrious John Speed, for his folio edition of maps, published 1627. These performances require no comment. *Europe, Asia, Africa, America, Hungary, Persia, &c.* are by him.

#### H E N R Y G O U D T.

Flourished, 1610.

This extraordinary artist was born of a noble family at Utrecht. He is usually called Count Goudt, and was a knight of the Palatinate. Being passionately fond of the arts, particularly painting and engraving, and desirous of engaging in them, he applied himself diligently to drawing, and made a great proficiency therein. He went to Rome, to examine the works of the great masters in that city; and there contracted an intimacy with Adam Elsheimer, a painter of considerable reputation; and endeavoured to imitate his style. He purchased several pictures of that artist, seven of which he also engraved.

On his return to his native country, a young woman who was in love with him, and desirous of fixing his affections upon her, gave him in his drink a love philtre; which however terminated in a very melancholy manner, by depriving him totally of his senses; and in the dreadful state of idiotism, he dragged on a miserable life. It is remarkable, that though lost to every other subject, when painting was spoken of, he would discourse upon it in a very rational manner.

He worked with the graver only, in a very neat style, and produced a most powerful effect, not by strengthening the strokes, according to the usual method, but by crossing them with additional strokes, equally neat, and that five or six times, one over another, in the deep shadows. Considering the precision with which he executed his engravings, the freedom of handling the graver, which may be discovered in them, is very astonishing. The weeds, and other parts of the fore ground, in that admirable print of the *Ceres*, are very finely expressed. The heads of the figures are correctly drawn, and the other extremities are managed in a judicious manner. The following are the seven prints by him, from Elsheimer, mentioned above:

*Ceres drinking from a pitcher.* An old woman appears holding a candle at the door of the cottage, and a boy naked, standing by her, is laughing, and pointing at the goddess; for which contempt he was metamorphosed by her into a frog, a middling sized upright print. The powerful and striking effect of this engraving cannot be properly described. The very deep shadows are  
perhaps

perhaps rather too sudden upon the strong lights, in some few instances; but in the fine impressions this is by no means so conspicuous, as in those after the plate had been retouched. This print was well copied by Hollar; who, with the point only, has given us all the effect, though not the neatness, of the original. It is distinguished also by the name of the *sorcery*.

The *flight into Egypt*, a large landscape, length-ways: a *night scene*, in which the moon and stars are introduced with great success.

The *angel with Tobit, who is drawing a fish by his side*, a small plate, length-ways, The back-ground is a landscape; the weeds in the foreground, and the branches of the trees in front, as well as the foliage and weeds hanging from them, are beautifully expressed. He fails most in those parts, where the graver alone is by no means adequate to the undertaking; namely, the distant woods, and assemblage of trees, which gradate one from another, and require that freedom of determination, which the point only can give: when executed with the graver, they always appear flat and heavy.

The *angel with Tobit, crossing a stream of water*. Tobit holds the fish under his arm. The back-ground is a *landscape*. This is a small print, length-ways, considerably less than the preceding. Hollar copied this print with much success.

*Baucis and Philemon entertaining Jupiter and Mercury*, a small plate nearly square.

A landscape, called the *Aurora, representing the dawn of day*, a small print, length-ways. The effect is very beautiful.

The *beheading of St. John in prison*, a very small upright oval print, which is by far the scarcest.

## JOSEPH GOUPY.

Flourished, 1760. *e*

This painter resided in London, where he died some few years since. He was a man of genius, and etched several very spirited plates, some few of them from compositions of his own. He adopted the style of Salvator Rosa, and particularly excelled in landscapes, which he executed with great taste, and in a very masterly manner. The following are by him:

*Mutius Scævola burning his hand, in the presence of Porfenna*, a middling sized plate, length-ways.

*Diana hunting with her nymphs*, the same, from Rubens.

*Zeuxis painting a woman who is nearly naked*, the same, from Solimene.

A set of eight *landscapes*, from Salvator Rosa.

Variety of other subjects, from different masters.

G O U R A N D. See GOYRAND.

## G O U R M O N T.

Flourished,

The name of an obscure French engraver, affixed to the portrait of *Charles duke*



*duke of Bourbon, &c.* His works were chiefly, I believe, confined to the decorations of books.

## G O U S B L O O M,

Flourished,

An obscure engraver of no great merit, whose name is affixed to the portrait of *Leonard Vander Goes, &c.*

## G. V A N D E R G O U W E N:

Flourished, 1716.

An engraver of no great note, who was apparently a native of Holland, and resided at Amsterdam. By him we have some bad prints for the Bible, published at that city, A. D. 1720, from the designs of Picart and others. He also engraved several *ornamental frontispieces*, with figures, and other works of the same trifling kind, for the booksellers. The name of Gouwt is also affixed to one or two plates, in the same work, which is meant perhaps for *Gouwen*, but mis-spelt. The exact similitude, between the style of engraving on both those plates, seems greatly to favour this conjecture.

## J O H N J O S E P H V A N G O Y E N.

Born, 1596. Died, 1656.

This excellent artist was a native of Leyden. He was the disciple of William Gerretz, and afterwards studied under Esaius Vander Velde. He excelled in painting landscapes, cattle, and sea-pieces; and his pictures are held in the highest estimation. The works of this great master are too well known, to render any comment upon them necessary in this place. He resided chiefly at the Hague, where he died, A. D. 1656, aged 60. He etched some few spirited *landscapes* from his own compositions.

## C L A U D E G O Y R A N D.

Flourished,

This artist was a native of France; but he resided at Rome, where he engraved a small *head with an ornamental border*, to which he signs his name, "Cl. Goyrand Gall. sculpsit Romæ." This is all graven in a neat, tasteless style. He does not appear by any means, to have handled the graver with facility; but we have a variety of neat, spirited etchings by him, which consist of landscapes, views of ruins, gardens, and a variety of other subjects. He engraved from Stella, Quesnel, Mauparche, Callot, &c.

## J. G O Z A N D U R U S.

Flourished,

A name, mentioned by Florent le Comte as an engraver of *ornaments and grotesque figures*. None of his works are specified; neither am I acquainted with them

FRANCESCO

## FRANCESCO DE GRADO.

Flourished, 1690.

An Italian artist, who, according to his own signature, was a native of Naples, where he appears to have chiefly resided. He was a very indifferent engraver, and worked, I believe, entirely for the booksellers; and executed his plates with the graver only, in a stiff, tasteless style. By him we have the portraits of illustrious personages, published at Naples, A. D. 1693. He also did part of the plates for *Bellori's Lives of the Painters, Sculptors, &c.*

## JOHN ANDRE GRAF.

Flourished, 1576.

A German painter, who is also said to have engraved; but this point, in my opinion, is by no means clearly proved. The prints marked with an A. and a G. joined together, in the manner expressed on the plate at the end of the volume, are attributed to him.

## CAMILLIO GRAFFICO.

Flourished, 1588.

This artist was a native of Friuli in Italy. He engraved several devotional subjects; and worked entirely with the graver, in a style greatly resembling that of Cornelius Cort; but his engravings are by no means equally well executed, or so correctly drawn. We have by him, a *holy family*, wherein the Virgin is represented giving the breast to the infant Christ, a large upright plate, from Bernardinus Passarii. He was an ingenious man, and invented certain fountains of brass, which would cast water upwards into the air; and brought them to very great perfection. It is said, they would continue playing four and twenty hours, being supplied from the midst, by a very curious contrivance. They were bought by several of the nobility to adorn their palaces; and Graffico amassed a considerable sum of money by means of this invention.

## GRAFTON:

Flourished,

An English engraver, says Basan, by whom we have several mezzotinto prints. He has not, however, specified any of them; nor can I meet with any account of such an engraver. I am inclined to think, Basan has made some mistake in the name.

## CONRAD GRAHL.

Flourished, 1620.

This artist was a native of Leipsic. According to professor Christ, the mark composed of a C. and a G. as expressed upon the plate at the end of the volume, is attributed to him.

## L E G R A N D.

Flourished, 1750.

An engraver of no great note. His best prints are *vignettes*, and *small subjects*, which he engraved from the designs of Gravelot, Eisen, and other masters. Several of the plates for the new edition of *Ovid's Metamorphoses*, lately published at Paris, are by him. He also engraved some large plates of *ruins*, &c. sufficiently neat, but without any great taste.

## J A C Q U E S G R A N D H O M M E, or G R A N T H O M M E.

Flourished, 1600.

This artist was a native of Heidelberg. According to professor Christ, he was pupil to Theodore de Bry; which seems very probable; for his style of engraving greatly resembles that of De Bry. His best works are in the portrait line. His plates are executed with the graver only; they are sufficiently neat; but stiff and laboured; and do not discover any marks of a superior genius; though some of them are by no means entirely destitute of merit.

He generally used a cypher, composed of an I. and a G. joined together, or else an I. with a G. an H. and a T. interwoven with each other. See both these marks, expressed upon the plate at the end of the volume. Professor Christ has, by a strange mistake, confounded Grandhomme, with John Van Vliet, the disciple of Rembrandt.

I shall notice the following prints by this master:

The portraits of the *theological doctors and reformers of the church*, or the *heresiarch*, as they are styled, from a painter whose initials are J. M. F.

The *infant dauphin of France strangling a serpent*; a small whole-length; dated 1601.

*Henry Smetius*, a small upright oval, to which he adds the word *fecit*; which seems to imply, that it was also drawn by him.

The *death of Adonis*, a very small upright plate, apparently from his own design.

*Venus and Adonis*; its companion, the same.

The *murder of the innocents*, a small upright print.

The *apostles*, twelve small upright plates, from his own designs.

The *rape of Helen*, a small plate, length-ways, copied from the print which Marc Antonio engraved after Raphael, &c.

## D. D E S G R A N G E S.

Flourished, 1634.

An engraver of no note, who apparently resided in London. His name is affixed to some very indifferent *frontispieces*, *books* and *plates*; among others, the ornamental title for the second edition of a small octavo publication, entitled, *Bethel, or a Form for Families*, dated 1634, is by him.

H E N R Y



## H E N R Y G R A V E L O T .

Born, Died, 1773.

This ingenious artist was a native of France; but he resided much in London, about the year 1720. He was a man possessed of great fertility of invention, and composed with much judgment, small subjects for vignettes, and other book ornaments. He drew also admirably *ancient buildings, tombs, and prospects*; and he was employed in all these branches by the artists in London. He had been, it seems, in Canada, as secretary to the governor of that province. But the climate disagreeing with him, he returned to Paris, from whence he came into England, invited by Claude du Bosc. He etched a great variety of plates for books; among others, several for Sir Thomas Hanmer's edition of *Shakespeare*, in quarto; some of which he designed himself; but the greater part of them were composed by Hayman. Also the cuts to *Theobald's Shakespeare*, in octavo, from his own designs. The large print of *Kirkstall Abbey*, is a fine specimen of his abilities, as an engraver. He returned to Paris, where he died, A. D. 1773, aged 74.

## G R A Y .

Flourished,

He was apparently a native of England, and certainly resided at London, where he engraved a set of *views*, middling sized plates, length-ways, in a slight, coarse style, without any taste. The work bears this title: *Thirty different Draughts of Guinea*, by William Smith, surveyor to the Royal African Company of England, sold by C. Clark, engraver and printfeller, Gray's-Inn. The frontispiece is by far the best print. It represents an *elephant*; and is very freely etched, in a style greatly resembling that of Hollar; but it is evidently not executed by Gray.

## P E T E R G R E B B E R .

Flourished, 1600.

He learned the first principles of painting from his father, Francis Peter Grebber; after which he became the disciple of Henry Goltzius. He excelled in painting history and portraits; and his taste is highly commended. For his amusement, he engraved, our *Saviour and the woman of Samaria*, a small upright plate, from a composition of his own.

## J E R O M G R E F F .

Flourished,

This artist was born at Franckfort; and, according to some authors, he learned the art of painting and engraving from Albert Durer. The prints we have by him are wooden cuts, copied from Albert Durer, with surprising exactness. Hence perhaps arose the idea of his being the pupil of that master. We have by him,

The *Apocalypse of St. John*, in folio, from Albert Durer, the same size as the:

the originals, and admirably well executed. See his monogram, composed of an I. an M. and an F. on the plate at the end of the volume.

## J. GREEN.

Flourished, 1758.

This young artist was a native of Owen in Shropshire. He was pupil to Basirè, the map engraver. He succeeded best in landscapes; and apparently, had he been under a more able tutor, might have made a considerable progress in the arts. He was employed by the University of Oxford, to engrave their Almanacks. We have also by him a variety of *views*, and the plates for *Borlase's Antiquities of Cornwall*, together with some few *portraits*.

## CARLO GREGORI.

Flourished, 1748. ✓

A modern Italian engraver. Part of the plates in the *Museo Fiorentino* are by him, and several of those in the collection from the cabinet of the marquis Gerini; also the *antique statues* in the gallery at Florence, with a great number of portraits.

CARLO BARTOLOMEO GREGORI, and FERDINANDO GREGORI were, I believe, the sons of Carlo Gregori, and assisted him in the above-mentioned works.

## M. GREISCHER, or GRYSCHER.

Flourished, 21

This engraver was a native of Germany. By him we have several prints from various masters; among others, the *Virgin seated in a landscape, holding the infant Christ*, and St. John is represented standing by her, from Frederic Baroccio.

## JOSEPH GREUT.

Flourished,

This artist apparently flourished about the end of the last century, and seems chiefly to have been confined to portraits, which he executed in a neat style, entirely with the graver. They are, by no means, devoid of merit. I shall mention only the portrait of *Hieronymus Bartholomaeus*, a small upright plate.

## MATTHEW GREUTER.

Flourished, 1585.

Strange confusion has been made, respecting the time of this artist's birth. In the *Abecedario*, it is said to have been in the year 1566. But *Bafan* and other authors give us the same year for the birth of his son. I am inclined to agree with the latter account; for the engravings of Matthew Greuter are, several of them, dated as early as 1582; at which time he could be only 16 years old, And though it is not impossible, but that he

he might engrave at that early age, yet it is not likely, that he should have worked in such perfection, or have performed so many plates, as we find by him about that time. The generality of authors are however agreed, that he was a native of Germany; though in the *Abecedario*, he is said to have been born at Strasburgh, in Alsace. He is supposed to have learned the art of engraving in his own country; after which he went to Italy for improvement, where he executed a variety of plates. The time of his death is uncertain, unless we agree with the *Abecedario*; in which it is said to have been, A. D. 1638, at the age of 72. It is highly probable, that he was living between the years 1620 and 1630; for he engraved, according to Le Comte, a *cavalcade*, in conjunction with Lucas Vorsterman, whose principal works were executed during that period.

With respect to Matthew Greuter, he was a man of genius; and, though he never rose to any very high degree of eminence, many of his engravings possess great merit. His drawing is, by no means, correct, especially with respect to the extremities of his figures, which are in general heavy, and not well marked. He sometimes executed his plates with the graver only, in a very neat style; and sometimes he etched, and finished them with the graver, in a slighter manner; when he did not sign his name at length, he substituted the initials thus: M. G. F. the F. as usual standing for *fecit*; and generally he added the date.

*Venus naked standing on a globe, with a variety of figures, emblematical of virtue and vice, very neatly finished, and entirely with the graver, marked M. Greuter inv. et fecit, 1587, a middling sized plate, length-ways.*

*Mary Magdalen seated in a landscape, holding a book, leaning her right hand upon a skull. M. G. F. 1584, from S. Gaetano.*

A set of small plates of *insects*, etched in a style, bearing some resemblance to that of Graywood.

The *magnificent cavalcade of the emperor Charles V.* engraved by him, conjointly with Lucas Vorsterman, a large print, length-ways, on several plates.

The *burning of Troy*, a middling sized plate, length-ways, mentioned by Bafan, with the painter's name.

He also engraved several portraits; among them, is that of *pope Sixtus V.* with his coinage, as an ornamental border. Also *Innocent X.* the same; others with their *monuments*, and small *ornamental figures*, all middling sized upright plates.

## JOHN FREDERIC GREUTER.

Flourished, 1620.

Bafan, as before observed, has given the year assigned by the author of the *Abecedario* for the birth of M. Greuter the father, to the son; who, says he, was born at Franckfort, A. D. 1566. Yet this assertion is also attended with much difficulty. I have seen engravings by J. F. Greuter, as late as 1644; at which time he must have been 78 years of age. Yet it is generally allowed, that he died at the age of 72: I rather suspect, there was another artist of the same family, whose name was Frederic; for I have remarked, that the prints, with the latter dates, though something resembling those which precede them, are not so well executed, and have Frederic Greuter only, without the



the first baptismal name, John. But this I must leave to better judgment. John Frederic Greuter certainly resided at Rome, where he engraved a variety of plates. He worked with the graver only, in a neat, clear style; but without much taste. His drawing is often incorrect, and the extremities of his figures are very poorly expressed.

I shall mention the following only by this artist:

The *Virgin and Child, with St. Francis kneeling*, a middling sized upright plate, arched at the top, from a design of his own, dated 1623.

An *emblematical subject*, representing the growth of Christianity, a large plate, length-ways, from Romanelli.

The *death of St. Cecilia*, a small plate, nearly square, from Dominichino.

The *forge of Vulcan*, a large plate, length-ways, from Lanfranchi.

A *battle*, from Anthony Tempesta, a large plate, length-ways.

The portrait of a *cardinal*, who is seated, with three boys, portraits also; a small upright plate.

He also engraved several other *portraits*, and a variety of other subjects, from different masters, as, Guido, Vouet, Stella, Andrea d'Ancone, &c.

See the mark attributed to him, on the plate at the end of the volume.

K. GREUTER is subscribed to a print, representing *Hercules in the garden of the Hesperides*, from Pietro da Cortona. I suspect the K. was substituted by mistake for the F. I do not by any means believe it to be the work of another artist, with the same family name.

JOSEPH GREUTER is mentioned by Florent le Comte as an engraver; but I am not acquainted with his works.

### S I M O N G R I B E L I N .

Born, 1661. Died, 1733.

This artist was born at Paris, where he learned the art of engraving. Coming into England, he worked for the booksellers, and was near twenty years, before any particular notice was taken of his engraving. The *tent of Darius*, which he copied from Girard Edelinck's print after Le Brun, was the first plate, that raised his reputation to the public view. He afterwards engraved the *cartoons*, and engaged in other considerable undertakings. But as he was one of those painful, plodding artists, who are obliged to substitute laborious formality, and mechanical precision, in the place of taste, much pleasure cannot be expected, from the examination of his works, by the connoisseur, or profit by the artist. They are executed entirely with the graver, in a cold, neat style. His drawing is incorrect; the heads of his figures want expression, in general; and the other extremities are by no means well marked.

He caught cold, by going to see the king in the house of lords, and died in consequence of it, three days after, aged 72. He left a son and a daughter. The following engravings are by him:

The *cartoons*, seven small plates, length-ways, from the pictures of Raphael, then at Hampton court, but now at the Queen's palace. These, I think,

think, are his best prints. Upon the title is engraved the portrait of *queen Anne*, and the representation of the room in which the pictures hung.

Six *historical plates*, from the pictures in the royal collection at Kensington, painted by Tintoret and other masters.

The *ceiling at Whitehall*, after Rubens.

He also engraved several portraits, and a great variety of other subjects, from different masters.

### G R I B E L I N.

Flourished, 1733.

He was son to Simon Gribelin, mentioned in the preceding article. He was also an engraver, and followed his father's style. He went to Turkey, in the retinue of the earl of Kildare, to draw *views of the country*; but he returned in two years.

### J O H N G R I F F I E R.

. Born, 1645. Died, 1718.

This celebrated painter of landscapes, cattle, and ruins, was born at Amsterdam, and became the disciple of Roland Roghman. He resided a considerable time in England, where he met with great encouragement from the duke of Beaufort, and other noblemen. His pictures are held in the highest estimation. By him we have several plates of birds and other animals, etched in a very superior style, from Barlow. They manifest great freedom of the point, and an excellent taste. The animals are finely drawn, with much spirit; and the effect is very clear and pleasing.

### J A C Q U E S G R I G N O N.

Flourished,

Florent le Comte calls him John Grignon. He was a native of France, and flourished towards the end of the last century. His best works, I think, are his portraits, which he executed entirely with the graver; and some of them do him great credit. That of *Francis Maria Rhima, an ecclesiastic*, a small upright oval plate, is executed in a very clear, good style. His historical plates, and subjects with figures, are by no means equally meritorious. They are dark and heavy, without effect, and, in general, very incorrectly drawn. He engraved some few of the plates for a work entitled *Les Tableaux de la Penitence*, in small folio size, from the designs of Chauveau.

### GIOVANNA FRANCESCO GRIMALDI, called BOLOGNESE.

Born, 1606. Died, 1680.

This celebrated artist was born at Bologna, and became the disciple of Annibale Carracci; from whose school he went to Rome, where he was encouraged by the patronage of Pope Innocent X. He painted history with great success; but he more particularly excelled in landscapes. He also etched a

considerable number of the latter, from his own designs. They are finely executed with great freedom, taste and spirit. The compositions are grand, and the effect of them is produced in a very masterly manner.

#### ALESSANDRO GRIMALDI.

Flourished, 1670.

He was the son and disciple of Giovanna Francesco Grimaldi, mentioned in the foregoing article. He imitated the style of his father; but never equalled him in merit: yet his works are held in no small degree of estimation. By him we have some few engravings; and among them, the *brazen serpent*, from a composition of his own, which, though slight, is a spirited, free etching, in the style of a painter.

#### JOHN GROENSVELT, or GROENVELT.

Flourished,

He etched, says Basan, several *views and landscapes* after Berghem, Van Gogen, and other masters. The name J. GROENVELT I have seen affixed to several portraits; among others, to that of an *anonymous lady*, from Vanduyck, exceedingly neatly engraved; but in a stiff, tasteless style. The face is almost entirely finished with small dots.

#### GERARD GRONINGUS.

Flourished,

By this artist I have seen a set of ten middling sized emblematical plates, length-ways, representing the *life of man from ten to a hundred years*. They are etched in a slight, dark manner. The drawing of the figures is incorrect, and the outlines are hard and heavy; yet, notwithstanding all these faults, there is something masterly in their appearance; and some of the compositions are by no means devoid of merit. They are marked "Ger. Gronigius invent. " faciebat." Each plate has a Latin and French description in verse underneath it.

#### MADemoiselle GROSNIER.

Flourished, 1760.

This ingenious lady, a native of France, applied herself to the arts; and by her, according to Basan, we have several plates, after different masters.

#### HANS, or JOHN BALDUNUS, or BAUDOIN GRUN.

Flourished, 1511.

To this doubtful master professor Christ attributes those engravings, marked with an H. a C. and a B. joined together cypher-ways, which are usually put upon a small tablet with the date below, and a small branch of a tree at the top; but he seems to build his conjectures upon a very slender foundation.



tion. Grun in German, is equivalent to the word Green in English; he therefore supposes, it may have been the design of the engraver to express his name by the small branch. I have not a doubt of his being the same artist with Hans or John Baldung, whose cypher at least was the same, and to which name the reader is referred.

## M A T T H E W G R U N W A L D.

Born, Died, 1510.

Professor Christ ascribes to this artist, who, he informs us, was a native of Aschafenborough, some of those prints, which are marked with a cypher, composed of an M. and a G. in the manner represented on the plate at the end of the volume. The works of this master are not specified; but he is said to have imitated Albert Durer.

## H A N S, or J O H N G R U N W A L D.

Flourished,

Probably of the same family with the preceding artist. His cypher is composed of an H. and a G. joined together several ways, but especially with the G. upon the cross bar of the H. in the manner represented on the plate at the end of the volume. By him we have the *Virgin and Child*, a small upright print, incorrectly copied from Albert Durer. *A woman and a satyr, with another woman striking at her, and a man warding off the blow*, a middling sized upright plate, copied the reverse way from Albert Durer; but not correctly.

We have also some wooden cuts by this artist; among others, a small *landscape*, length-ways, with a rock, and a view of the sea.

## D E R I C K, or T H E O D O R E G R Y P.

Flourished, 1620.

By this engraver, a native, I presume, of Holland, we have the *map of Tartary*, for John Speed's Geography. The artist has introduced some small figures, boldly engraved, in a style much resembling that of Claude du Bosc: but they are very incorrectly drawn, and otherwise possess but little merit.

## G I A C O M O G U A V A N A.

Flourished, 1720.

This artist was a painter, born at Venice, where he resided. According to Bafan, he etched several large *fabulous subjects*, from compositions of his own; but the particular stories are not specified.

## M I C H A E L V A N D E R G U C H T.

Born, 1660. Died, 1725. ~~2~~

This artist was a native of Antwerp, and a scholar of one of the Bouttats.

It is uncertain at what time he came into England. Here, however, he met with encouragement, and resided in London. He was greatly afflicted with the gout, which disorder put an end to his life, October 16, 1725. He died at his house in Bloomsbury, and was buried at St. Giles's. His chief employment was to engrave anatomical figures; but we have many other subjects by him; as, a very large print, length-ways, of the *royal navy*, from Baſton. He also engraved several portraits; among others, that of *Mr. Savage*. The ingenious and industrious Mr. Virtue was a disciple of this artist. He left two sons, Gerard and John.

### JOHN VANDER GUCHT.

Born, 1697. Died, ✓

He was one of the sons of the above-mentioned master; and learned the art of engraving from his father; but he received instructions in drawing from Lewis Cheron, and completed his studies at the academy, where he designed from nature. He was employed by Chefeld to draw and engrave the plates for his *Oſtology*, a work which does much honour to the artist. He is said to have had a great share in the engraving of the *Cupola of St. Paul's*. There are six academy figures by him, from the drawings of Cheron, which shew, that he had more knowledge in the art of design than power of execution with his graver. A prodigious number of book plates were engraved both by this artist and by his father, but they are foreign from my purpose.

GERARD VANDER GUCHT, the other son of Michael Vander Gucht, also engraved for the booksellers; but he did no work of any material consequence.

### JAQUES GUCKEISEN.

Flourished, 1599.

This engraver resided at Cologne, about the conclusion of the sixteenth century, where he engraved several plates; but the subjects are not specified. His mark, composed of an I. and a G. may be seen upon the plate of monograms, at the end of the volume.

### G U E L O R D.

Flourished,

A native of France, who flourished at the commencement of the present century. He engraved, according to Baſan, several prints from Oudry, P. Van Bloemen, &c.

### N. G U E R A R D.

Flourished, 1700.

He was a native of France, and an artist of no great note. We have by him some of the plates for a work of *plans and views*, entitled *Les Edifices Antiques de Rome*, published at Paris, by Antoine Desgodetz, 1682, in folio; the frontispiece to a *book of ornaments*, published by Peter Bourdon, at Paris, 1703; and a small plate, length-ways, representing *soldiers marching*, from  
his

his own design. In this, as well as in several of his other works, he has attempted to imitate the style of James Callot; but he falls far short of that inimitable master.

GUERCINO. See BARBIERI.

RENE GUERNIER.

Flourished,

The name of an engraver, cited by Florent le Comte, who informs us, that he excelled in *ornaments and grotesque figures*. I am not acquainted with his works.

LEWIS DU GUERNIER,

Born, 1677. Died, 1716.

He was a native of France, and the disciple of Chatillon at Paris. He came into England A. D. 1708; and it is said, that he improved considerably in his drawing by frequenting the Academy, which at that time was supported by the private contributions of the artists only. He was chosen director of it; in which post he continued till his death, which was occasioned by the small pox, in September 1716, he being only 39 years of age. Guernier was a man of some genius; but whether through indolence, or want of time, he neglected the improvement of the mechanical part of his engraving, I cannot tell; certain it is, that he never acquired any tolerable mastery of the point or the graver. His works are coarse and heavy; and that merit, which is really to be found in them, is hid, as it were, by the rough garb, with which they are cloathed. His labours were chiefly confined to the bookfellers; and it is possible they might procure him much more profit, than credit. He was concerned in the engraving of the *battles of the duke of Marlborough*, conjointly with Du Bosc. He also engraved a middling sized print, length-ways, representing *Lot and his two daughters*, from Michael Angelo Caravagio, at the desire of lord Hallifax; but the engraving does him no great honour.

WILLIAM GUEROULT.

Flourished, 1564.

I have seen an octavo volume, containing a set of small neat wood cuts, entitled, *Figures de la Bible*, or Subjects from the Bible, *illustrees de Huic-tains Francois*, illustrated by verses of eight lines in French, by William Gueroult; who dedicated it to Catherine de Medicis, queen of France, A. D. 1564.

JOHN GUERRA.

Born, 1534. Died, 1612.

He was a man of science, born at Modena. His genius led him to the study of mechanics; and he etched some singular machines of his own invention. He died 1612, aged 78.

LEWIS L. GUERRE.

Born, 1663. Died, 1721.

An engraver of no great note. He was, I believe, a native of France, and died A. D. 1721, aged 58. I am not acquainted with his works.

FRAN-



## FRANCESCO DE LA GUERRIERE.

Flourished, 1650.

A French artist, whom Le Comte distinguished by the title of "painter to the king." According to this author, he drew and etched the *grotesque friezes*, painted by Raphael Urbin in the Vatican, which he dedicated to Edward Jabach. Bafan writes this name GUERTIERE.

G U I D O. See RENI.

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

Flourished, 1567.

This name I found affixed to a print, engraved from the *last judgment* of Michael Angelo, rather smaller than that of Martin Rota; which it nearly equals in merit. It is executed entirely with the graver, in a very skilful manner. The date, 1567, proves it to have been done two years prior to Martin Rota's, whose style of engraving it much resembles. The name of the artist is written in this manner, *Ascanis. Don. Guido faciebat.*

## R A F F A E L L O G U I D I.

Flourished, 1598.

This artist was a native of Tuscany; and judging from the style of his engraving, I should suppose he had been educated in the school of Cornelius Cort, or Agostino Carracci. He worked entirely with the graver, which instrument he handled with much facility. He drew correctly, and with great taste; and the extremities of his figures are well expressed. Though he cannot be said to equal Carracci, yet his prints manifest the hand of the master, and prove him to have been a man of very superior talents. I shall only notice the following by him:

*A repose, where Joseph is holding some cherries, the child points to his mouth*, a small upright plate, from Francisco Vanni.

*The entombing of Christ*, a middling sized upright plate, arched on the top, from Frederico Barroccio, dated 1598.

*The crucifixion of Christ*, a middling sized upright plate, from Christopher Swartz.

MICHAEL ANGELO GUIDI, son to the above artist, was also an engraver, and imitated the style of his father; but his works are by no means worthy of a particular recital.

## V. G U I G O U.

Flourished, 1676.

This engraver was a native of France; but of no great note. We have by him some *bird's-eye views of palaces, and other edifices*, in France, executed in a very slight, stiff style. He also engraved a variety of portraits for books; which though sufficiently neat, are totally devoid of taste and effect.

## S I M O N G U I L A I N .

Born, 1581. Died, 1658.

This artist was a native of France. He excelled in sculpture; and, for his amusement, etched a variety of plates, in a slight, but masterly style. He died at Paris, A. D. 1658, aged seventy-seven. The following are by him:

The *life of Saint Diego*, a set, consisting of twenty small plates, from the designs of Annibale Carracci.

The *cries of Bologna*, a set of eighty small upright plates, from the same. In this work he was assisted by Aleffandro Algorgi.

## G U I L L E M A R T .

Flourished,

The name of an obscure engraver, probably a native of France, affixed to the portrait of *Setani, Abbé de S. Genevieve*.

## H A N S or J O H N G U L D E N M U N D T .

Flourished,

The name of a very old engraver on wood, a native, I believe, of Germany. It is affixed at full length, together with his cypher, composed of an H. and a B. joined together, in the manner expressed upon the plate at the end of the volume, to a middling sized upright print, representing two soldiers standing; the one holding an halbert, and the other a flag. Over the first is written *Weyt Schildharber*, &c. and over the second, *Friedrich*; and the name, with the cypher, appears at the bottom. It is executed in a bold, spirited style, and the figures are very correctly represented in the dress of the time. The heads are exceedingly well expressed; and perhaps they were designed for portraits.

## P E T E R V A N G U N S T .

Flourished, 1713.

This artist was a native of Holland. He possessed infinitely more patience, than genius or good taste. His style of engraving, which was with the graver only, seems evidently formed upon the works of the Drevets. His first and second strokes are equally neat and powerful; which gives them a cold, silvery effect. The folds of his draperies, though not ill drawn, are marked too harshly, especially upon the outlines of the lighter parts of them. His flesh is often extremely neat, and finished with small dots; but the lights are too much covered, which makes them appear heavy and fatigued. His drawing is also exceedingly defective. His portraits are by far the best, as well as the largest part of his works; but they are, in great measure, liable to the same objection as his figures and historical subjects. We have by him, the *loves of the gods*, nine middling sized upright plates, from Titian. Smith engraved the same plates in mezzotinto.

A set

A set of ten portraits, of *Charles the First, his Queen, and the English nobility of both sexes*, whole length figures from Vandyck. This, I believe, is his greatest work. Houbracken, father to the famous engraver of that name, came over into England, A. D. 1713, to make the drawings for him to engrave from; for each of which he received 160 guilders. The persons, who employed him, were Mr. Cock, Mr. Comyns, and Mr. Swining, formerly a director of the theatre.

The portrait of *M. Chevreau*, a small upright plate, from John Petitot. This is the only print engraved after that master, who was a famous enamel painter.

### JOHN GUTTENBERG.

Flourished, 1440.

To this artist many of the German authors have attributed the invention of the useful and noble art of printing. Others have argued as strenuously, for his being the first engraver on wood. His pretensions to both are however greatly disputed. The first is out of my province to meddle with; and the second, I believe, will be disproved hereafter, in the Essay on the Origin of Wood Cuts, which will precede the second volume of this work.

### GENNERO GUTTIERER, or GUTTIEREZ.

Flourished, 1760.

The name of a modern engraver, whose works are, by no means, devoid of merit. I have seen by him a large upright plate, representing the *Virgin and Child in the clouds upon a globe*, from Carlo Marratti. It is executed in a neat style, resembling that of Giacomo Frey; but not nearly equal to the engravings of that great master. Several of the plates for the Museo Fiorentino are by this artist.



# T A B L E I.

*The Explanation of the Initial Letters used by the Engravers contained in this Volume.*

The first letter, when there are two initials, if the second be not an S. or an F. is usually the baptismal name; the second letter must therefore be referred to, and often the third, when there are three or more letters. The first letters are placed as nearly alphabetical under each general second letter, as the nature of the arrangement would admit of.

## A.

A.	SUPPOSED mark of Abraham de Bruin.
A. <i>with an helmet.</i>	Anshelme. See the second table.
A. F. AVG. F.	Agostino or Augustino fecit; that is, Agostino Carracci.
F. A.	Frants Aspruck.
G. A.	Giovanna Agucchia.
G. A. F.	Girard Audran fecit.
G. A. P. F.	} Gasper ab Avibus Pativinus fecit.
GAS. F.	
I. A.	John Ammon.
I. A. F.	John Almeloven fecit.
I. A. V.	} Jost or Judicus Ammon Van Zurich.
Zurich, 1566.	
N. V. A.	Nicholas Van Aelst.
P. A.	Supposed mark of Peter Aubry.
R. V. A. Gandensis	} Robert Van Audenaerd of Ghent.
Gandensis.	

## B.

B. <i>upon a dye.</i>	Bartolomeo Beham. See the second table.
B. F.	J. Baeck fecit; also <i>Vittorio Baldini</i> fecit.
A. Bl.	} Abraham Bloemart fecit.
A. Bloem.	
A. Bloem. fec.	} Agostino Carracci.
Ag. <i>Bononiæ.</i>	
B. B.	Bartolomeo Biscanio.
B. B. F.	Bartolomeo Beham fecit; also Bartholomew Breenberg fecit.
B. S.	Fr. Bononienfis sculpfit.
C. B. inv. et fc.	} Charles Bertram invenit et sculpfit; also Christopher Brechtel; also C. Buno;
1758.	
C. Bl.	} Cornelius Bløemart.
Corn. Blo.	
C. V. B.	Charles Van Bockel.
D. B.	Supposed mark of Solomon Bernard.
F. B.	Francis Barlow; also Frederic Bloemart.
F. B. B. F.	Frater Bonaventura Bisi fecit.

- F. B. V. } Frederico Baroccio Urbinas fecit.  
 F. B. V. F. } Francis Van Bocholt.  
 F. V. B. } H. Borling; also Hadrian or Adrian Brouwer.  
 H. B. } James Belli; also J. Bensheimer; also James Beutler; also James Binck;  
 I. B. } also John Burgkmair; also Julius Bonafona.  
 J. B. } Joachim Brechtel.  
 I. B. }  
 J. Bo. } Julio Bonafona fecit.  
 Julio B. F. }  
 I. B. F. }  
 J. B. fe. } John Baeck fecit.  
 I. B. }  
 I. B. fe. } John Bochllein.  
 I. B. I. Blag. sculp. } John Blaggrave sculpsit.  
 Io. An. }  
 Io. Anton. Brixian. } Johannis Antonius Brixienfis.  
 I. C. B. } James Binck.  
 L. B. fe. } Laurentius Beger sculpsit.  
 M. B. } Martin Bouche; also Michael Burghers.  
 N. B. }  
 N. B. L. F. } Nicolaus Beatricius Lothcingus fecit. See the second table.  
 N. B. fe. } Nicholas Bonnard fecit.  
 N. de B. } Nicholas de Bruin.  
 N. V. D. Berg. } Nicholas Vander Berge.  
 P. B. } Peter Bodart, also Peter Brughel.  
 P. B. F. } Pietro Sante Bartoli fecit; also Paulo Bianchi; also Paul Berck; also Paul  
 Birckenhult; also John Paul Blancus; also Peter Bodart; also Peter Vander  
 Borcht.  
 P. B. B. F. } Peter Balthazer Bouttats fecit.  
 Petr. Ss. Bartf. fe. } Pietro Sante Bartoli Perugino fecit, or sculpsit.  
 Romæ.  
 P. V. D. Berge. } Peter Vander Berge.  
 W. B. } John William Baur; also W. Buitwech.  
 W. B. W. } W. Buitwech.

C.

- A. C. F. } Annibale Carracci fecit. See the second table.  
 A. C. }  
 Ag. C. } Agostino Carracci; he also used these marks, A. F. AVG. F. and A,  
 Bononiæ.  
 Agof. C. } Bernard Capitelli, fecit.  
 B. C. F. } Bartolomeo Coriolanus Knight.  
 B. C. Eques. }  
 C. C. F. } Camillo Congio fecit.  
 Do. CAP. } Domenico Campagnola.  
 D. C. F. } Domenico or David Custodis fecit.  
 D. M. C. F. } Domenico Maria Canuti fecit.  
 F. C. } Francesco Carracci fecit; also Francois Klein, or Klein, who sometimes  
 used the initials F. K.  
 H. C. } Hadrian or Adrian Collaert.  
 H. C. F. } Hieronymus or Jerom Cock fecit; also Hans or John Collaert.  
 H. V. C. } Hans or John Van Culenback; the last mark I. C. is also attributed to  
 I. C. } Giacomo or Jacopo Caraglio.  
 I. T. C. F. B. } Joachim Theodorus Coriolanus fecit Basileæ.  
 L. C. }  
 Lo. C. }  
 L. C. }  
 L. C. sculp. }  
 L. C. }  
 L. V. C. }  
 L. C. CIV. F. } Lodovico Cardi Civoli fecit. See the second table.  
 M. C. } Martin Cleve.

- M. le C. de C. sculp. Monsieur le Comte de Caylus, sculpsit.  
 N. C. } Nicholas Cochin fecit. See the second table.  
 N. C. f. }  
 N. C. F. } Nicholas Chaperon fecit.  
 P. C. }  
 PA. CAL. } Paolo Cagliardi, called Paolo Veronese.  
 R. C. F. } Raphael Custos fecit.  
 S. C. }  
 1615. } Stephen Carteron fecit.  
 S. C. F. }  
 V. C. } Vincenzo Caccianemici.  
 W. C. } William Carter.

D.

- A. V. D. } Anthony Vander Does.  
 C. D. } C. Decker. See the second table.  
 C. D. F. } Charles David fecit.  
 Cæs. Dom. inc. } Cæsar Dominicus incidit.  
 1614. }  
 G. V. D. } Gulielmus Van Delphius, or William Van Delft.  
 L. D. } Louis Daven.  
 L. D. fec. } Louis David, fecit.  
 T. D. } Thomas Dudley.

E.

- A. V. E. } Albert Van Everdingen.  
 C. E. } George Charles Eimmart.  
 J. E. } John Evelyn.  
 L. E. F. } J. Errar fecit.

F.

- F. } Perhaps Finguerra. See the description of plate IV. in the sixth chapter of  
 the Essay on the Art of Engraving at the beginning of this work. A single  
 F. is also one of the marks of John Ferdinand.  
 A. F. Fec. } Antonio Faldoni fecit.  
 B. F. V. F. } Baptista Francus Venetus fecit.  
 D. F. } Dominico Maria Fontana.  
 F. F. } J. Ferdinand fecit.  
 F. V. F. } Frederic Van Falckenbourg, also Francis Van Ferg.  
 HO. F. F. } Horatius Farinatus fecit; to the etchings by this artist, the following  
 initials are also usually added, Pa. Fo. V. I. that is, Paolo Farinato of  
 Verona inventor, who was his father.  
 I. F. } John Fisher; also the supposed mark of one of the family of the Feyerabands.  
 I. F. V. S. } Jeremiah Falck, Van or of Stockholm.  
 I. B. F. } Jacobus Baptista Fontana.  
 L. V. F. } Lucas Van Falckenbourg.  
 M. F. } The supposed mark of one of the family of the Feyerabands.  
 P. F. }  
 P. V. F. } Paolo Farinato, or Paolo Veronese fecit.  
 S. F. } Sigismond Feyeraband.  
 S. F. sc. } Simon Frifius sculpsit.  
 S. H. F. } The supposed mark of one of the family of the Feyerabands.  
 T. F. } Tobie Fendt.  
 V. F. } Vicenzio Franceschino; also the supposed mark of one of the family of the  
 Feyerabands.

G.

- G. R. B. F. }  
 G. R. F. } Guidus Rheni Bononiensis faciebat.


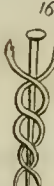


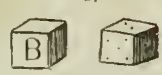
G. M. F.	George Ghisi of Mantua fecit. See the second table.
A. G.	} Albert Glockenthon. See the second table. Also the supposed mark of one of the family of the Garners.
B. G.	
DIANA	} Diana Ghisi of Mantua.
DIANA INCI-	
DEBAT.	
G. de G. fec.	Gulielmus, or William de Geyn fecit.
H. G.	Hubert Goltzius ; also Henry Goltzius. See the second table.
M. G.	M. Greifcher.
M. G. F.	Matthew Greuter fecit. See the second table.
Mel. Giri. Fec.	Melchior Giridana fecit.
Noel. G.	Noel Garner. See the second table.
S. G. 1547.	} Simon Guilian fecit.
S. G. F.	
V. G.	V. Gamperlin. Also the supposed mark of one of the Garner family.



1 A 2 A 3 R *dam invet fec* 4 M 5 C B A 6 A 7 A 8 A


9 A H I A 9 A WZ A *in Manlova 1608* 10 A A A A 

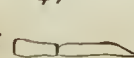
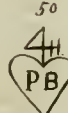
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20 HB 21  22 B 23 WB 24 M 25 B B *Bella* 26 *S B B*

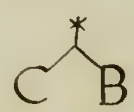
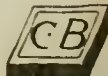
28 B 29 KB 30 *S F* 31 B *Bloemart* 32 BI 33 B 34 B 35 HB 36 KB 37 HB 38 HB

39 B 40 HB *Bol* 41 *Adams Dolsvert* 42 *Bols* *B*

43 B 44 NBF 45  46 HB HB 47 BOSCHE *hofsche*

47 *hos*  48 B 49 ABR 50  51 NB 52 KB KB 53 A


54 NB   55 B 56 HB 57 *N B A B* 58 NB N








59 B 60 WB 61 MB 62 KB HB 63  CB  C




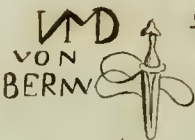




Handwritten text in a cursive script, likely a historical document or manuscript. The text is extremely faded and illegible due to the low contrast and blurriness of the image. It appears to be organized into several lines of text, possibly representing a list or a series of entries. The characters are dark and bleed into the light background, making them nearly impossible to decipher.

64 65 66 67 68 69 70 71  
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

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

82 83 84 85 86 87  
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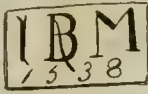

88 89 90 91 92 93 94 95  
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96 97 98 99 100 101  
D    N  R A D  W B 

102 103 104 105 106  
D A A A  A A  p C C E S

107 108 109 110 111 112 113 114  
T F H H S H M O f A F N A F  

115 116 117 118 119 120 121 122  
L F A S S P P C B P P V L V G V G  

123 124 125 126 127 128 129 130 131 132  
 G M  A H G

133 134 135 136 137 138  
A G A G V V V H A R J G H F M F M

140 141 142 143 144 145 146 147 148 149  
G G F G r  M B C G  P P H M G G

# T A B L E II.

*The Explanation of the Monograms, Cyphers, &c. contained in the two  
Plates annexed.*

## P L A T E VIII.

### A.

No.

- 1 *H. Abbe.*
- 2 *Leonard Abents.*
- 3 *P. Adam invenit et fecit.*
- 4 *Philip Adler.* This mark is also attributed to Agnes Frey.
- 5 *Cbrubino Alberti.* Two marks.
- 6 *Henry Aldegrewer.* With or without a tablet.
- 7 *Aleſandro Algarli.*
- 8 *Albert Altdorfer.* Andrea Andreani uſed the ſame mark, adding the words, “in Mantoua,” and frequently a date.
- 9 *Joſt or Jodocus Amman or Ammon.* Six marks.
- 10 *Andrea Andreani.* Three marks; the firſt reſembles that of Albert Altdorfer.
- 11 *Auſhelm fecit.*
- 12 *Silvius Antonianus.*
- 13 *John Walther Van Aſſen.*
- 14 *Robert Van Audenaerd.*
- 15 *Gaſper ab Avibus*

### B.

- 16 *Francis de Babylone.*
- 17 *Aleſſandro Badiale.*
- 18 *Johannſſen Baldung.* Two marks, both of which were uſed by ſeveral other maſters. See No. 36, 37, 40, 46, 56, 62.
- 19 *Nicolo Beatrix.* Three marks; the firſt of which was alſo uſed by Natalis Boniface.
- 20 *Hans or John Sebald Beham.* With or without a tablet.
- 21 *Bartolomeo Beham.* Two marks.
- 22 *Dominico del Barbriere.* This mark was alſo uſed by Domenica Maria Bonavera.
- 23 *John William Baur.* The ſame mark was uſed by W. Buitwech.
- 24 *Matthias Beitler.*
- 25 *Stefano de la Bella.* Two marks.
- 26 *Claus or Nicholas Berchem or Bergbem.* Three marks.
- 27 *John George Bergmaller.*
- 28 *Solomon Bernard,* called Le Petit or Little Bernard.
- 29 *James Binck.* This mark was alſo adopted by Hans or John Burgkmair.
- 30 *John de Biſchop or Epifcopius fecit.*
- 31 *Cornelius Blecker.*
- 32 *Abraham Illoenart.* With or without a date.
- 33 *Michael Blond.*



- 34 *George Boekman.*  
 35 *Abraham Bloteling.*  
 36 *Hans or John Bockberger.* This mark was used by several other masters. See 18, 37, 40, 46, 56, 62.  
 37 *Hubert Boehm.* See in the preceding number the different masters by whom this mark was used.  
 38 *H. Boiling.* This mark was also used by Horazio Borgiani.  
 39 *Rene Boivin.* Theodore de Bry used the same mark.  
 40 *Hans or John Bol.*  
 41 *Boetius Adams a Bolsvert.* Two marks.  
 42 *Schelius a Bolsvert.* Three marks.  
 43 *Domenico Maria Bonavera.* The same mark was used by Domenica del Barbieri and Bartolomeo Dolendo.  
 44 *Natalis Boniface fecit.* The same mark was also used by Nicolo Beatrici.  
 45 *Henry Vander Borcht.*  
 46 *Horazio Borgiani.* Two marks, both of which were used by other masters. See No. 18, 36, 37, 38, 40, 56, 62.  
 47 *Jerom Bosche.* Three marks.  
 48 *Andrew Both.* The same mark was used by Andre Bretschneider.  
 49 *Ambrosius Brambini.*  
 50 *Peter Brebette.*  
 51 *D. V. Bremen.*  
 52 *Hans or John Bresung.* Two marks, the first of which was used by Johannsen Baldung.  
 53 *Andre Bretschneider.* This mark was also used by Andrew Both.  
 54 *Crispin Vanden Broeck.* Three marks.  
 55 *John Van Bronkborst.*  
 56 *Hans or John Brofamer.* This mark was used by several other masters. See No. 18, 36, 37, 40, 46, 56.  
 57 *Abraham de Bruin.* Three marks, the first of which is also attributed to Silvius Antonianus.  
 58 *Nicholas de Bruin.* Two marks.  
 59 *Theodore de Brye.* Rene Bovin used the same mark.  
 60 *W. Buitavech.* John William Baur used the same mark.  
 61 *Meelael Burghers.*  
 62 *Hans or John Burgmair.* Two marks. Several other masters used the same marks. See No. 18, 29, 36, 37, 40, 46, 56.  
 63 *Cornelius Bus.* Four marks.

## P L A T E IX.

## C

- 64 *James Callot.* The same mark, with the date 1545, is attributed to Jerom Cock.  
 65 *Lodovico Cordi, called Civoli.* Two marks; the first of which was also used by Lucas Ciamberlanus.  
 66 *Carolus Rex Utriusque Siciliae, Charles, King of the Two Sicilies.*  
 67 *Annibale Carracci.*  
 68 *Francisco Carracci.* The same mark was used by Francis Cheaveau.  
 69 *Bernard Castelli.*  
 70 *Giovanni Benedetto Castiglioni.* Two marks.  
*Francois Cheveau.* See No. 68.  
*Lucas Ciamberlano.* See No. 65.  
 71 *Cleman.*  
 72 *Francesco de Clein.*  
 73 *Henry Van Cleve.*  
 74 *Martin Van Cleve.*  
 75 *Herman Coblent fecit.* Hadrian and Hans or John Collaert, both of them used this mark also.  
 76 *Nicholas Cochin.*  
 77 *Jerom Cock.* James Callot used the same mark, but without the date.

- 78 *Peter Cock or Coeck.*  
 79 *Thomas Cockson.*  
 80 *Etienne or Steven Colbenfchlag.*  
 81 *Adrian or Hadrian Collaert.* Four marks. See also No. 75.  
*Hans or John Collaert.* See No. 75.  
 82 *Camillo Congio.*  
 83 *Cornelius Cort Van Hoorn.* Two marks.  
 84 *Peter Cottart*  
 85 *Michael Coxis.*  
 86 *Luca Cranach.* Four Marks.  
 87 *Theodore Cruzer.* Two Marks.  
 88 *Matthias Cruzer.*  
 89 *Dirick or Theodore Van Cuerenbert.* Two marks.  
 90 *Bernardino Curti.*  
 91 *Domenico Cusfos Augusta fecit.*

## D.

- 92 *Peter Daret.*  
 93 *Jerom David.* Three marks.  
 94 *Louis David.*  
 95 *Hieronymus or Jerom Davidlor.* Two marks.  
 96 *C. Decker.* Two marks.  
 97 *Gulielmus Jacobus Delpsius, or William James Delft.*  
 98 *Nicholas Manuel Deutsch.*  
 99 *Rodolphe Manuel Deutsch.*  
 100 *Wendel or Vander Dicterlin.*  
 101 *Bartholomezo Dolendo.*  
 102 *Zachary Dolendo.*  
 103 *A. Drebbel.*  
 104 *Albert Durer.* Five marks.  
 105 *John Duwet.* Two marks.

## E.

- 106 Three marks attributed to *Engelbrecht.*

## F.

- 107 *William Faithorne.* Two marks.  
 108 *Domenico Falvini.* Two marks.  
 109 Two marks attributed to artists of the family of the *Feyerabands.*  
 110 *Odardo Fialetti fecit.*  
 111 *Albert Flamen.*  
 112 *Francis Floris.*

113 *Antonio Fontuzzi.* This artist, a native of Italy, flourished towards the middle of the sixteenth century. He etched a considerable number of plates in a coarse style, not a little resembling that of *Tempesta*; but the outlines of his figures are by no means correctly drawn. He worked chiefly from *Primaticcio*, and his prints are usually dated from 1540 to 1550. We have also some few etchings by him from his own designs.

\* \* This article was omitted by mistake in the body of the work, where it should have been inserted. It is referred to, however, in the *Errata.*

- 114 *George Frenzel.* Francis Klein used this mark also, but without date or inscription beneath it. *Aznes Frey.* See No. 4, plate 8.  
 115 *Louis Frig.*  
 116 *Adam Fuchs.*  
 117 *Sebastian Furck.* Two marks.  
 118 *Peter Furnius.* Two marks.

## G.

- 119 *Giovanni Batista Galestruzzi.*  
 120 *Philipp Galle.* Two Marks.

- 121 *V. Gamperlin.*  
 122 *Noel Garner.*  
 123 *Antoine Garner.*  
 124 *Leonard Gaultier.*  
 125 *Sigismund Gelenius.*  
 126 *Jacinto Gemignano.*  
 127 *Abraham Genoels.*  
 128 *James de Gheyn.*  
 129 *John Baptista Ghisi, of Mantua, also without the tablet.*  
 130 *George Ghisi, of Mantua, fecit. Two Marks.*  
 131 *Adam Ghisi, of Mantua, sculpsit.*  
 132 *Hans or John Henry Glafer.*  
 133 *Albert Glockenthon. Three marks.*  
 134 *Van Goar. Three marks.*  
 135 *Henry Goltzius. Hans or John Guldenmundt used the same cypher.*  
 136 *John Andre Graf.*  
     *Conrad Grabl. See the first mark No. 142.*  
 137 *Jaques Grandhomme fecit.*  
 138 *Jerom Greff.*  
 139 *M. Greischer.*  
 140 *G. Greuter. Two Marks.*  
 141 *John Frederic Greuter, incid.*  
 142 *Matthew Greuter.*  
 143 *Bartholomew Groen.*  
 144 *Bartholomew Groennig.*  
 145 *C. P. Gerard Groningus.*  
 146 *Hans or John Grunwald.*  
 147 *Matthew Grunwald of Aschaffenburg.*  
 148 *James Guckeisen.*  
     *Hans or John Guldenmundt. See No. 135.*  
 149 *Guido Rbeni.*

END OF THE FIRST VOLUME.



ADAM and EVE.

*Done from a scarce print engraved by Marc Antonio Raimondi  
the same size as the Original.*



Raphael Scultore da Urbino inv.

A  
BIOGRAPHICAL DICTIONARY;

CONTAINING AN HISTORICAL ACCOUNT OF ALL THE

E N G R A V E R S,

FROM THE EARLIEST PERIOD OF THE ART OF  
ENGRAVING TO THE PRESENT TIME;

AND

A SHORT LIST OF THEIR MOST ESTEEMED WORKS.

WITH

THE CYPHERS, MONOGRAMS, AND PARTICULAR MARKS, USED BY  
EACH MASTER, ACCURATELY COPIED FROM THE ORIGINALS,  
AND PROPERLY EXPLAINED.

TO WHICH IS PREFIXED,

AN ESSAY ON THE RISE AND PROGRESS OF THE ART  
OF ENGRAVING, BOTH ON COPPER AND ON WOOD.

WITH SEVERAL CURIOUS SPECIMENS OF THE PERFORMANCES OF THE  
MOST ANCIENT ARTISTS.

BY JOSEPH STRUTT.

VOL. II.

L O N D O N:

PRINTED BY J. DAVIS,

FOR ROBERT FAULDER, NEW BOND STREET.

M,DCC,LXXXVI.





A N  
E S S A Y  
O N T H E  
A R T O F E N G R A V I N G,  
W I T H A N A C C O U N T  
O F I T S  
O R I G I N A N D P R O G R E S S.

C H A P T E R I.

*An Introduction to the Continuation of the Essay on the Art of Engraving, &c. containing a short Examination of the Difference, in the Style of Drawing, between the Artists of the Italian, and the Artists of the German School, at the Commencement of the sixteenth Century.*

**B**EFORE I proceed with the Essay on the Origin and Progress of Engraving, I wish to make some few general observations upon the different styles of the German and Italian schools, at the commencement of the sixteenth century; and I mean to confine myself entirely to the engravings of that period, and principally to that part of them, which refers to the expression of general forms, or what may properly be called drawing; for with respect to the invention, composition, expression, and the other essential requisites in painting, they do not immediately concern the present design.

On examining the works of the German artists at this period, the eye is disgusted by the stiffness and inelegance of the general forms. If we look at the draperies, the folds are either long and narrow, or subdivided into a multiplicity of small parts, intersecting one another at right angles, and resembling the crumpling up of paper, rather than the flowing lines, produced by the easy fall of any species of cloth. And the pains, which they took to express each fold with such laboured minuteness, proves, that this defect proceeded not from want of attention, but from a vitiated taste, formed from long habit upon a Gothic original. It is indeed by endeavouring to produce something superior to nature, that they have sunk so far below her. There is another fault, which strikes us, equal in magnitude to the former; especially when we consider the female figures, and such as required beauty and elegance in the composition; and this is the frequent neglect of expressing the indication of the limbs, as they must occasionally appear beneath the drapery; which gives them the appearance of the wax dolls, dressed up by children. The heads and the hands are perhaps moulded with some pains; but it will require the exertion of a fertile imagination, to substitute any tolerable shape for the body or dimensions for the limbs; for the spectator has commonly sufficient scope allowed him for the employment of his ideas.

Albert

Albert Durer, and the succeeding ancient German masters, took great pains in the study of the human figure; but it appears to have been a theoretical, rather than a practical study; and we may justly be surpris'd to find the naked parts of their figures so very incorrectly drawn, not only with respect to the outlines, but also with respect to the muscular markings. Indeed the muscular parts of the limbs are, in general, so poor and thin, that they have the appearance of belonging to persons emaciated by sickness; while, on the other hand, the extremities are large and the joints protuberating and heavy. It seems as if they paid little attention to the appearance of nature; or, if they did, copied her under her worst forms. For large extremities are not only inconsistent with beauty and elegance, but always convey to the mind the idea of weakness. Another fault in the works of the artists of Germany, at this period, is the great want we discover in them of diversity of character, with respect to the drawing of the naked parts of the human figure. The same meagre style of outline appears in the representation of a Sampson or a Hercules, that prevails in an Adam or an Adonis; but this defect is particularly striking in the female figures. Henry Aldergraver, who was probably the pupil of Albert Durer, seems to have been aware of this, and in his best works he has, in a great measure, avoided it. John Sebald Beham followed his example; and George Penz, with Barthelmy Beham, his contemporary, who both of them are said to have studied at Rome, in the school of Marc Antonio Raimondi, quitted almost entirely the Gothic style of their countrymen, and adopted that of the Italians.

Simplicity of outline and beauty of form were as much studied by the Italian, as they were neglected by the German artists. The antique sculptures, which the former had continually before their eyes, were, without doubt, the sources, from which they derived those ideas of beauty and elegance. Raphael, with the other eminent artists of this period, obtained so great an advantage from the study of them, that the succeeding masters not only followed their example, but laid it down as a rule to their scholars, to consider such a study, as a very essential part of their education, if they meant to excel. Hence it is, that the great Italian artists have so uniformly preserved the same style of design. They were taught from their infancy to look with admiration upon the antique sculptures, and to consider them as the most excellent models to form their taste upon; by this means the study of them became habitual, and as it were a thing of course.

The simplicity of style, which so evidently marks the best Italian prints of this period, has been censured, with no small severity, by the modern French artists. They speak of the studying of the antiques as carried too far; and remark, that the swellings of the muscles, and markings of the joints are too equally round and uniform, wanting the flat parts, which appear in nature, and not only give a beautiful variety to the form of the outlines, but add greatly to the spirit and expression of the drawing, especially in strong and muscular figures.

It is certainly true, that the study of the antiques should be blended with the study of nature. Where the latter is wholly neglected, in preference to the former, the works of such an artist, though correctly drawn, have always much of the coldness and inanimation of marble statues. And where nature alone is attended to, without the study of the antiques, the defects, in general, will be more exceptionable than in the former case. For, as we have seen in the works of the German artists, a bad, vitiated manner is contracted, which impoverishes the compositions even of the greatest masters. And this arises from the great difficulty of meeting with nature, truly fine and perfect in all her parts. Fine forms have been selected by the ancient statuaries, from variety of different subjects, and united by a proportion, which has generally been considered as very excellent. To these forms, and to this proportion, we should carefully turn our eyes; but nature surely ought not to be neglected.

These observations, it is presumed, are just in themselves; but the objections, upon which they are founded, cannot be applied to the best works of Marc Antonio; and whenever they have been so, it must have arisen from the critic's not having carefully



examined the engravings by that great master. It is granted, that his outlines are sometimes harsh, and the terminations of the shadows defective in harmony, and want those gradations of light and shadow, which produce an agreeable effect; but whoever will give himself the trouble of tracing those very prints, will find the outlines correct and beautiful; he will observe, that the form of the muscles are just; and that the knitting of the joints, and the markings of the extremities, are very finely expressed. They will hold far better with George Ghiffi of Mantua, and those who followed his style of engraving. Ghiffi, though a man of abilities, was a great mannerist, and certainly paid little or no attention to the beautiful variety of forms, which are found in nature.

Bernard Picart, a French artist, who flourished at the commencement of this century, may be placed at the head of the party, who have set their faces against the works of old masters; and those, in particular, of Marc Antonio and his scholars. "The outlines of their figures," says he, "when they worked from the designs of Raphael, are hard, equal lines; the engraving part is neat, but meagre, and without roundness, or gradation of light and shadow, which the connoisseurs pretend to applaud, and call improperly the *gout de Raphaël*. But," adds he, "when the prints are compared with the drawings, they are found, not only to be very inferior, but by no means perfect copies; the engravers, in many instances, having taken unwarrantable liberties, such as adding back-grounds, where there are none, and working over parts, which are left clear and light in the originals." But in this instance he either was not informed, or had forgotten, that Marc Antonio and the greater part of his disciples worked immediately under the eye of Raphael; and those alterations were most probably made by the painter himself. So also, if we look at the *Saint Cecilia* from Raphael, as engraved by Marc Antonio, and compare it with the engraving by Strange, from the picture at Bologna, we shall find the composition considerably varied; and some of the figures, that especially of *Mary Magdalen*, totally changed. But the reason is evident, the print by Marc Antonio was taken from the original drawing; and the alterations took place, when the artist painted his design upon the canvass. Indeed not only he, but his disciples, also, worked, in general, from the drawings of Raphael, and very seldom from his pictures.

By way of softening the severity of his other remarks, he adds, "Give Marc Antonio and the old masters their due, for they claim indulgence. It is extraordinary, that they should have pushed the art so far as they did, at so early a period. But," continues he, "when the advocates for them pretend to say, that the art of engraving has not been improved since their time, they talk absurdly." Without doubt, if any one did pretend to assert so manifest a falsehood, it would be absurd; but till the old masters do meet with so extraordinary an advocate, no arguments on the contrary are necessary: the fact is too generally known, even by people, who are not judges, to need them. Therefore, so much of his discourse, at least, might reasonably have been spared. He writes, he informs us, to remove the prejudices, which many of the admirers of the ancient masters had formed against the modern artists. But I cannot conceive that it is necessary, in order to elevate the fame of the moderns, to strip antiquity of all its laurels, and blot out, with a stroke of the pen, the merit of many very great artists, only because that merit was become the object of admiration. Neither is this violent method of proceeding by any means well calculated to remove the prejudices, which any might have imbibed; nor even to prevent the effects of the prevalence of custom, which has led and does lead many to venerate the productions of the ancients; though, in reality, they have never discovered one of the beauties, for which alone they are intitled to respect. Certainly when we speak of the mechanical part of engraving, the taste and beauty of finishing, the judicious distributions of light and shadow, the works of the old masters will bear no comparison with those of the modern ones. But perhaps it may be added, that the mechanical part of engraving is too much the object in view,  
in

in the present day; while the more essential parts, namely, correctness and purity of drawing, in which the ancients excelled, are often hastily overlooked.

It would perhaps have been more advantageous to Picart, if he had never entered the field against the ancients, or, at least, if he had ceased hostilities, when he had laid down his pen. But not contented with abusing their works, his vanity prompted him, in an evil hour, to take up the point and the graver, to convince the world how much it had been imposed upon. For this purpose he imitated the etchings and engravings of various masters, and called the collection *the innocent impostors*. But they sufficiently prove his want of abilities to execute the work in such a manner, as to deceive an experienced judge. The two following engravings are all I shall take notice of. The first is a *Venus and Cupid*, copied from a drawing by Raphael, in the King of France's cabinet. This drawing was engraved by Marc Antonio. The second is a *Bacchanal*, from a drawing by the same master, in the same cabinet; and it was first engraved by Agostino de Musis, the Venetian, who was the scholar of Marc Antonio. Having discovered the original drawings, he gravely tells us, that he thought he could produce something better, than what had excited so long the admiration of the curious; and with this laudable resolution he set to work, and appears to have been well satisfied with the productions of his graver. - But can the voice of candour say he has been successful? I apprehend not. I have not, it is true, seen the original drawings, from which the prints are engraved; but if they are faithful transcripts of those drawings, I should not hesitate to declare, that Raphael learned the art of design in the French academy; and, what is more extraordinary, drew in the very style adopted by Picart himself. It appears to me, that Picart, like his countryman Nicholas Dorigny, has so much frenchified the Italian painter, that he would find it a difficult task at first sight to know his own composition.

Picart was certainly a very able artist in his way; but not being fond of the graver, his prints are never highly finished. His great excellence lay in designing and engraving small compositions for vignettes and other book plates; and his works in this line are exceedingly meritorious. In justice to him we ought to observe, that he did not live to publish the above-mentioned work; but being approved of by his friends, it was given to the public after his death. It is much to be lamented, that they had not judgment sufficient to suppress it. His misfortune was such as many other great men have experienced through the zeal of their friends, to publish all their productions, which zeal has often been more prejudicial to their fame, than all the malevolence of their enemies.

It is probable that Picart's judgment was misled by his vanity; but this motive can hardly be attributed to a writer of our own country, who possessed of very little more knowledge in the arts, than what is displayed by a list of technical terms, and a few theoretical observations, has taken a decided part with Picart, and levelled his anathemas against the old masters, in general, through the medium of Marc Antonio.

Picart was not the first artist, who attempted to deceive the unwary connoisseurs. Henry Goltzius, a German master, and a man of superior abilities, being disgusted at the preference which was given to the works of Albert Durer, Lucas of Leyden, and other artists of those schools, when compared with his own, (for he had attempted to improve the taste of his country, and this attempt was not immediately relished) undertook in a decisive manner to prove, that his talents were not inferior to those of his predecessors. In order to divest his contemporaries of so unreasonable a prejudice, he engraved a plate representing *the circumcision of Christ*, in the style of Albert Durer, which we are informed, and, indeed, we can easily credit the information, being printed on soiled paper, and torn to give it the appearance of antiquity, was really sold as a curious performance by that master. He then proceeded to engrave *the adoration of the wise men*, in the style of Lucas of Leyden, and was equally successful. These prints, which consist of six, are called his masterpieces, and they are by no means undeserving of that appellation. The last of them represents *a holy family*, and is in his own style. This admirable print is greatly superior to any of the others; and, without doubt, it was the original intention of the artist, that it should be so.

But



But to return from this long digression. In order to illustrate more clearly the observations I have offered to the public, respecting the correctness of outline, which is so distinguishable in the works of Marc Antonio, I have attempted to copy *the Adam and Eve*, engraved by that artist from Raphael, which is a very scarce and valuable print. (See the frontispiece.) I have not imitated the style of engraving, in which the original is executed; but have finished it as neatly, as I conceived was consistent with the design; and have caused the back-ground to be covered with a light aqua tinta, in order to bring the figures more forward, and to produce a greater degree of harmony. If these liberties should be thought to require an excuse, I could wish that it might be recollected, that the sole purpose, for which this plate is given, is to show the style of drawing, which prevails in the best engravings by Marc Antonio. I have therefore considered the print as a drawing only, the effect of which I was to produce in the neatest and most agreeable manner I could. And I hope those defects, which may be discovered in the copy, are such only, as naturally must arise from the difficulty of imitating the beauties of one of the finest prints, by one of the greatest masters of the early Italian school, assisted by Raphael himself. The outlines of the figures, and such parts as respect the drawing only, are, I believe, expressed with some degree of correctness, sufficient, at least, to demonstrate the beauty and elegant flow of lines, which so evidently distinguished the works of the Italian schools, when compared with the mannered representations of nature by the Germans, under such forms as are by no means agreeable to the eye. In order further to confirm my observation upon the simplicity of style, adopted by the Italian artists, I have copied a second print, originally engraved by Marc Antonio from Raphael; which is still more rare than the preceding. (See plate IV.) The same liberty is taken with the engraving of this plate, as with the other, and for the same reason. It represents *St. Jerome upon his knees*, devoutly meditating upon the fatal consequences of the fall of man. The figure has all the simplicity of nature herself, without the least appearance of art; and yet, on examination, much art may be discovered in the judicious contrast of the several parts one with another. The reason, indeed, assigned by the most skilful writers upon the beauties of painting, why the works of Raphael make so little impression upon the mind, at the first sight, is, they resemble nature in that pure and simple state, in which the eye is constantly accustomed to see her; but, on re-examination, they improve upon the spectator; and the beauties, which at first were hidden, develop themselves by degrees, and excite in the end the highest admiration. These observations have been made, with respect to the wonderful performances by that great master in the Vatican at Rome.

If we look at the mechanical part of the engraving, whilst we are speaking of the comparative merit of the German and Italian artists at this period; the decision must be made entirely in favour of the former. Albert Durer, Lucas of Leyden, Henry Aldegrever, and some few other artists of this time, have produced such performances, as cannot be viewed without admiration. The first of these masters, in particular, handled the graver with so much facility and judgment, that his best works, in point of neatness and precision, have rarely been equalled, much less surpassed. Marc Antonio and his scholars appear, in general, to have made this branch of the art, a second consideration only: it was kept in subordination to the drawing and expression. Not but that it must, in many instances, be acknowledged, that if more neatness and precision had been added to their engravings, they would have been much less objectionable, to the common eye especially.

The result of these observations therefore is, that if we look for beauty of form, or correctness of outline, in the works of the old German masters, we shall not be likely to succeed in our researches. Neatness and precision was the characteristic of this school, as beauty and elegance of form was of that of the Italians.



## C H A P. II.

*The Examination of the Works of the German Masters continued, from the Fifth Chapter of the Essay on the Art of Engraving in the First Volume.*

I concluded the few general observations, which I made in the former volume, upon the engravings of the early German artists, with some account of the works of Martin Schoen and Israel Van Mecheln. In the present volume I have given two plates; the one representing *St. Sebastian tied to a tree*. (see plate II, copied from a print by Martin Schoen of the same size); and the other *St. Agnes*, from an engraving by Israel Van Mecheln. I have selected the best naked figure I could find by the first artist; but the drawing of the latter is so exceedingly defective, that I chose a draped figure, and one, which, I conceive, is by no means a bad specimen of the abilities of the artist.

It now remains to offer to the perusal of my readers some few observations, in a general manner, upon the state and progress of the art, in Germany and the Low Countries, from the commencement of the sixteenth century; at which period flourished several very eminent artists. Michael Wolgemut was a man of abilities, though the beauty of his works is much obscured by the Gothic stiffness, which prevails in them. To him Albert Durer owed his first instructions in the arts of design and engraving, especially on wood, in which style Wolgemut principally employed himself.

Albert Durer may justly be considered, as one of the most eminent artists that Germany ever produced. His compositions are such, as do him the greatest credit; and in point of expression, the heads of his figures may vie with those of almost any master. This excellent artist appears to have made the works of Martin Schoen the model, upon which he formed his style of engraving on copper: That is, with respect to the mechanical part of it, which was carried to very great perfection by him. Indeed the mechanical part of engraving appears to have been considered by Albert Durer, as a very important object; and his prints possess a clearness and delicacy of stroke, which has been rarely equalled. He has carefully attended to the minutiae, and distinguished, with great precision, the smallest part of his compositions. A beautiful specimen of this kind by him is the celebrated print of *St. Jerom*. The saint is represented in the inside of a room, seated at his writing desk. The perspective of the room is admirable. The floor, the ceiling, the walls of the room, the window, and the furniture, many parts of which are exceedingly minute, are so distinctly expressed, that they have the appearance of objects represented in the camera obscura, saving only the want of variety of colours. Contemporary with Albert Durer was another artist of great eminence, though not entirely equal to him, namely, Lucas Jacobs, better known by the appellation of Lucas Van Leyden. He handled the graver with great facility; and his works are very neat and delicate, and indeed too much so to produce that force of colour, which the deep masses of shadow required. For this reason his prints have not that brilliancy of effect, which is discovered in the works of his friend and competitor, Albert Durer. Another inconvenience arose from the extreme neatness of his engraving, which was, that the plates could not produce many good impressions. Hence it is, that the fine impressions of his works are so exceedingly rare.

Henry Aldegrever, the two Behams, and most of the engravers of this period, distinguished by the appellation of little masters, may be considered as the disciples of Albert Durer; for such of them as did not immediately study under him evidently formed their style of engraving from his works. Henry Aldegrever stands the foremost in the list of his scholars; for George Penz, having first learned the art of engraving in his own country, finished his studies at Rome, under the direction of Marc Antonio. He adopted much of the Italian style, and had the honour to assist Marc Antonio in several of his capital undertakings.

After

After the death of Hans Sebald Beham, the art met with no kind of improvement; but, on the other hand, seems to have declined for a few years. The succeeding little masters did not even attend to the neatness and clearness of the mechanical part of their prints, which had before been considered as one of the great essentials in engraving. They seem as if they had been studying to excel one another in number, rather than in the beauty of their productions. Towards the conclusion of the sixteenth century flourished the Wierix's, who not only regarded excessive neatness, as necessary towards the formation of a fine print, but sacrificed almost every other requisite, except correctness of drawing, to produce it. The works of these artists must excite the admiration of every one, who examines them. The prodigious delicacy, with which they are finished, far surpassed any thing, that had been produced before their time; and from the great number of their engravings we may conclude, that they met with much encouragement. They had a reprehensible custom of making dark outlines to their figures; which, together with the laboured stiffness, apparent in the management of the graver, gives an unpleasing effect to their prints, notwithstanding all their neatness and delicacy. Adrian Collaert, and Hans or John Collaert, his son, flourished also at this time; but they resided a considerable time in Italy, where they acquired a greater degree of taste, Hans Collaert in particular. His works, though not altogether equal in neatness to those of the Wierix's, are superior in taste and expression.

At the same time flourished John and Raphael Sadeler, Philip, Theodore, and Cornelius Galle the elder, Peter de Jode the elder, and the younger, with John Baptist Barbe, and other artists, who may justly be considered as men of great abilities. Generally speaking, they drew correctly, and certainly possessed sufficient genius to have made very considerable improvements in the art of engraving, especially as the greater part of them had the opportunity of studying at Rome. But they seem to have contented themselves with the style of workmanship, which they saw before them; and worked rather for emolument than praise. The prodigious number of bible cuts and religious subjects, in sets, executed separately or conjointly by these artists, almost exceeds belief. They are evidently hasty productions, in which no exertions of genius were employed. And though the defects are not very powerful, the beauties, on the other hand, are by no means very obvious.

While the art of engraving remained in this torpid state in Germany, Henry Goltzius, one of the greatest artists of that country, completed his studies at Rome, and, returning home, adopted a new style of handling of the graver; and his prints possess an astonishing degree of freedom and spirit. They not only excited the attention of the connoisseurs, but the envy of several of his contemporaries, who raised cavils against them, and set up the works of Albert Durer, Lucas of Leyden, and other old masters, as the inimitable models for beauty and excellence. Goltzius, piqued at the ignorance and malice of his opposers, convinced them of his own superior abilities, by composing and engraving several prints, in the style of those masters, in so accurate a manner, as to deceive the judges themselves. By this he proved, that it was not for want of power, that he quitted the style, adopted by those masters; but because he wished to introduce another, infinitely superior. As the works of Goltzius soon after became popular, and his style of engraving was much admired, we shall not wonder, that it became the object of imitation among the artists of that time. John Muller and Jaques Mathem were his disciples; and John Saenredam imitated his style. The works of Muller are specimens of freedom of engraving, carried to very extravagant lengths; and Lucas Kilian followed him, at no great distance. Mathem and Saenredam were more reasonable imitators of the style of Goltzius; and their works possess more delicacy and correctness. Frederic Bloemart was another successful imitator of the style of this great artist. At the commencement of the seventeenth century flourished the two Bolswerts. Their first exertions with the graver were in the style of Goltzius, received probably through the medium of Frederic Bloemart; but under the instruction and patronage of Rubens. They changed that style for one, better adopted to represent the finished and picturesque



beauties of the paintings by that great master. And in this school Paul Pontius, Lucas Vorsterman, Peter de Jode, and other excellent Dutch and Flemish artists, whose works may justly be esteemed as an honour to their country, completed their studies. After the death of Rubens, the arts gradually declined, not only in Germany, but in the Low Countries. For as those admirable engravers, which he had brought forward, disappeared, there were none found of equal abilities to succeed them, especially in the historical line. Houbraken, indeed, as an engraver of portraits, has excited our admiration; and his works justly deserve the attention, which has been paid to them by the experienced collectors.

### C H A P. III.

*The Examination of the Works of the Italian Artists, from the Commencement of the sixteenth Century, with a short Account of the Improvements, made by the French Engravers.*

**I**N order to show more clearly the difference between the two styles of engraving, adopted by the first Italian artists, mentioned in the sixth Chapter of the Essay on the Origin and Progress of Engraving, prefixed to the first volume, I gave two plates: one, a copy from a print in the celebrated edition of the works of Dante, printed at Florence 1481, which was engraved by Sandro Boticelli, or by Baccio Baldini his associate, from his design; see plate VII. The other, a copy from a print engraved by Andrea Mantegna; see plate VI. With respect to the former, plate VII. it must be observed, that the original plate was not printed upon the leaf of the book itself, but on a separate paper; and was afterwards cut close, and pasted upon the blank space of the leaf, left for that purpose. And it has been remarked to me, that, for this cause, the originality of the engraving copied might be disputed. Now it appears, that two only of the original plates were printed upon the leaves of the book; and those are the first and second. The others, which, in the most perfect edition of this book, amount to seventeen, making nineteen in the whole, are pasted upon the blank spaces, at the beginning of each canto. The reason why no more than two engravings were printed upon the leaves might be, the inconvenience they found in placing the plate properly upon the blank designed for it, and the difficulty in taking the impression with the rollers, without damaging the leaf itself, which is of the largest folio size. In taking the impressions of the plates separately, the difficulty was not so great; neither was it of so much consequence, if they happened to spoil a few of the prints in the course of the operation. Upon examining the prints pasted upon the blanks, and comparing them with those printed upon the leaves themselves, I think it is sufficiently evident, that they were, in both instances, the work of one artist. But in order to remove every possible objection, I have, in the present volume, given a copy of a second plate from the Dante, which is printed upon the leaf itself, at the head of the second canto. See plate III.

It was evidently from the works of Boticelli, or of his scholars, that Marc Antonio formed his first style of engraving. And it is highly probable, that at Venice he might meet with several of the engravings on copper by Albert Durer, as well as with his wood cuts, though he chose to copy the latter, rather than the former, for the sake of expedition. The neatest and best performances by this great artist are certainly from the designs of Raphael: under his tuition he completed his studies.

It is true, indeed, that the engravings by Marc Antonio are often defective, in point of harmony, and the skilful management of the light and shadow, which gives them an unfinished and, sometimes, disgusting appearance to the common eye. On the other hand, a graceful flow of outline, joined with purity and correctness of drawing in its greatest latitude, are found in the best works of this master; but these beauties rarely attract the general notice, without the assistance of neatness, or what is more properly called high finishing, especially in the present day.

The



The eye, long accustomed to neatness and delicacy of finishing, especially where the judgment is not capable of distinguishing the greater essentials of the art, will necessarily consider that neatness, as the criterion of excellency. Hence it is, that the works of the old masters are fallen into such general disrepute, their beauties are overlooked, and their faults are viewed through a magnifying medium. And it is perhaps because Marc Antonio stands the first among the old masters, that he has received a greater share of censure than the rest.

The excellency of this master consists in the correctness of his drawing, the character of his heads, and the pure idea his works convey of the simplicity and elegance of the originals they are taken from; and they may be considered as admirable drawings, not highly finished indeed, but sufficiently so to preserve the design and spirit of the masters, from whom he worked.

That persons, possessed of little judgment in the arts, should not discover the merits of this engraver, cannot surprise us; but that artists themselves, and experienced collectors, should join in the common censure, is much more extraordinary. In these instances we may conclude, he has been too hastily, as he certainly has been unjustly, condemned, without a proper examination of his works in their native state. Such as generally appear at sales, and too many of those in the hands of collectors, are either worn-out impressions, or, what is still worse, retouched ones. In these the primitive beauty is entirely lost. Let any one, for instance, examine the common impressions of that admirable engraving by this master, representing *the martyrdom of St. Laurence*, from Baccio Bandinelli, which is the largest of all his prints, and he will find the outlines darkened with black strokes upon the lights, and the demy tints upon the flesh increased, so as nearly to equal the deep shadows; by which means all the breadths of light are destroyed, and cut into a variety of disagreeable divisions, which produce a disgusting and unharmonious effect. But in a fine impression of the same plate, there are none of these disagreeable crudities to be found; the shadows are judiciously softened, and blended into the lights, and harmonized with each other; the outlines are neat and correct; and the characters of the heads admirably well expressed. In short, he would scarcely believe it possible, that the same plate should furnish impressions, so beautiful in one state, and so truly execrable in the other. But the wonder ceases, if he be told, that the plate, passing through a variety of hands, has been frequently retouched, and that by careless and unskilful men. We may further add, that as the name of Marc Antonio stands high among the curious collectors, the ignorant are too frequently imposed upon by bad copies, or spurious productions. It is indeed become customary to write the name of Marc Antonio with a pen, at the bottom of any old print, which bears even the least distant resemblance to his manner of engraving; and, in several instances, I have seen both his cypher and tablet ingeniously copied upon prints, that are a disgrace to any master.

The great reputation, which Marc Antonio acquired by his works, in some measure eclipsed the fame of the German schools. Young artists from every quarter flocked to Rome, being desirous of studying under this excellent master; and the improvement which they made was so evident, that it was soon afterwards considered as necessary for an engraver, as for a painter, to visit Italy. So that, by degrees, the Italian style of engraving became the standard of excellence; and upon it the greatest artists formed their taste; and that manner, which had been considered in Germany, as most excellent, under the auspices of Albert Durer, Lucas Jacobs, Henry Aldegrever, and Hans Sebald Beham, declined by degrees, and was almost totally disused, at the conclusion of the sixteenth century.

The scholars of Marc Antonio followed his style of engraving, with very little variation. Among them, Agostino de Musis and Marc de Ravenna were the most successful: the former principally excelled in neatness, and the latter in a more bold and open manner.

Agostino de Musis was the inventor of a new species of engraving, which was per-  
formed

formed with dots only; but for what reason he did not carry it to a greater extent, cannot easily be ascertained. He introduced it into one or two of his first productions only; and there it was confined to the flesh. In the account of this artist, given in the body of the work, a plate, with the head of an old man, finished with dots only, is described. Probably this might be seen by Giulio Campagnola, who adopted a mode of engraving, much resembling this, upon a more extensive plan than that of de Musis; but not with sufficient success, to render it an object worthy of the imitations of the contemporary artists. Stephen de Laulne, a native of Germany, and a very ingenious man, followed the steps of Campagnola; and many of his slight works are executed in dots only. Professor Christ, speaking of De Laulne, and mentioning this mode of engraving, calls it improperly *Opus Mallei*, or *the work of the hammer*; but it differs greatly from that style of which Janus Lutma appears to have been the inventor, and is properly named *Opus Mallei*, being performed with the point, held upright upon the copper, while the impression is made by a slight stroke of the hammer. These blows are repeated, and the point moved backwards and forwards, till a sufficient depth of colour is produced. A very sharp scraper is passed gently over this work, to take off so much of the barb raised by the repeated percussions upon the copper, as would prevent the dots appearing distinctly upon the print. In some instances, and in etching particularly, two, and sometimes three points, joined together, have been very successfully used. Desmarteau at Paris practised this mode of engraving, and carried it to great perfection. It is admirably adapted to the representations of drawings in red chalk, and slight academical studies. The head of the old man, in the print by Agostino de Musis, is executed with the point of the graver; but the prints by Campagnola and Stephen de Laulne, were done with the dry point, or some instrument of similar construction; and the dots have all the appearance of being made by hand, regularly one after another. John Boulanger, a French artist, who flourished in the middle of the seventeenth century, improved greatly upon this mode of engraving, and practised it with much success; while his contemporary, Nicholas Van Plattenberg, finished a *dead Christ* almost entirely with dots, made with the point of the graver, in a very powerful manner.

After the dispersion of the artists, educated in the school of Marc Antonio, which happened upon taking of the city of Rome by the Spaniards, the Ghisii of Mantua made a very considerable figure, especially George, who laying before him the Neptune of Marc Antonio for a model, improved upon the mechanical part of engraving, and harmonized the light and shadows with dots, judiciously inserted and intermixed with the strokes.

In the mean time, Cornelius Cort, a Dutchman, who resided a considerable time in Italy, and worked in general from the Italian painters, followed by Agostino Carracci, Cherubino Alberto, and Francesco Villamene, introduced a style of engraving entirely new. It was bold, powerful, and masterly; and, at the same time, demonstrated much more freedom of execution, than had been attempted before. Henry Goltzius approved of this style, and introduced it into the Low Countries, and many excellent artists were formed under his instructions. From this time the boldness and freedom of execution with the graver became an indispensable requisite; and, in many instances, correctness of drawing, character, and beauty, were sacrificed to the twisting and twirling of the strokes, and the clearness, with which the artist could cut the copper. But one very great defect, in the works of all the artists, from the commencement of engraving, to the time we are now treating of, is, their want of attention to the proper distribution of the light and shadow. They do not seem to have formed to themselves the least notion of harmonizing the effect, by the subordination of the lights upon the distant objects, in order to bring out, and give consequence to the principal figures. On the contrary, the lights are just as powerful and glaring upon the distant mountains, as upon the objects nearest to the eye in the fore-ground. This, of course, prevents the gradation of the masses, and gives a harsh and unfinished appearance to the most excellent performances of that age.



Cornelius Bloemart seems to have been one of the first, who attempted, by covering the distant lights, to increase the effect of the front figures, and harmonize the different parts of the engraving, with each other; and he was followed by Francois de Poilly, Francois Spierre, Girard Edelinck, and other great masters; and this improvement was carried by the French artists to a very great degree of perfection.

Prints, executed entirely with the graver, especially when the back-grounds consist of landscapes, must always have a cold, inanimate effect in proportion as they are highly finished. I am now speaking of large historical subjects. Portraits require neatness and precision; and, in this species of engraving, the French artists have been peculiarly excellent. If the works of Scheltius Bolswert should be produced, in answer to the proposition above mentioned, it is to be observed, that though they are executed entirely with the graver, it is in a style peculiar to themselves; and in the back-grounds, we find a pleasing negligence and roughness, which imitates the point. And the more that imitation is perceptible, the more the effect is agreeable. The continual sameness, which appears in the works of the greatest French masters, with the graver only, gives them a heavy appearance, and a flatness of effect, when compared with the animated performances of Girard Audran.

While the point remained in the hands of the painters only, no great improvement could be supposed to take place. Their attention was necessarily turned to objects of greater importance, and etching was considered by them, in general, as an amusement. They were, therefore, content with the state of the art, as they found it; but seldom attempted to go any great lengths towards the improvement of it; especially with respect to the mechanical part. And by the engravers the point was too much neglected. They seem to have regarded it, as a thing of small consequence, till such time as Girard Audran, by uniting it with the graver, produced those excellent performances, which are an honour to himself and to his country. Not that I would, by any means, be supposed to insinuate, that Girard Audran was the first artist, who joined the graver to the point; but all attempts, prior to his time, were so feeble, when compared with his, that he may be justly considered, as the first that brought it to perfection. John James Frey, and many other excellent artists, both French and Italian, followed the manner of Audran with great success. From France, Flanders, and Holland, engravers of portraits and history came into England; but the art of engraving itself never flourished, in any great degree, among the natives, till within these late years. And the astonishing progress, which has been made in so short a time as the space of thirty years, gives us great reason to believe, that in the course of a very little time, the English historical engravers will equal, if not exceed, the exertions of the most skilful foreign artists. In landscape engraving, and scraping of mezzotintos, they have already gained so decisive a precedency, that even envy herself must hide her head in silence.

#### C H A P. IV.

*General Observations on the Antiquity of Seals and Stamps, with an Account of several very ancient ones.*

**I**T will be needless to enter into a long discussion concerning the origin of seals or stamps. The former, we are assured, are as ancient as the time of the Patriarchs. Judah, the son of Jacob, meeting with Tamar his daughter by the way, left his signet with his bracelets and staff, as a pledge for the reward, which he was to give her. The engraver of signets or seals is expressly spoken of by Moses; and the skill of the artist seems to have acquired him a considerable share of reputation and esteem.

The greater part of the signets or seals, mentioned in sacred and prophane history, were, without doubt, hollow, and the impressions, of course, which were taken from them, whether upon wax or any other ductile substance, protuberated in proportion to the



the depth of the engraving, But from the application of the word *SIGNET* in several instances, there is great reason to believe, that it was also given to a stamp or brand. In this sense it seems particularly to be used by St. John, in the Apocalypse, where he speaks of sealing the foreheads of the elect, as intimating thereby, that some peculiar mark was set upon them, as we find it was upon the worshippers of the beast.

That stamps or brands, every way proper for the purpose of marking such things as required distinction, were actually in being at that time, is positively certain; and I have given the representation of six of them upon the fifth plate in this volume. The originals are in the British Museum; and were, with many others, brought from Italy by Sir William Hamilton. They were found in the ruins of Herculaneum and Pompeii; and some of them bear the marks of great antiquity. I have given two representations of those marked, I. II. IV. V. and VI. The last of these stamps, the handle of which is broken, differs from all the rest. The letters, and the ornamental line of the edge, are hollowed from the surface; and the impression it makes upon the paper is directly contrary to that of any one of the others, the letters being white, and the ground black. I have given the impression of No. I. marked A. and of No. VI. marked B. at the top of the plate. The original stamps are of the same size with the representations upon the plate; and are hollowed out from the surface of the letters and ornaments, an eighth of an inch, and sometimes more. No. I. is a rude attempt at the form of a fish. No. III. is in the form of a shield; and No. VI. is in the form of the bottom of a sandal. The letters are reversed upon the stamp, of course, that they might appear the right way in the impressions, as represented A. B. at the top of the plate. The Greek word ΠΑΝΦΙΑΙ is very legible upon No. I. The other inscriptions, except that of No. V. are not so easily decyphered. The impressions from No. V. were, I apprehend, considered as an amulet, or charm, to secure the wearers of it from certain diseases, or dangers, to which they were exposed. The inscription is evidently FELICIS AMVLLI GEMELÆ. There is a variety of forms among the other stamps at the Museum; particularly one of a *ship*, with the word ASPER upon it. Another in the form of a *heart*, with this inscription, BASILEI SEXIS TERT. Another as a tablet, in the middle of which is a representation, nearly obliterated, of an animal, inscribed LEONTI VINCAS. Another small one, in the shape of a tablet, on which is inscribed C + PVB + IANVARI. Some have inscriptions at full length; others again have only monograms, as No. II. They have all the appearance of being first cast, and afterwards repaired with the chisel. They are made of a kind of mixed metal, resembling brass.

Whatever may have been the purpose, to which these curious relics of antiquity were applied, we cannot but wonder, that, having so nearly, nay, we may say, actually discovered the art of printing, in a small degree, they did not gradually appropriate it to more extensive purposes; especially as we see they had, in one instance, No. V. produced three lines following each other.

## C H A P. V.

### *A short Essay upon the Art of Engraving on Wood.*

**I**T is generally allowed by the best authors upon the subject of printing, that prior to the invention of moveable types, there were books, consisting of rude delineations cut on wood, with short explanations of the subjects, contrived for the convenience of those, who could not afford to purchase manuscript copies of the Old and New Testament, from whence these short mementos were chiefly taken. Of this species are the books entitled, *Historia Sancti Johannis Evangelistae, ejusque Visiones Apocalypticæ*, or, *the History of St. John the Evangelist, and his Apocalypitical Visions*; and *Historiæ Veteris et Novi*

*Novi Testamenti*, or, *the Histories of the Old and New Testament*, commonly known by the appellation of the *Poor Man's Bible*. These are ranked among the earliest productions of this kind; but from their having no date, or any indication of the year, in which they were printed, the difficulty of affixing the exact period of their appearance is insurmountable. They are small folio volumes. A single block of wood was appropriated to each leaf, which was printed only on one side; and two of these leaves being pasted together had the appearance of a single one, printed on both sides. Besides the two above-mentioned books, there are several others, printed in the same manner: namely, *Historia beatae Mariae Virginis*, *The History of the blessed Virgin Mary*. *Ars Memorandi*, or, *an Assstant to the Memory*. *Ars Moriendi*, or, *the Art of Dying*. *Speculum Humanæ Salvationis*, or, *the Mirrour of Human Salvation*. But none of these are so ancient, as the two before mentioned. I have therefore chosen from them the specimens, which accompany this essay.

Papillon indeed tells us of eight engravings on wood, the account of which was given to him by a Swiss officer. These must have been considerably more ancient, than any thing now known; and upon which a decided opinion may be given, with respect to the date. The title, according to that author, ran thus, *Les Chevalereux faits en figures du grand & Magnanime Macedonian Roi, le preux & Vaillant Alexandre, dedie, &c.* "A representation of the Warlike Actions of the great and magnanimous Macedonian King, the bold and valiant Alexander, dedicated, presented, and humbly offered to the Most Holy Father, Pope Honorius IV. the glory and support of the church; and to our illustrious and generous Father and Mother, by us, Alexander-Alberic Cunio, Chevalier, and Isabella Cunio, twin brother and sister: first reduced, imagined, and attempted to be executed in relief, with a small knife, on blocks of wood, made even and polished by this learned and dear sister, continued and finished together at Ravenna, from eight pictures of our invention, painted six times larger than here presented; engraved, explained by verses, and marked upon the paper, to perpetuate the number, and to enable us to give them to our relations and friends, in remembrance of friendship and affection. These were compleatly finished by us both, at the age of sixteen only."

If this story be true, and such engravings with the foregoing title ever did exist, they must have been executed in the years 1284 or 1285; for Honorius IV. to whom the work is dedicated, sat only those two years in the Papal Chair. But as Papillon gives this story upon the sole evidence of the Swiss officer, and had never seen any part of the engravings, the generality of authors have not been inclined to give much credit to the fact, which at best is exceedingly doubtful.

The most probable conjectures, concerning the origin of this species of engraving, is, that it was introduced into Germany by the *briefmalers*, or painters of the playing-cards, who cut the outlines of the figures on wood, and stamped them upon the paper, to save the trouble of making a separate drawing for every card; and afterwards coloured them by hand. In this manner precisely were executed the blocks for the cuts, in the edition of the *Apocalypse*, which is now preserved in the Bodleian library at Oxford; part of one of which is very faithfully copied plate VI. of this volume.

Baron Heineken asserts, that cards for playing were invented in Germany, where they were in use as early as the year 1376, though the reason he gives is not, by any means, conclusive: *parce qu'on les connoissoit vers ce tems en France*, "because they were known about this time in France." Other authors, with Bullet at their head, as confidently assert, that they were invented in France. The disputes upon this subject serve only to prove the difficulty, if not the impossibility of ascertaining the æra of the invention of cards, or the country in which they were first produced. This, however, is of no consequence to the present enquiry, unless it could also be proved that a part of them was printed on blocks of wood, at the time of their first invention. There seems to be very little doubt, but that they were drawn and painted by hand.

These card makers did not entirely confine themselves to the printing and painting



of cards, they also produced subjects of a more devout nature. "We find," says Baron Heineken, "in the library of Wolfenbittel, a variety of prints, representing different subjects, taken from holy writ, and devotional compositions, with the explanatory text facing the figures; the whole engraved on wood. These prints are precisely of the size with our playing cards; that is, a little above three inches high, by two inches and a quarter in width. There are also in the same library, five prints, at the end of a book entitled, *Ars Moriendi*, representing different figures of angels, devils, dying persons, and faints. They are of the same size with the playing cards; and each print is marked with a letter of the alphabet." He adds further, "that they engraved the same sort of images upon a larger scale; and that, in a convent at Buxheim, near Memmingen, he saw a print representing *St. Christopher, carrying the infant Jesus over the sea*. Facing the faint is represented the figure of a hermit, holding up his lantern to give them light; and behind him a peasant, climbing to the top of a mountain, with a bag at his back. This print," continues my author, "is of a folio size, engraved on wood, and illuminated in the same manner as the playing cards are done. At the bottom is this inscription, *Cristoferi faciam, die quinquae tueris. Illa nempe die morte mala non morieris. Villesimo cccc° xx° tercio*. This print proves at least, that the images of faints, with letters, were engraved on wood, as early as the year 1423. It is pasted upon the inside of the cover of an old book, probably by some religious person of the convent, in order to preserve it."

The same author informs us, that in visiting the convents, monasteries, and other religious houses, he frequently found specimens of this kind, pasted into books of the fifteenth century; "which," says he, "confirmed me in my opinion, that the first experiments of engraving on wood, after those of the playing cards, were the images of faints, and devotional subjects; which, being dispersed among the laity, were lost by degrees; and those which were preserved, were such only, as the monks and other ecclesiastics pasted into the early printed books, which ornamented their libraries."

These images of faints, and other devotional subjects, being first produced, sets of subjects with the letters of the alphabet followed; and these were taken from the bible, or legendary histories, which in former times were considered of almost equal consequence with the bible, and the prints were constantly accompanied by inscriptions, either for instructions, or the exciting of devotion, in the manner of the Apocalypse, and the Poor Man's Bible, &c.

The next dated work of this kind is the Chiromancy of Dr. Hartlieb, consisting of twelve leaves, printed on both sides, the first and last pages only, which are blank, forming three divisions, marked at the bottom *a. b. c.* each division consisting of eight pages; to which may be added two leaves more, the one for the title, and the other for the conclusion, both of them inscribed *Die Kunst Cyromantia*, upon the top of an ornamented square border. At the beginning of this curious book, which is in small folio, is a large vignette, representing Dr. Hartlieb kneeling, and presenting it to the Princess Anne, who is seated upon her throne; and the names of these two personages are engraved at the bottom of their portraits. The prints in this book are exceedingly rude; but have not, as far as one can judge from the copy of one of them, given in the *Idée generale d'une Collection complete d'estampes*, the appearance of being so ancient, as those in the Apocalypse, or the Poor Man's Bible. This curious compilation is dated 1448; and the name of *Jörg Schapff in Augspurg*, the artist, who is supposed to have performed the engravings, appears upon the fourth page.

I had intended to examine the claim, which the Dutch have laid to the invention of this species of engraving; but, on consideration, I find it is entirely useless, on the present occasion, to enter into that controversy; and particularly, as the matter has been so fully treated by Baron Heineken, in the book above-mentioned; and also in a late publication, by an author of our own country. In these works all the evidences, which are



are given by the Dutch in support of Laurence Coster, are carefully examined; and as strongly refuted by the Baron, as they are supported by the English author. But the arguments of the former are, in my opinion, much more powerful, than those of the latter.

After the invention of moveable types, the *bricmalers* continued to vend their publications for a considerable time; but when the engravings on wood were annexed to the books, printed with the moveable types, they were gradually discontinued. However, the art of engraving itself continued in an improving state; and towards the conclusion of the fifteenth century, there were several artists of great reputation, who seem to have been principally employed by the printers to ornament their publications.

In 1493, appeared at Nuremberg, the folio Chronicle by Schedel, ornamented with a large number of engravings on wood, greatly superior to any thing, which had appeared before that time. They were executed by William Pleydenwurff and Michael Wolgemut. The latter of these artists was the tutor of Albert Durer, whose admirable performances, in this style of engraving, are justly held in the highest esteem. From the time of Albert Durer, it became customary for almost every one of the German engravers on copper, to engrave on wood also; and the works of many of them were better on wood, than on copper; for example, those of Albert Altdorfer, Hisbel Pen, Virgil Solis, &c.

Many excellent engravings on wood were produced by the German artists; but none more extraordinary than the *dance of Death*, by Hans, or John Holbein the younger, which, for the freedom and delicacy of execution, has hardly been equalled, but never surpassed, by any artist ancient or modern. Italy, France, and Holland, have produced many capital artists of this kind, whose names may be found in the body of the work, and, of course, need not be repeated here. But, for boldness and spirit, we must see the prints of Christopher Jegher, who worked under the direction of Rubens, and was, without doubt, assisted by that great artist. Among the moderns, Papillon may certainly be considered as an excellent artist. He published at Paris two volumes, and in them he gives a full explanation of the manner in which the engravings on wood of every species are performed, with a history of the art itself, deduced from the earliest æra of its appearance to his own time, together with an account of all the artists, and their works. And these volumes are replete with his performances, which do him great honour.

Before I quit the present subject, it is necessary that I should give some short account of another branch of this art, namely, that species of engraving on wood, which is distinguished by the appellation of *chiaro-scuro*. And first, with respect to the invention of it, which is claimed by the Germans, and by the Italians. The latter assert, that, soon after the commencement of the sixteenth century, Ugo da Carpi, a man of great ingenuity, discovered a mode of imitating slight drawings by the means of different blocks of wood. The Germans, on the other hand, produce several engravings by Mair, which are dated 1499, and one by Lucas Cranach, dated 1500, which are prior to the time, affixed by the Italians for the invention by da Carpi. This circumstance, even if we should suppose, that the prints by Mair are the first attempts in this style of engraving, is sufficient to prove the priority of the exercise of it in Germany. Baron Heineken is of opinion that the works of John Ulric are still more ancient than those by Mair; but I think the appearance of the prints themselves, which are admirable specimens of the art, do not by any means justify the assertion.

There is, however, a material difference between the *chiaro-scuro's* of the old German masters, and those of the Italians. Mair and Cranach engraved the outlines and deep shadows upon the copper. The impression taken in this state was tinted over, by the means of a single block of wood, with those parts hollowed out, which were designed to be left quite white upon the print. On the contrary, the mode of engraving, adopted by Ugo da Carpi, was to cut the outlines on one block of wood; the dark shadows upon a second; and the light shadows or half tint upon a third. The first being impressed

impressed upon the paper, the outlines only appeared; this block being taken away, the second was put in its place; and being also impressed upon the paper, the dark shadows were added to the outlines; and the third block being put in the same place, upon the removal of the second, and also impressed upon the same paper, made the demy tints; and the print was completed. In some few instances, the number of blocks were increased; but the operation was still the same; the print receiving an impression from every block. Andrea Andreani carried this species of engraving to great perfection.

Both the German and Italian style of engraving in chiaro-scuro have been practised by different artists of every country; and in France, many excellent works of this kind have been produced. The attempts of Jackson, Kirkall, and others of our country, were not equally successful.

## C H A P. VI.

*A Description of the first eight Plates, contained in this Volume; and of Plate VII. in the former Volume.*

### FRONTISPIECE.

*ADAM and Eve, from a very curious engraving, by Marc Antonio Raimondi, after a drawing by Raphael.*

### P L A T E II.

*St. Agnes, copied from an engraving, exactly the same size, by Israel Van Mecheln.*

### P L A T E II.

*St. Sebastian, from an engraving by Martin Schoen, of the same size as the original.*

### P L A T E III.

This engraving, together with plate VII. in the first volume, is taken from the rare edition of the works of Dante, published at Florence, A. D. 1481. The designs for these prints were made by Sandro Boticelli; and they were either engraved by him, or by Baldini his associate. The greatest number of plates ever seen in this scarce book are nineteen. — Wilbraham, Esq. politely lent me his copy, which is esteemed the most perfect one in Europe: and as the prints are rarely to be seen complete, I shall list of them, as follows:

I. *The author, frightened by a wolf, meeting his guide Virgil in the wood.*

II. *St. Beatrice appearing to the author and his guide.*

These two plates only are printed upon the paper of the book; those that follow are pasted on. The second is copied; see plate III. as above.

III. *The entrance into Hell.* Charon is represented as a frightful demon with wings, a monstrous visage, and covered with hair.

IV. *The interview of the author with Homer, and the appearance of Hector and Alexander.*

V. *The interview with Minos, who is represented as a demon, covered with hair, having large wings, with great horns, and a serpent's tail.*

VI. *The shower of hail.* Charon is represented again in this print, with ugly spectres of several kinds.

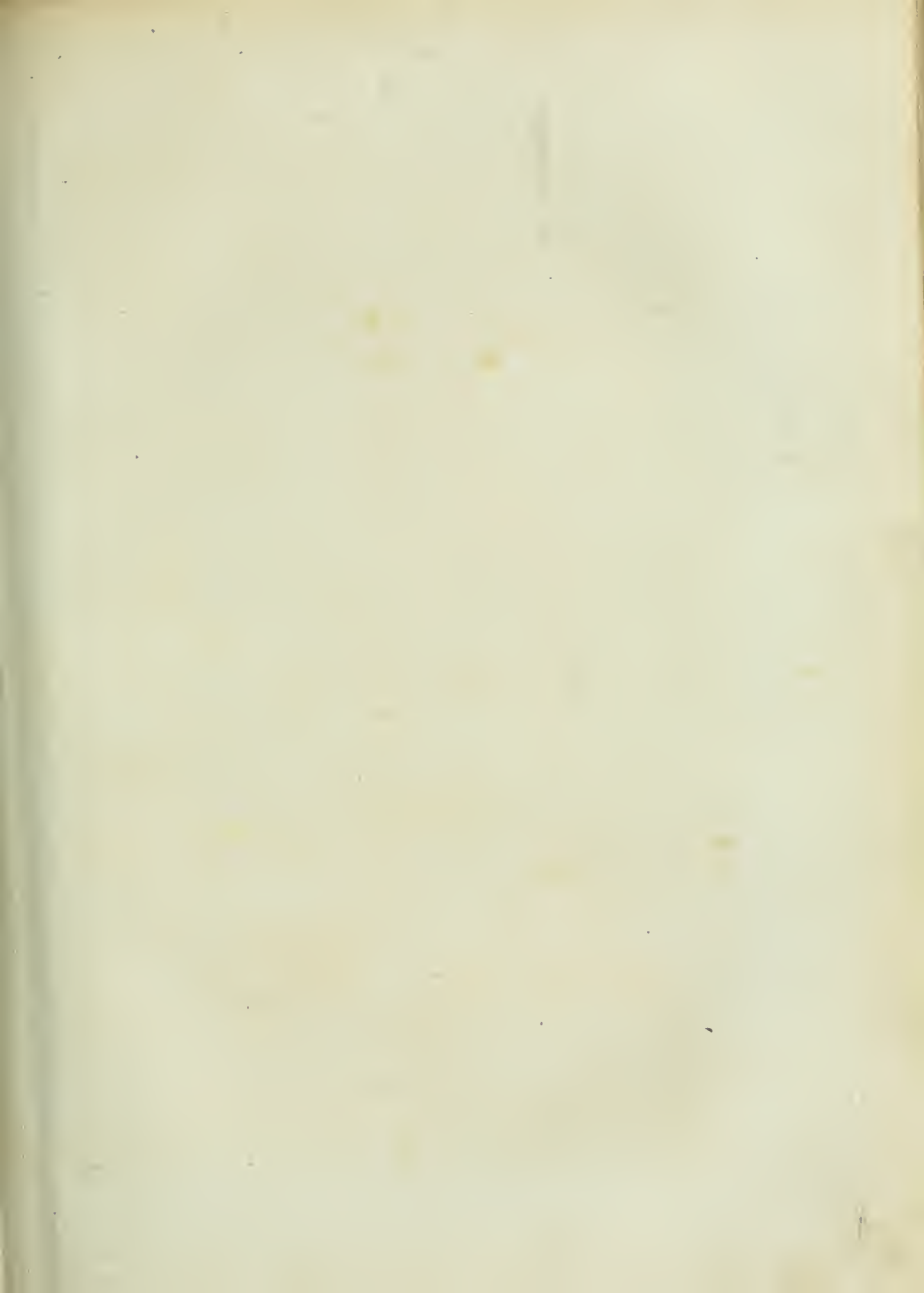
VII. *The interview with Pluto, and the appearance of Ghosts rolling heavy stones.*

VIII. *The approach to the tower of Dis.*

IX. *The guide hiding the eyes of the author, at the entrance into the place of torment.*

X. *The approach to the flaming sepulchres.*

XI. *The*























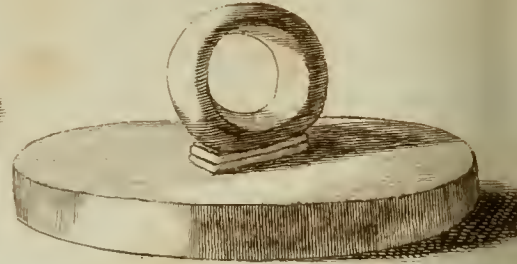
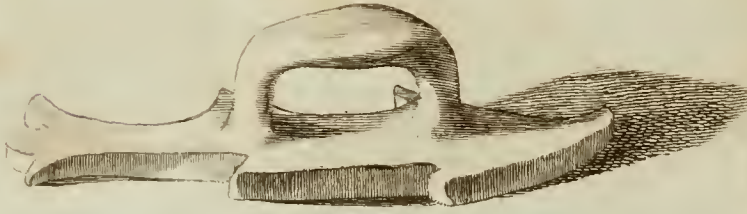
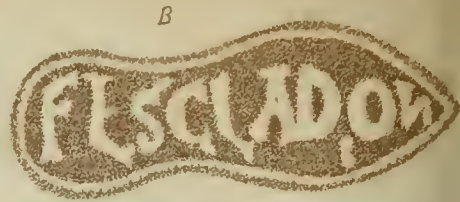
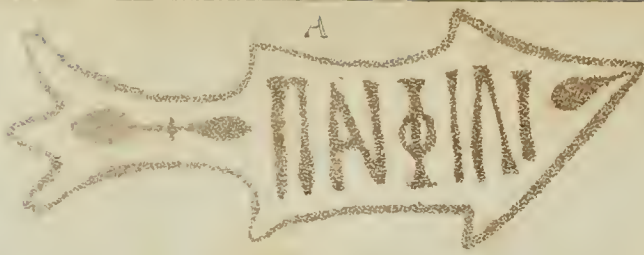
Raphael inv.

Strutt sculp.

## ST. JEROM.

*Taken from a very rare print by Marcoantonio*



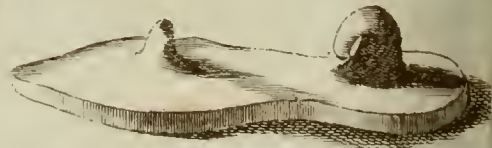
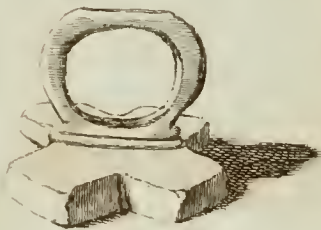


I

II



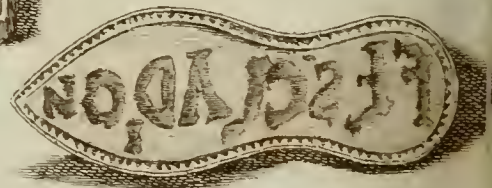
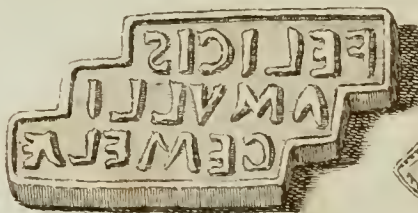
III



IV

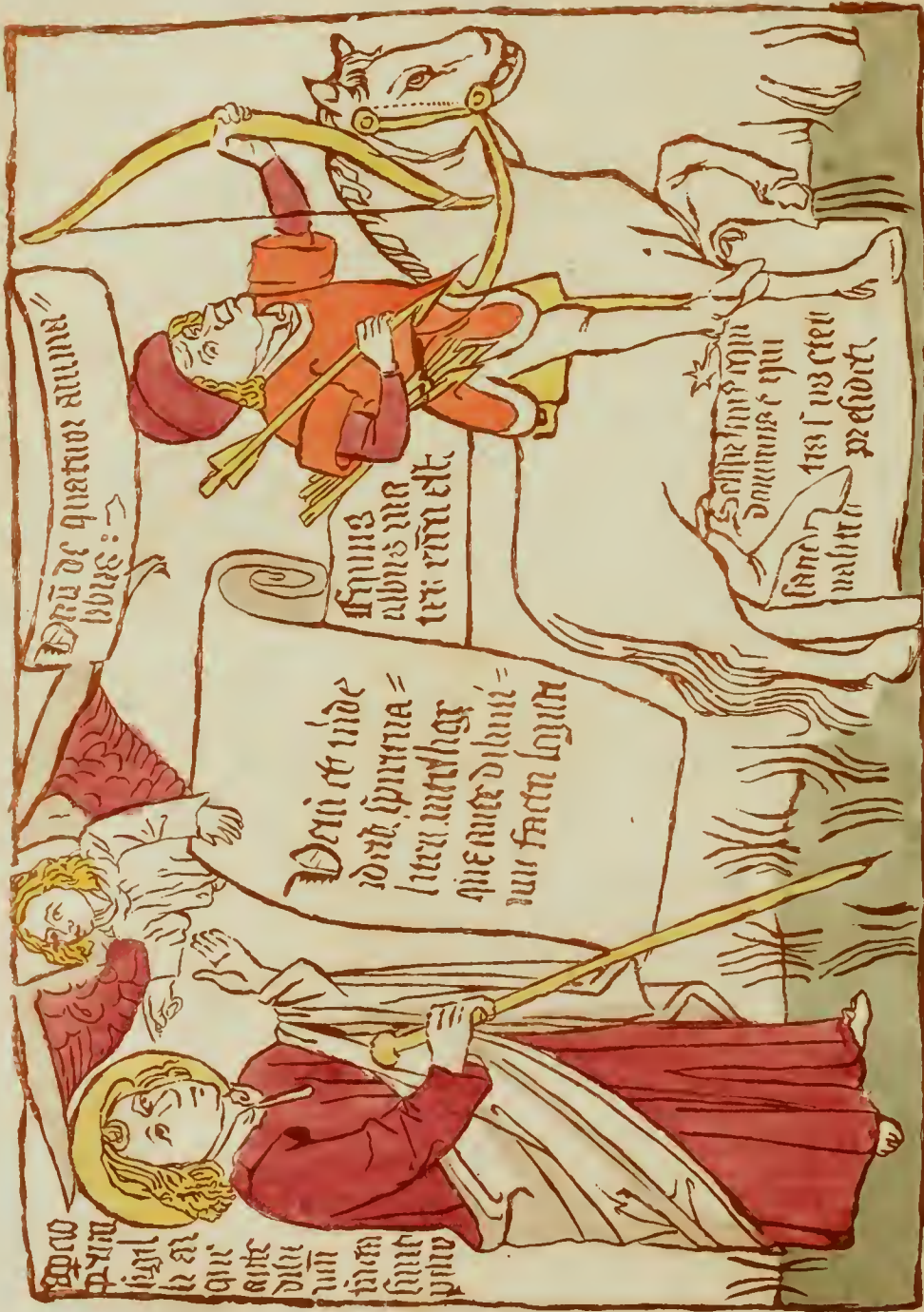
V

VI









apud  
p. r. m.  
sunt  
h. ar.  
que  
ante  
dici  
tum  
sunt  
p. r. m.

Dei de quatuor animalibus:  
bovis: →

Dei et inde  
id est spiritus =  
littera ueritatis =  
que ante dicitur =  
sunt facta loquuntur

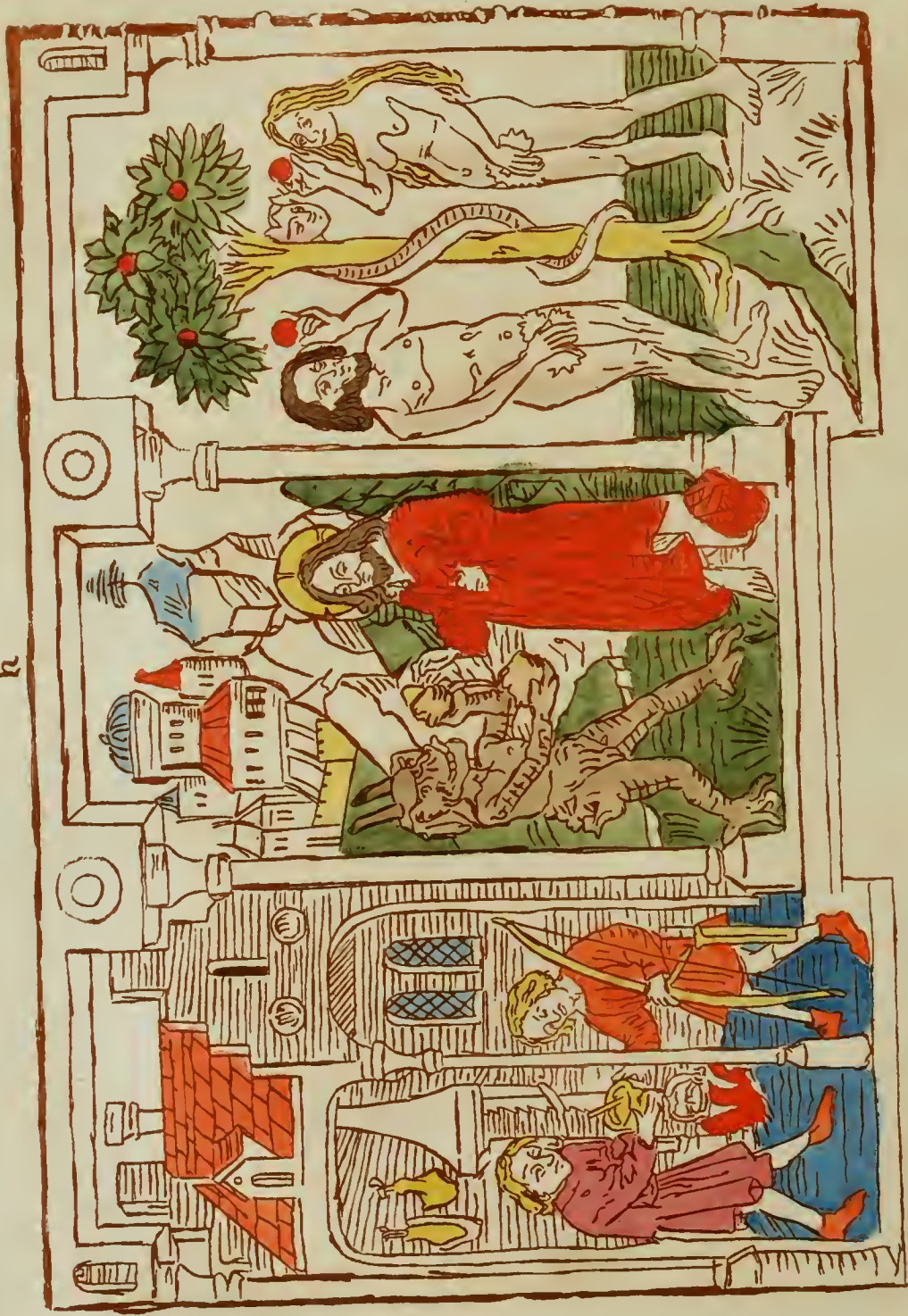
spiritus  
uolens in  
ter: r. m. est

Solus spiritus  
dominus est qui  
sanctus  
uolens  
in r. m. est  
prodit





h



69 Serpens uincit adu-  
 hu sibi iungit hira.

69 Tere ob ariditate pp'u male  
 p'dit hancora

- XI. *The author and his guide, seated in view of the steep rocks and flaming sepulchres.*  
 XII. *The centaurs and other spectres.*  
 XIII. *The wood, with the Harpies, who have female faces.*  
 XIV. *The wood, with the ghosts of the poetical heroes.*  
 XV. *The author speaking to a ghost whose person was known to him.*  
 XVI. *The guide casts a cord into the gulph, and the head of the monster Fraud appears rising up to them.*  
 XVII. *The monster Fraud, with the guide seated upon his back, desiring the author to follow his example.* This print is copied; see plate VII. of the first volume.  
 XVIII. *The burning pits.*  
 XIX. *The monster Fraud, with the ghosts upon the burning lakes.*

## P L A T E IV.

*St. Jerom*, copied from a print engraved by Marc Antonio, after Raphael. The original of this plate is exceedingly rare.

## P L A T E V.

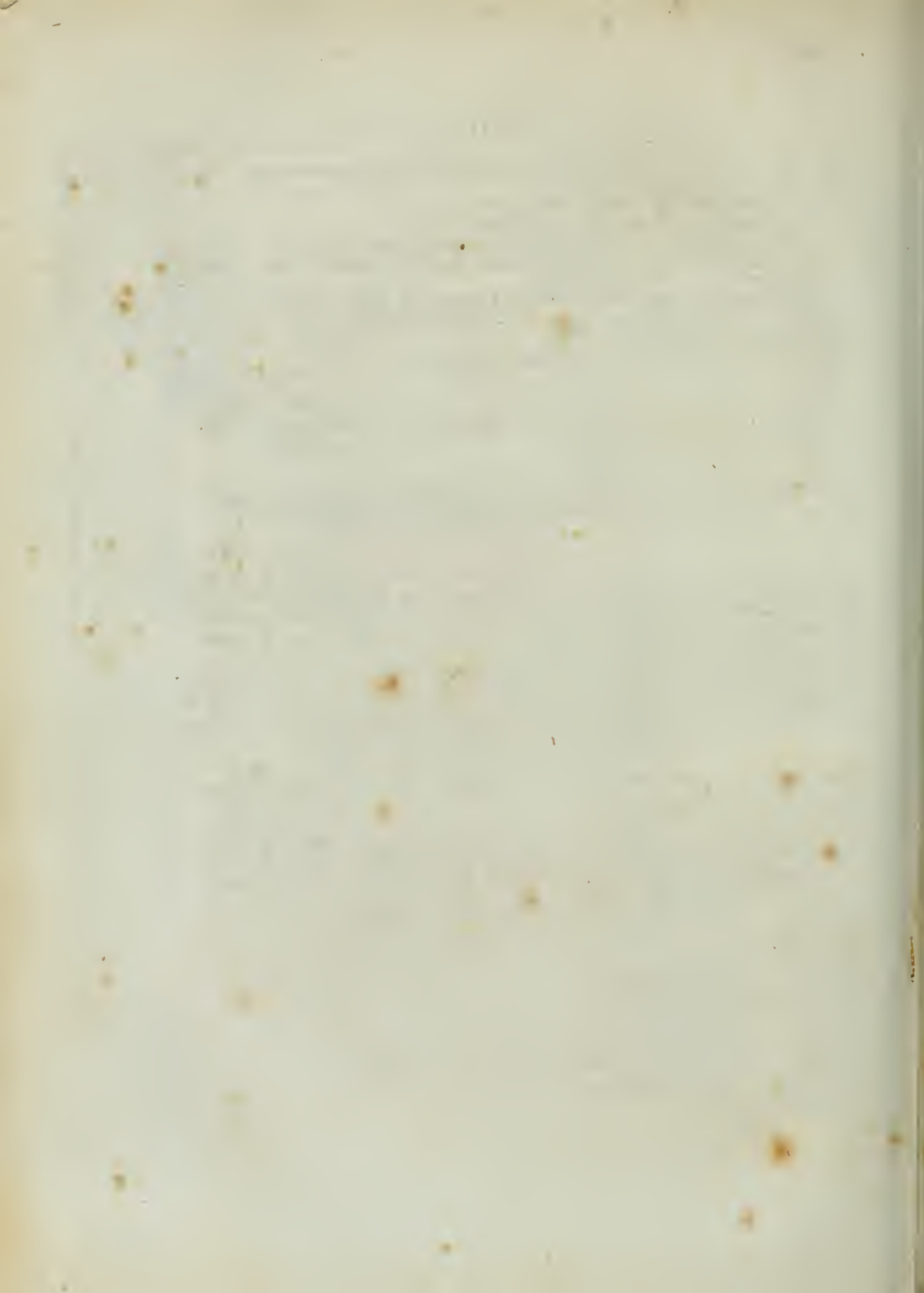
*Six ancient seals or stamps*, used by the ancients. The originals are at the British Museum, and were found in the ruins of the Herculaneum.

## P L A T E VI.

An accurate copy of one of the ancient engravings on wood, contained in a book, entitled, *Historia Sancti Johannis Evangelistæ ejus que Visiones Apocalypticæ*, or, the History of St. John the Evangelist, and his Apocalyptical Visions. This curious book is in small folio; and, generally speaking, every leaf contains two prints, engraved on one block, and printed, of course, on one side only. Every other leaf is marked with a letter of the alphabet, and the number of the leaves amount to forty-eight. The present engraving is taken from the upper part of the VIth print, and coloured, in imitation of the original. It represents *the man on a white horse, who appeared to St. John at the opening of the first seal*. The book itself is preserved in the Bodleian library at Oxford.

## P L A T E VII.

Is an accurate copy taken from the middle part of one of the ancient engravings on wood, in a book, entitled, *Historia Veteris et Novi Testamenti*, or, the Histories of the Old and New Testament. The book is in small folio. It consists of fifty engravings, printed on one side of the leaf only. In the middle part of every one of these engravings are three compartments, in each of which is represented some historical fact, taken from the sacred writings. At the top, over the middle compartment, are two half figures, standing in two arches, representing two of *the Patriarchs or Prophets*. The spaces on each side are filled up with extracts from the scriptures; and at the bottom, under the middle compartment, are two more half figures in arches, resembling those at the top; and the blank spaces on each side are filled up in the same manner as above. The present engraving is taken from the Xth. print of this book. In the first compartment is represented *Esau selling his birthright*; in the second, *the temptation of our Saviour*; and in the third, *Adam and Eve, taking the forbidden fruit*. It is coloured in imitation of the original. This book is preserved in the Bodleian library at Oxford. I did not copy the whole of the print, because it would then have been too large for the book, and, of course, must have been folded up. Besides, as this is inserted merely as a specimen of the style of engraving, the upper and lower parts, consisting chiefly of letters, could be of little or no service.





A

D I C T I O N A R Y

O F

E N G R A V E R S

H.

N. H A B E R T.

Flourished, 1700.

**A**N engraver of no great note, who worked chiefly for the bookfellers. By him we have several portraits; among others, that of *John Milton*, and *Thomas Parr* the old man.

A L E X A N D E R V A N H A C K E N.

Flourished, 1740.

This artist, who was a designer, as well as an engraver, was a native of Holland. He resided a considerable time in London, where, I believe, he died. We have many portraits executed by him in mezzotinto; some of which are by no means devoid of merit; among others, the following: *Dr. Pepusch*, from Hudson, and *Laurence Delvaux*, the sculptor, from Isaac Wood.

J O H N H A C K A E R T, or H A K K E R T.

Born, 1635. Died,

This artist is said to have been born at Amsterdam, about the year 1635. His genius lead him to landscape painting; and he greatly excelled in *romantic scenes, with rocks, caves, and grottos*. His pictures are very valuable, as well on account of their intrinsic merit, as for the charming figures they frequently

frequently have, by the hand of Vander Velde. He also etched a set of six *landscapes*, middling sized plates, length-ways, in the style of Waterloo. They are simple copies of nature, executed with great judgment. The fourth plate in particular, is in my opinion a very beautiful one. He signs his name "Joannes Hackaert inv. et fecit." They were published at Amsterdam.

## H A D E L E R, or H A E Y L E R.

Flourished,

Both these names are certainly meant for John Sadeler, the second being misspelt; the letter, mistaken for an H. only, is evidently an I. and an S. joined together, with a cross bar, which may indeed be taken as an H. with the last stroke lengthened into an S. In one instance, reading the baptismal name John, in the other Hans; both of which bear the same meaning in different languages.

## NICHOLAS VAN HAEFTEN, or HAFTEN.

Flourished,

This artist was a native of Holland. He both etched, and engraved in mezzotinto, a number of *ludicrous subjects*, which, however, have no great merit to recommend them to public notice. I shall only mention the following by him: *A Dutch burgomaster toying with his kitchen maid*, with some French verses underneath, a middling sized upright plate, very poorly etched.

## A. H A E L W E G H.

Flourished,

One of the industrious ornamentors of books. His works are chiefly portraits, which he performed with the graver, in a stiff, dark style., I shall mention by him,

*Jacob Oldenborg, Phil. Doct.* a half-length figure, a middling sized upright oval plate, from A. Houbraken.

*The duke of Argyle* in armour.

The reverend patriot, *Mr. Walker, governor of Londonderry, &c.*

## M E L C H I O R H A F F N E R.

Flourished, 1680.

The name of an engraver of no superior merit, who appears to have worked for the booksellers only. By him, among other things, is a frontispiece representing the inside of a *large library*, executed entirely with the graver. It was for a book, entitled, *Bibliotheca Realis Universalis*, published at Francfort 1685, where the engraver resided; but his chief work appears to have been the portraits for a work entitled *Templum Honoris*, published by Theopelus Spizelius, at Vienna, 1673. Some of them are neatly engraved, and those appear to me to be the best in which the flesh is executed with dots only.

JOHN

## JOHN CHRISTOPHER HAFFNER.

Flourished,

An obscure engraver, by whom we have a *book of ornaments*, executed in a very coarse indifferent style.

H A F T E N. See HAFTEN.

## COUNT DE HAGEDORN.

Flourished, 1745.

This nobleman was not only a great lover of the arts, but an artist himself; and his works prove him to have been a man of genius and judgment. He resided at Dresden. By him we have a set of *caricatures*; and a set of twenty-four spirited little *landscapes*, from his own designs, slightly etched in the style of Waterloo. He also etched some plates from *Verfuch* and other masters. He marked his plates with a monogram, composed of an H. with a D. joined together, and a small v. under the H. in the manner expressed on the plate at the end of the volume.

## C. H A G E N S.

Flourished, 1664.

An engraver of Amsterdam, of whom I find no account. His name is affixed to a portrait of *William Davidson*, resident in Holland for Scotland, and commissioner for England and Scotland, drawn by himself, from the life, in the city of Amsterdam.

## JOHN JAMES HAID, or HAYD.

Flourished, 1750.

He was an engraver and printseller, established at Augsburg, in Germany. By him we have a considerable number of mezzotintos; some of them by no means devoid of merit. His great work appears to be the portraits of *the illustrious personages of Germany*, which, with their lives written by Jacob Brucker was printed in a large folio volume, containing one hundred prints, at Augsburg, A. D. 1741, entitled *Bilder Sal*.

## JOHN GODFRID HAID, or HAYD.

Flourished, 1760.

This artist was son to John James Haid, mentioned in the foregoing article. He came into England, and resided in London a considerable time. We have several very respectable mezzotintos by him; among others, that of *Foot*, in the character of Major Sturgeon, a large plate, length-ways, from Zoffany. *Garrick*, in the Farmer's return from London; and several portraits, from Sir Joshua Reynolds and other masters.



## JOHN ELIAS HAID, or HAYD.

Flourished, 1760.

A modern engraver of the same family with the two preceding artists. He engraved a great number of mezzotintos; but I am not well acquainted with his works.

## ELIAS HAINZELMAN.

Flourished, 1684.

He was born at Augsburg in Germany, and went to Paris, where he became the pupil of Francois de Poilly, whose manner of engraving he imitated with great success; and had his drawing been equally as correct, as his mechanical execution was commendable, his works would have ranked with those of the greatest masters. They possess, however, (his portraits especially) a very considerable share of merit. Among other prints by this master are the following:

*The silence*, an engraving so called, representing the infant Christ sleeping, and St. John coming towards him, whilst the Virgin holds up her finger to prevent his disturbing him; a middling sized plate, length-ways, from Annibale Carracci. Picart, Michael L'Asne, and Mr. Bartolozzi have also engraved the same subject.

*A holy family*, in the back-ground some women are represented washing linen; a large upright plate, from Sebastian Bourdon.

*A holy family*, with St. John presenting a lamb to Christ, a large plate, length-ways, from the same.

*A holy family*, with St. John, who presents an apple to the infant Christ, the same, from the same.

The portrait of *Leonard Weifs*, a middling sized upright plate.

Several other *portraits*, and a variety of different subjects, from Joseph Verner, Albano, &c.

## JOHN HAINZELMAN.

Flourished, 1684.

An engraver of the same family with Elias Hainzelman, mentioned in the preceding article; and probably a near relation. We have by him a variety of portraits, executed entirely with the graver, in a clear and neat, but stiff style. Among others, is that of *John III. king of Poland*, a small upright plate, marked "J. Hainzelman del. et sculp." He appears chiefly to have drawn the portraits, which he engraved, from the life.

DANIEL HAINZELMAN, and another, whose baptismal name begins with an S. were also both of them engravers, and of the same family.

H A K K E R T. See HACKAERT.

## JOHN HALBECK.

Flourished, 1618.

This engraver was a native of Copenhagen. By him we have a variety of prints, executed with the graver only, in a style, that does him but little credit.

credit. I shall only mention the following: A set of *grotesque ornaments*, dated 1618. A large whole-sheet print, containing the *heads of the emperors*, from Julius Cæsar to Ferdinand the Second.

## A R E N T V A N H A L E N .

Flourished,

This artist was a native of Holland, and engraved a variety of *portraits*, and other subjects, in mezzotinto. He sometimes signed his plates with the words *AQUILA SCULPSIT*. *Aquila* in Latin and *Arent* in Dutch, are equivalent, and signify an *eagle*. The name is thus expressed under the portrait of *Jeremiah Dekker*, a small upright plate, from Rembrant Geretz.

## C H A R L E S H A L L .

Born,                      Died, 1783.

This artist was a native of England, and resided the greater part of his life in London. He was brought up as an engraver of letters; but being an ingenious man, he wished to appear in a more conspicuous branch of the art. His best works are portraits, of which he engraved several very faithful representations, at least, of the originals from which he copied them. He likewise performed a number of plates of *seals, coins, medals, and other antiquities*. It is remarked of him, (with a censure on the engravers, which I hope is not just, in so great a latitude as it is drawn,) that he was what the generality of his profession are not, a religious man. He died, February 5, 1783, at his lodgings in Grafton-street, Soho, London. The following are his most esteemed performances, namely, *Thomas Howard, duke of Norfolk*, who gained the victory at Flodden Field. *Henry Fitzallen, earl of Arundel*, from Holbein. *Queen Mary, Sir Anthony More* and *Alexander Sterling*, from Marshal. *Catherine marchioness of Pembroke*, from Paffe. *Mary Sidney, countess of Pembroke*, from the same. *Sir Francis Wortley*, from Hertocks. *Jack Adams, &c.*

## N O E L H A L L E .

Born, 1651. Died, 1713.

He was the son of Claude Halle, a sea officer, and native of France. He resided at Paris, was a member of the Royal Academy in that city, and is spoken of as a painter of some eminence. We have several etchings by him, from compositions of his own; among others, *Antiochus cast from his chariot*, and its companion, small plates, length-ways.

## A . B . D U H A M E L .

Flourished, 1760.

A modern French engraver, who resided, I believe, at Paris. His engravings appear to have been chiefly portraits; among which are the following: *Foliot de Crebillon*, and *Jean Jacques Rousseau*.

## R. HANCOCK.

Flourished,

An engraver in mezzotinto, by whom we have the portrait of *R. Lovet*, author of the *Philosophical Essay*, from J. Wright.

## FRANCOIS HANDERLOT.

Flourished,

By this engraver, according to Florent le Comte, we have a print, representing *the casting of St. John into the caldron of boiling oil*, from a picture by Le Brun.

## WILLIAM HANIUS.

Flourished,

The name of an obscure engraver affixed to a print executed with the graver only, in a coarse, stiff style, and very badly drawn. It represents *a figure praying in a pulpit surrounded by a numerous congregation*, and the word *יהוה* surrounded with rays of light appears in the clouds above.

## MARC ANTONIO HANNAS.

Flourished,

An ancient engraver, mentioned by professor Christ. The prints marked with an M. and an I. with a species of the Italian *A.* in the manner expressed on the plate at the end of the volume, are attributed to him.

## A. HANZELET.

Flourished,

This artist, a man of no note; was a native of Lorrain, and flourished about the middle of the last century. Florent le Comte mentions him, among others, as the engraver of *certain machines, engines, and mechanical inventions*. His works, however, are said to have been very indifferent.

## ISAAC HARBECK.

Flourished,

He is mentioned by Florent le Comte as an engraver. But his works are not specified: I am not acquainted with them.

## MICHAEL HARDOUIN.

Flourished, 1680.

He was, I believe, a native of France, and resided at Paris, where he engraved the plates for a work, entitled, *Livre de Plans, Profiles, et Elevations de Chasteau de Clayny pres de Versailles*; or, *A Book of Plans, Profiles, and Elevations of the Palace of Clayny near Versailles*; in a very large folio, published at Paris by M. Cossin, engraver to the king. These plates are executed chiefly with the graver, in a neat, dry style, without much taste.

BERNARD



## BERNARD HAREFELDT, or HAREVELD.

Flourished,

An indifferent engraver, who, according to Basan, flourished in the last century, and resided at Antwerp. We have several prints by him; among others, *the crucifixion of Christ*, a middling sized upright plate, from Rubens.

## P. A. HARNSIUS.

Flourished, 1611.

This artist sometimes signs his plates with the word Harlingensis; because he was a native of Haerlem; they are etched in a slight, spirited style, and are evidently the productions of a painter. Among other things by him is an *ecce homo*, a small upright plate, in which only half of the figures appear. It is from a design of his own, and dated 1611.

## FRANCIS HARREWIN.

Flourished, 1710.

By this artist, who possessed no superlative degree of genius, we have a considerable number of etchings, from his own compositions. He was a native of Bruffels, and the disciple of Romain de Hooghe; but he never equalled his master. According to Basan, he resided at Bruffels, about the beginning of the present century. By him, among others, are the portraits of *Albert, archduke of Austria, kneeling*, and its companion, *Isabella infanta of Spain, kneeling*; with St. Margarita presenting her with a crown of flowers, two large upright plates, from Rubens. He also engraved a set of views, castles, &c. for *Le Roy's Account of the Brabant Family*, published 1699.

## J. HARRIS.

Flourished, 1700.

He was, I believe, an Englishman; but, as an artist, is not greatly to be commended. His best prints appear to me to be some *architectural views*, which he executed for the fourth volume of *Vitruvius Britannicum*, published at London, 1739. We have also by him a large two-sheet *map of the world*, from Edmund Halley, dated 1700. A whole-sheet plan of *the encampment of the royal army on Hounslow Heath*, dated 1686, signed J. Harris, in *stet*, &c.

## MOSES HARRIS.

Flourished, 1778.

He engraved a book of *insects*, to which he prefixed his own *portrait*, drawn by himself from the life, a whole length. This artist was a native of England.

## M. HARTLEY.

Flourished, 1764.

By this very ingenious young lady, we have a pretty etching of *Jedediah Buxton*, the celebrated arithmetician, from the life, dated 1764.

## JOHN HATTIN, or HATTINS.

Flourished,

This obscure engraver was apparently a native of England; by him we have, among other things, *a view of old St. Paul's*, a small plate, length-ways, executed entirely with the graver, in a stiff, bad style, sufficiently neat, but devoid of taste.

## JOHN HAUSSARD, or HAUSSART.

Flourished, 1720.

This artist was a native of France, and apparently resided at Paris. By whom he was instructed in the principles of drawing and engraving does not appear; but he certainly imitated, and with no small success, the usual style of Benoit Audran. He drew correctly; and his prints are, many of them, executed with great taste. He engraved several plates for the Crozat collection; among which are the following:

*Jupiter and Semele*, from Julio Romano, a middling sized plate, length-ways.

*Moses striking the rock*, from Romanelli, a middling sized upright plate.

*Christ driving the merchandizers from the temple*, half figures, a middling sized plate, length-ways, from Bart. Manfredi.

*The four ages*, small plates, length-ways, apparently from his own designs.

## JOHN H A V E R.

Flourished, 1612.

He was a native of Altenbury. By him we have a set of large portraits of *the electors of Saxony*, on wood, executed in conjunction with Moses Thym. He also engraved several small plates on copper. See his mark on the plate at the end of the volume.

## CHARLES DE LA HAYE.

Flourished, 1660.

He was a native of France; but resided a considerable time in Italy. His style of engraving greatly resembles that of Cornelius Bloemart, with whom he was contemporary, and sometimes worked conjointly. He performed his plates entirely with the graver, in a very neat manner, and the second strokes are usually crossed squarely upon the first. His prints want harmony; the shadows are marked with hard outlines, and the lights too equally disposed. His drawing of the naked parts of the figure is heavy; but not often very incorrect. His works, however, have a considerable share of merit to commend them.

I shall mention only,

*The Virgin and Child appearing to Saint Filippo Neri*, a large upright plate.

N I C O L O

## NICOLO FRANCESCO HAYM.

Flourished, 1719.

He was, says professor Christ, a native of Rome, who resided at London in the year 1719, and etched the greater part of the plates for his work, entitled, *Tesoro Britannico*, with his own hand. The cypher which he affixed to his engravings, may be seen on the plate at the end of the volume.

## FRANCIS HAYMAN.

Flourished, 1760.

He was a native of England, a man of great genius, and particularly excelled in designing frontispieces and other book plates. His pictures (for he painted also) are not held in very high estimation. They are exceedingly defective, both in drawing and colouring. He was librarian to the Royal Academy, and died a few years since. He etched a few small plates; and among them, one, on which is represented *Falstaff seated upon a drum*.

## WILLIAM HAYNSWORTH.

Flourished,

A very indifferent artist, who flourished during the last century. He was apparently a native of England; but I find no account of him. The following engravings are by him:

*Geffroy la Grandent de Lusignan*, a small upright plate, copied with the graver, in a stiff, dark style, from a print of the same size, by Jerom David, which belonged to a set of heads of heroes and great men.

*Richard, lord protector*, a large whole-sheet print, &c.

## JOHN VANDEN HECKE.

Flourished, 1656.

This artist was born at a village named Quaremonde, near Oudenarde, about the year 1625. He went to Rome in the early part of his life, and was patronized there by the duke of Bracciano; and his works were highly esteemed. He principally excelled in flowers and fruit; but he painted landscapes also in a very superior style, which he enriched with figures and animals, executed with great taste and propriety. In the latter part of his life he resided at Antwerp, where, I believe, he died. We have etched by him, in a free spirited style, several plates from his own compositions; among others, a set of twelve small prints, length-ways, *of animals*, dated 1656.

## LEONARD HECKENAUER.

Flourished, 1680.

This indifferent artist, I believe, was a native of Augsborg in Germany. He resided at Nuremberg, where he engraved several of the plates for Sandrart's *Academy of Painting*, published 1683. I have seen by him also a small upright *holy family*, from Petrus Liberi, dated 1675. His plates are executed entirely with the graver, in a stiff heavy style.



JAMES WILLIAM HECKENAUER, probably of the same family with the above-mentioned artist, was also an engraver. By him we have a set of prints from the pictures in the Brunswick gallery, published 1710.

## A B R A H A M H E C K I N S.

Flourished, 1634.

By this artist, who, probably was a goldsmith, we have a book of *ornaments for goldsmiths and jewellers*, executed with the graver only; and, as far as my judgment goes, in a good style. There are some figures occasionally introduced; but these are by no means correctly executed. He signs his name, *Abraham Heckins invent. et Cælator*. They are dated 1634.

## R O B E R T H E C Q U E T.

Flourished, 1760.

A native of Abbeville, who resided a considerable time at Paris, where apparently he learned the art of engraving. He never arrived at any great pitch of excellence; neither did he execute many plates. He returned to Abbeville, where, probably, he died some few years since. We have by him,

*The labours of Hercules*, copied on four small plates, from the prints engraved by J. Roussel, after the pictures of Guido.

*Women bathing*, a small upright plate, from Nicholas Pouffin.

## M A R T I N H E E M S K E R C K, See VEEN.

## H E I D E N. See HEYDEN.

## W. C. H E I M.

Flourished, 1650.

A name affixed to the head of *John Buxtorf*, engraved for Boiffard's Collection of Portraits. It is executed entirely with the graver, in a coarse, dark style.

## Z A C H E R Y H E I N C E.

Flourished, 1680.

He was, I believe, a native of France; at least he resided there a considerable time. He engraved, conjointly with Bignon, the portraits of the illustrious personages, which Simon Vouet had painted in the gallery of the Royal Palace. They are large folio prints, surrounded with ornamental borders, in which are introduced many little historical subjects, etched in a free style. The portraits themselves are executed with the graver only, and are sufficiently neat, but stiff and tasteless.

## W. C. H E I N S.

Flourished, 1640.

This artist appears to have confined himself chiefly to portraits; and by him we have a sufficient number, executed entirely with the graver, in a stiff, slight,

slight style. Among others, he engraved many of the plates for the continuation of *Boissard's Bibliotheca Chalcographica*.

## H E I N S.

Flourished, 1730.

This artist, born in Germany, was very probably of the same family with W. C. Heins, mentioned in the preceding article. He was a portrait painter, and resided at Norwich. He painted the portraits of many members of the corporation; several of which he scraped in mezzotinto, in a very stiff, tasteless style. He is also said to have etched some few plates. Among others by him, is the portrait of *Thomas Gooch, bishop of Norwich*, a half length figure, represented sitting in a chair, marked, "Heins Pinx. et fecit, 1741."

## J. H E I N S.

Born, Died, 1770.

He was son to the foregoing artist, and born in England. His father placed him, as an apprentice, to a manufacturer in some branch of the Norwich stuffs. But, contrary to his parents will, he became a painter, and worked both in oil and miniature. His chief excellence lay in etching, or rather scratching; for it was done, without the assistance of aquafortis, with the dry point, in a manner something resembling that of Worlidge, many of whose heads he copied. He engraved his plates immediately from nature, or the picture, upon the copper, without any previous drawing or tracing. He drew the *views and monuments* for *Mr. Bentham's History of Ely*, to perform which, he learned perspective.

He died of a decline at Chelsea, about the year 1770.

I have seen by him *a cat with kittens*, a small plate, length-ways, from Collet. His portraits are chiefly private plates. Among them were those of *Mr. Grosse's brother and of his wife*. Mr. Grosse obligingly furnished me with the account of this artist and his father.

H E I N Z E L M A N. See HAINZELMAN.

## E L I A S C H R I S T O P H E R H E I S S.

Flourished, 1693.

This artist engraved very large plates, in mezzotinto. The mechanical part of them is executed in a dark, heavy style. His drawing of the naked parts of the human figure is very indifferent; the extremities are badly marked, and the heads devoid of character. We have a considerable number of *portraits* by him; also *the salutation of the Virgin, with many angels*, a large upright plate, three feet one inch high, by two feet two inches wide, from Alexander Maschesinus; and a *crucifixion of Christ* nearly the same size.

## A U G U S T I N E H E K E L.

Born, Died, 1770.

He was born at Augsburg in Germany. His father was a chaser, and brought

brought him up to that business. After working in most of the capital cities in Germany, he travelled to Paris, and from thence came into England. He was esteemed the best workman of his time, especially in those designs which required the representation of the human figure. He was a man of great integrity, sobriety, and industry, and acquired a sufficiency to enable him to retire to Richmond in Surry, where he amused himself with painting landscapes and flowers in water colours, which he occasionally disposed of, though he did not follow painting as a profession. He drew several views in and about Richmond, which were engraved by Bowles and Sayer. He etched eight small plates of that place, and its environs; *A horse* from Wootton; and a *book of flowers*. He also designed *the battle of Culloden*, engraved by Sullivan.

He died at Richmond, A. D. 1770, aged nearly eighty.

HEKEL, sister to the above-mentioned artist, also engraved many plates for *Kilian's Bible*, which she executed in a neat style. She drew the human figure very correctly.

Mr. Grosse obligingly favoured me with the account of these two artists.

#### S T E P H E N H E L L E R.

Flourished,

An engraver, mentioned by professor Christ, without any reference to his works. The prints marked with the initials S. N. H. are attributed to him; but I own much obscurity appears in this interpretation.

#### S E G R E S J A C Q U E S V A N H E L M O N T.

Born, 1683. Died, 1726.

This artist was a native of Antwerp, and the son of Matthew Helmont, from whom he learned the first principles of historical painting. He resided much at Brussels, where he met with great encouragement, after the death of his father, which happened whilst he was yet a youth. He is spoken of as an artist, with the warmest commendations; and his pictures are held in high estimation. His fame would probably have been more extensive, but too much application to business overcame his constitution, which was remarkably delicate. He died, A. D. 1726, in the forty-third year of his age. By him we have several spirited etchings, from his own compositions.

#### C. H. H E M R I C H.

Flourished,

This artist, who was probably a foreigner, resided in London, and flourished apparently about the beginning of the present century. By him we have a set of *butterflies and insects*, from Roefel, neatly executed, but without taste. They were sold by him at No. 19, Martlet Court, Bow-street, Covent-Garden.

#### M A R T I N H E M S K E R K E. See VEEN.

I S R A E L



## I S R A E L H E N R I E T.

Born, Died, 1664.

This artist learned the first principles of design from his father, Claude Henri, who was a painter, established at Nancy, where Israel was born. He went to Rome, in order to improve himself, in company with Dervet, where he became the disciple of Antonio Tempesta, and practised painting. He came at last to Paris, where he established himself, and carried on a very considerable commerce in prints, publishing not only his own engravings, but many of those of Callot, Della Bella, and Israel Silvestre, who all of them worked for him. He imitated the style of Callot (with whom he was united in the bonds of a most perfect friendship), and he succeeded much better in engraving than painting. He died at Paris, A. D. 1664. Israel Silvestre, his nephew, inherited his plates and stock in trade, to a great amount. We have a variety of *views and small subjects* by this master.

H E N S. See HEUSCH.

## J E R O M V A N H E N S B E R G.

Flourished, 1662.

He is mentioned by professor Christ, as an engraver, who flourished about the middle of the last century. The prints on copper, marked H. V. H. are attributed to him, supposing the baptismal name to be written, Hieronymus. It was indeed very common with the engravers of that age, to inscribe their names in Latin.

## H E N S H A W.

Flourished,

A name affixed to a private etching of *Mr. Gray*, a small octavo plate.

## A. H E R I S S E T.

Flourished, 1740.

An engraver of no great note. He was a native of France, and resided, I believe, at Paris. Part of the plates for the large folio publication, containing a variety of *views of Versailles*, chiefly drawn by P. Menant, are by him. They do him no great credit. The same may be said of some plates of *fortification*, published 1757. He also engraved from De Troy the younger, and other masters.

## G E O R G E H E R M A N.

Flourished,

The name of an engraver, mentioned by Florent le Comte, and by him said to have excelled in the ornamental line, for goldsmiths, jewellers, &c.

## JOHN BAPTISTA HERREGOUDTS.

Flourished,

He was probably a native of Bruges, in Flanders; at least, his signature seems to countenance this opinion. His etchings are in the slight, maffy style of a painter. Among other prints by this artist, is *St. Cecilia surrounded with many angels*, a middling sized upright plate, marked "J. Baptista Herregoudts f. et invent. a Brugge."

## A. HERTOCKS.

Flourished, 1660.

An industrious engraver, by whose labours many of the publications of the last century were adorned with sculptures. The partiality of parents to their children cannot perhaps be better proved, than in instances relative to the arts. If a boy be discovered tracing out uncouth forms upon a wall, the father, proud of the display of genius, which he conceives to be evident in the performance of his son, resolves to make an artist of him. The youth is persuaded, and a master is accordingly procured without further consultation. By this hasty determination much useful time is often lost, and a bad artist left to struggle with poverty, who in any other more eligible pursuit, might have procured a comfortable subsistence for himself, and benefited the rest of mankind. But even supposing such a lad to be fond of the pursuit himself, if he mistakes that partiality for a natural genius, all his productions will manifest the laboured formality and stiffness of practice and study, unassisted by taste. To one of these causes it was probably owing, that we meet with the name of Hertocks in the list of the artists. He worked with the graver only, in a neat, stiff style. His portraits are the best part of his works; for where he attempted the naked figure, as in some of his frontispieces, his drawing is below criticism. I shall mention only the following:

*Sir Thomas Wortley, knight, prisoner in the Tower of London*, in armour, dated 1652, a small half-sheet plate.

*Gideon Harvey*, a small upright oval print.

*A. Brome*, dated 1661, a small upright print, in an oval frame.

*Sir Edward Nicholas, secretary of state*, an oval print, on a small half-sheet.

## JOHN DANIEL HERZ, or HERTZ.

Born, 1599. Died, 1635.

He was born, according to Basan, at Nuremberg, and painted both historical subjects and landscapes. But as an engraver, I believe, he is more generally known. We have by him several etchings from his own compositions, and those of Rotenhamer and other masters. Among the first, is *St. Paul preaching at Athens*, a large plate, length-ways.

## J. HEUDELLOT.

Flourished, 1760.

A modern French engraver, of no great note. We have several engravings by

by him, from Adrian Van Oftade, and Lingelbach ; also the portrait of *Margarite de Gojen*, wife of John Steen, from a picture painted by Steen himself.

### CORNELIUS HEVISSSEN.

Flourished, 1536.

This is a name, given by the interpreters of the ancient monograms, to an engraver on wood, who flourished between the years 1530 and 1540. His works, it is true, do not manifest a superior genius ; but some of them are by no means devoid of merit ; and certainly they possess a sufficient share, to claim a place in this work. I have therefore admitted them under this name, which indeed bears no reference to the mark to which it is attributed. But as I know not to whom I can, with any degree of probability, assign it, and it has passed current for a considerable time, I shall consider the works, rather than the name ; and leave the mark to distinguish the master, till he shall be discovered by the researches of the curious. In this singular monogram we see two capital letters, a C. and a T. divided by a strange character, which, professor Christ supposes, is designed for a balance, to which however in my opinion it does not bear the least distant resemblance. See this mark faithfully copied on the plate at the end of the volume.

We have by this master a set of small upright prints, representing *the virtues and the vices*, single figures, neatly cut, but not with much taste.

*Mutius Scævola thrusting his hand into the fire*, a very large upright single figure, dated 1536. In this he has imitated the cross hatching of a pen, with tolerable success.

*A woman standing on a serpent, holding the representation of a sun in her right hand, and a sceptre in her left*, a middling-sized upright plate, by no means devoid of merit.

### GEORGE DANIEL HEUMAN.

Flourished, 1724.

This artist appears to have been a native of Germany, and to have resided at Nuremberg, where he engraved some *architectal views of the churches and other religious buildings*, at Vienna, which were published by John Andrea Peeffel, at Augsburg, 1724. They are executed in a neat, careful manner, but without taste. He has, however, often introduced little figures, which are executed in a very pretty style.

### WILLIAM DE HEUSCH, or HENS.

Born, 1638. Died,

He was a native of Utrecht, where he learned the first rudiments of painting ; but going to Rome, he became the disciple of John Both. He excelled in landscapes, which he enriched with excellent little figures, employing them as the subject of his landscapes required. We have several etchings, from his own compositions, of *landscapes with figures and animals, &c.*



## JACOB DE HEUSCH, or HENS.

Born, 1657. Died, 1701.

He was a native of Utrecht, nephew to William de Heusch, mentioned in the preceding article, and by him instructed in the art of landscape-painting. He afterwards went to Rome, and imitated the style of Salvator Rosa with great success. His pictures are held in higher estimation than those of his uncle. He died, A. D. 1701, aged 44 years. We have by his hand a few etchings of *landscapes*, from his own compositions.

## ABRAHAM DE HEUSCH, or HENS.

Born, 1650. Died,

This artist was of the same family with the two preceding painters. He was born at Utrecht, and studied under Christian Striep. He excelled in painting plants and insects, which he finished in a wonderful manner. His pictures are very rare, not only on account of the time he bestowed upon the finishing of them, but also, because he did not work so closely in the latter part of his life, having accepted a commission in the army. We have by him several small upright *landscapes*, from his own compositions.

## JAQUES VANDER HEYDEN.

Flourished, 1615.

This artist was a native of Franckfort upon the Maine. He is cited by professor Christ, as an engraver on copper, who worked from 1610 to 1620; and, according to Florent le Comte, engraved after the designs of Odoardo Fialetti. See the marks attributed to this master on the plate at the end of the volume.

## JOHN VANDER HEYDEN.

Born, 1637. Died, 1712.

This admirable artist was born at Gorcum, where he learned the first principles of painting from a very inconsiderable artist. He so much improved upon the instructions he received, by application, and the strength of his own natural genius, that he became one of the most admired masters of the Dutch school. He excelled in painting landscapes, palaces, and buildings, whether ancient or modern. His colouring, and the harmony of his pictures, as well as the superior knowledge he discovered in the management of the chiaro-scuro, are spoken of with the warmest commendations. He died 1712, aged 75 years. We have by him several etchings of small *landscapes*, &c. from his own compositions.

## GONZALES VAN HEYLEN.

Born, Died, 1730.

He was a native of Antwerp, and engraved on wood, in a very free, spirited style. Papillon mentions, by this artist, *a little alphabet ornamented with saints*, which, he says, is well executed, and marked at the bottom *Gonzales Van*

*Van Heylen, invent. et fecit, Antwerpia.* I have seen by him a frontispiece for a book, on which is represented *a head, surrounded by ornaments, relative to the arts*, marked "G. V. Heylen," and dated 1694.

## W. H I B B A R T.

Flourished, 1760.

This artist, it seems, resided chiefly at Bath, and, I believe, painted portraits; at least, his etchings have very much the style of a painter, and resemble those of Worlidge. The following are by him:

A small upright head, under which is written, *Macarius*, from Falman, dated 1689. *Laurence Delvaux*, the sculptor. *Samuel Derrick* of Bath, &c.

## H I G M O R E.

Flourished,

This name is affixed to some large portraits in folio, very indifferently executed; among others, to that of *Le Sage*, the author of *Gil Blas*. This engraver was probably a native of France.

H I I S. See Huys.

## N I C H O L A S H I L L I A R D.

Born, 1547. Died, 1619.

This extraordinary artist was the son of Nicholas Hilliard, a gentleman residing at Exeter, where the younger Hilliard was born. He was first brought up as a goldsmith and jeweller; but by his own application he became both a painter and an engraver. Not having a proper master to instruct him, he studied assiduously from the works of Holbein; and, in the neatness of his pencilling, is said to have equalled that artist, though not in the other requisites of the art. At the age of eighteen, according to report, he painted a portrait of Mary queen of Scots, in water colours. Queen Elizabeth honoured him by sitting several times for her portrait, which he executed greatly to her satisfaction. A picture, in which he represented that princess, seated upon her throne, is spoken of with the warmest commendation by the authors of that day; and Dr. Donne passes this high encomium upon him, in his poem on the storm, in which the earl of Essex was surpris'd, as he was returning from the Island voyages.

— *A hand or eye,*

*By Hilliard drawn, is worth a historye,*

*By a worse painter made.*—

He was in still greater favour with James the First, who not only employed him to paint his own portrait, and the portraits of his family, but granted him a patent prohibiting, for twelve years, their being drawn or engraved for sale, without his licence, by any other person. In the patent he is called *the principal drawer of small portraits, and embosser of medals in gold*. It

was granted him, *in respect of his extraordinary skill in drawing, graving, and imprinting.* This patent contributed not a little to his emolument; for he engraved himself, and employed Simon Passe and others to engrave for him, the portraits of *the royal family*, on small plates, which were used for counters. He also sold licences to other artists, which brought him a considerable profit. He died January 7, 1619, aged 72, and was buried at St. Martin's in the Fields, in which parish he resided.

## H I N D E.

Flourished,

The name of an obscure engraver, affixed to some few portraits, and, among them, to that of *Robert Earl of Warwick*, Baron of Liege.

## LAWRENCE DE LA HIRE, or HYRE.

Born, 1606. Died, 1656.

He was a native of Paris, and learned the principles of painting from his father, Stephen de la Hire. He painted both history and landscapes; but as he could not by any means draw the human figure correctly, he succeeded far better in the latter, than the former. It is remarked of him, that, at the time when all the artists of France followed the style of Simon Vouet, he was the only one that thought proper to judge for himself, and establish a taste of his own; which, if not superior to that of Vouet, has at least, the merit of originality. He died, A. D. 1656, aged 50.

He was a man of fertile genius, and we have by his hand many slight, and sometimes but indifferent etchings, retouched with the graver; those especially are liable to censure, in which the figures are made the principal objects. His landscapes are very prettily touched, in a slight, but free style. I shall mention the following engravings only, from his own compositions:

*A repose, where the Virgin and Child are surrounded by many angels.* This is executed in a rough, heavy style, resembling that of Michael Dorigny, a middling-sized plate, length-ways.

*The conversion of St. Paul*, a middling-sized upright plate.

*Venus and Adonis*, a middling-sized plate, length-ways.

Different sets of *children playing*, in the form of friezes, &c.

Several small *landscapes* of various sizes.

## AUGUSTIN HIRSCHFOGEL, or HIRSCHVOGEL.

Flourished, 1545.

An ancient German master, born at Nuremberg. He was, I presume, a painter; for his etchings, of which we have a sufficient number, appear from their style, to have been the productions of his leisure hours, rather than the work of a man, who applied his whole time to the art of engraving. Some of them are by no means devoid of merit. His landscapes, in particular, have the touch of a master in them. But the human figure, whenever he has introduced it, is incorrect and heavy; and the naked parts especially, are very badly drawn. This artist used a very singular monogram,



ogram, to which he usually added the date. It is copied on the plate at the end of the volume. There is a set of engravings, published at Nuremberg, A. D. 1543, marked with an owl, attacked by two small birds, which professor Christ attributes to this artist, because it bears an allusion to his name.

Part of *the slaughter of the innocents*, from a sketch by Raphael, different from that of Marc Antonio Raimondi, dated 1545.

A set of six *landscapes*, middling-sized plates, length-ways, apparently from his own designs, dated 1646.

A *landscape*, into which is introduced a *naked woman*, badly drawn, holding an asp to her breast: intended, I suppose for Cleopatra. The background is very slight; but the figure is finished with small dots; a middling sized plate, length-ways, the same, dated 1547.

Two small *views*, length-ways, of *sea-ports with shipping*, dated 1549.

### NICOLAS HIRSCHFOGEL, or HIRSCHVOGEL.

Flourished, 1550.

To this artist are attributed the small neat engravings, marked with a W. having an I. transversely placed upon it, and surmounted by a cross, in the manner represented on the plate at the end of the volume; but I own, I cannot discover the reference of the monogram to the name. M. Heineken, with much more propriety, calls this artist VIET HIRSCHVOGEL; and then we may suppose the mark to be intended for two V's. and an H. which certainly bears a greater appearance of truth.

H I S B E N S. See BEHAM.

H I S P E A N. See PEN.

### H O A M - G E.

Flourished, 1700.

According to Papillon, this ingenious man was a native of China, and brought into France by the Jesuit missionaries, at the age of about eighteen years. He engraved on wood, and was employed in completing a set of *Chinese characters*; but he died a few years after, in the flower of his age.

### W I L L I A M H O A R E.

Flourished,

A modern artist, who resided at Bath, where he painted portraits with success. He also etched a few plates for his amusement; and, among them, the following: *Ralph Allen of Bath*, marked *ad viv. Will. Hoare. Bishop Warburton, &c.*

## CORNELIUS HOCGEEST.

Flourished,

He is cited by Florent le Comte, as an engraver of *friezes and ornamental architecture, military exercises, &c.* but his works are not specified by that author.

## MELCHISEDECK VAN HOEREN.

Flourished,

This name is only mentioned by Abbé Marolles, and those authors, who immediately follow him. He tells us, that he was one of the ancient German masters; but has not specified either his mark, or a single print engraved by him. If he had given us his authority for the name, it might have led to the discovery of the master, and consequently of his works, which would be of some importance; because many of the engravings by the old masters are confounded with one another, for the want of proper light, by which we might be able to distinguish them. Perhaps he might mean to attribute to this artist those prints, marked with an M. and an H.—or with an M. an H. and an F. joined together, with a small knife underneath them, in the manner expressed upon the plate at the end of the volume; and which, if there really did exist an artist of this name, may have been executed by him. He engraved on wood, in a dark, rude style. Among other prints executed by him with this mark, is *a view of the city of Frankfort*, dated 1549.

## FRANCIS HOFFMAN.

Flourished, 1711.

This engraver, of whom I know but little, resided probably in England, where he might execute the following print, containing the portraits of *the right honourable Henry St. John, Esq.* one of the principal secretaries of state; *the right honourable William Bromley, Esq.* speaker of the house of commons; and *the right honourable Robert Harley, Esq.* chancellor of the exchequer. They are whole-length figures, and etched upon a large plate, length-ways, in a very coarse, tasteless style, without the least merit to recommend them. underneath is a printed account of the transactions of the house of commons, for the year 1711. It is signed, “Francis Hoffman, fecit aquâ forte.”

HOFFMAN. This name is also affixed, conjointly with that of *Lercb*, to a large print, length-ways, on three plates, exhibiting *a view of the city of Brandenburg*, in Germany, which they engraved and published at Vienna, from a drawing by Nypoot. It is etched in a coarse, heavy style, without effect, something resembling that of Romain de Hooghe. The figures with which it is embellished are very poorly drawn, and as badly executed. I am by no means certain, that both these names belong to the same artist.

## GEORGE HOEFNAGLE.

Flourished, 1580.

He was a native of Antwerp, a painter and designer, and seems chiefly to have

have engraved *views and maps for books*. He worked with the graver; but his prints have little more than their scarcity to recommend them. According to Ames, he engraved a *map of Bristol*; and it is well known, that there is a large view of *Nonfuch* by him, which is to be found in Bruin's or Braun's *Civitates Orbis Terrarum*. He was also employed by Abraham Ortelius, for his work, entitled, *Theatrum Orbis Terrarum*, conjointly with Francis Hogenbergh and other masters.

### J A M E S H O E F N A G L E.

Flourished, 1592.

This artist is said to have been born at Franckfort. He was the son of George Hoëfnagle, mentioned in the preceding article. He is also spoken of as a painter; and he also engraved a set of near fifty plates of *birds, beasts, flowers, insects, &c.* from the drawings of his father. These were executed, A. D. 1592, he being then only 18 years of age. He also engraved several plates from his own compositions, and from those of other masters.

### W I L L I A M H O G A R T H.

Born, 1697. Died, 1764. ✓

This extraordinary artist is supposed to have been born, A. D. 1697, at London, in the parish of St. Bartholomew. He was first placed, as an apprentice, with Mr. Ellis Gamble, a silversmith, residing in Cranbourn-street, Leicester Fields; and his inclination for painting is said to have appeared before he was out of his time. When he became his own master, he attended the Academy in St. Martin's Lane, in order to study the human figure from nature. His employment as an artist, was at this time in a very inferior line. *Arms, shop-bills, and book-plates*, were the productions of his graver. The plates for *Hudibras* first recommended him to the public notice; and on the success of those plates, he commenced painter.

In the year 1730, he married the only daughter of Sir James Thornhill. It was a stolen marriage; and his father-in-law was not easily reconciled; but the reputation Hogarth afterwards acquired, at last effected the matter.

In 1753, he first appeared as an author; and the *Analysis of Beauty* was given to the public; which is generally allowed to be a very ingenious performance.

In the year 1757, he was appointed serjeant painter to the king; and continued in that office till the time of his death, which happened October 26, 1764, at his house in Leicester Square, he being 74 years of age. He was buried at Chiswick, where a monument was erected to his memory.

The merit of his works, and the admirable turn he possessed, of satyrising the vices and follies of the age he lived in, are so generally known, that nothing need be said upon that head, in this place. I shall only add, that the engravings, which he has finished with his own hand, though not so neat or excellent, with respect to the mechanical part of them, as those executed by professed engravers, convey, however, more of the original genius, and  
fire,



fire, if I may so express myself, of the artist, than can be found in the best copies from his designs; and for this reason I should prefer the prints, engraved by himself, to any of the rest. They are easily distinguished, and of course need no separate list.

### J. H O G E N.

Flourished,

The name of an obscure engraver, by whom we have the portrait of *Damianus Agoes*, very neatly executed with the graver; but without taste. It is a small upright plate, marked, *Jo. Hogen fec.*

### R E M I G I U S H O G E N B E R G H.

Flourished, 1573.

One of the engravers, who was retained at Lambeth, in the family of archbishop Parker. He worked with the graver only; but the scarcity of his prints is their greatest recommendation. He engraved the portrait of that *prelate*, who is represented as an half figure, seated at a table, with a book open before him, and a bell by the side of it: a small octavo print in oval, with a coat of arms at each corner of the plate. This engraving Vertue thought to be the first executed in England. Hogenbergh also engraved the portrait of the *archbishop* a second time.

### F R A N C I S H O G E N B E R G H.

Flourished, 1560.

He was brother to Remigius Hogenbergh, mentioned in the former article. It is highly probable, that he was also in England; but the fact is by no means certain. He worked, however, for English employers; and we have by him a portrait of *Mary the First, queen of England*, a half-sheet print, dated 1555.

The maps of *Gaul and Belgium*, for Saxton's maps, in small folio.

The views in *Braun's Civitates Orbis Terrarum*, printed at Cologn, A. D. 1572, conjointly with Simon Novelani, and George Hoefnagle.

*The pompous funeral of Frederick II. king of Denmark*, engraved A. D. 1592, in conjunction with Simon Novellani, a poor slight etching, on twenty-one large plates, length-ways.

### A B R A H A M H O G E N B E R G H.

Flourished, 1570.

Probably another brother of the two artists last mentioned. He assisted the latter in engraving the plates for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. He seems to have worked with the graver alone; and his labours were employed for the booksellers only. I have seen by him several neat frontispieces, in the style of De Brye; but very incorrect, and void of taste. Among others, is that to a *Commentary upon the book of Kings*, in folio, ornamented with figures. His drawing of the naked parts of the human figure is below criticism. This work was published at Colonia, 1635.

## NICHOLAS VAN HOI, or HOY.

Flourished, 1660.

A very indifferent Flemish engraver, who in conjunction with Steen, Offenbeck, and other artists, equally indifferent with himself, engraved the collection of pictures, which David Teniers the younger made for Leopold the archduke of Austria. This collection was published at Antwerp, A. D. 1660, in folio, consisting of 243 prints; and it is usually known by the name of *the Gallery of Teniers*.

## HANS, or JOHN HOLBEIN, the ELDER.

Flourished, 1500.

This painter was a native of Germany, and a man of some note in his profession. He first resided at Augsbourg, where perhaps he was born; but afterwards he removed to Basil in Switzerland, and established himself in that city. The great reputation which his son acquired, has contributed, perhaps even more than his own works, to immortalize his name. It is generally allowed, that he engraved on wood; and that, from him, his son learned that art also. The prints marked with an H. only; or an H. and a B. joined to the first upright stroke of the H. are said, the greater part of them, to belong to him. Professor Christ and others have added several other marks, and attributed them to him; but as they are given upon supposition only, they ought to be attended to with great caution. They are copied, however, upon the plate at the end of the volume. I own, to me it seems doubtful, whether this artist did really engrave or not. The prints marked with the H. and the B. either separate or joined together, dated about the year 1515, belong, I should rather think, to Hans Burgkmair, or Johannessen Baldung. I speak, however, with diffidence. The collector must judge for himself; but strict examination should take place, before the decision is given,

## HANS, or JOHN HOLBEIN, the YOUNGER.

Born, 1498. Died, 1554.

This admirable artist was the son of John Holbein, mentioned in the preceding article. He was born at Basil in Switzerland, A. D. 1498, and learned from his father the principles of drawing and painting; but he soon surpassed his tutor. Holbein was a man of quick invention, and endued with great genius, which he cultivated studiously. He finished his pictures with surprising delicacy, and succeeded both in historical painting and in portraits; but in the latter he certainly excelled. The great reputation this celebrated master has so justly acquired, would render any comment upon his productions, in a work like this, unnecessary, even if it were not foreign to the plan of it.

He came over into England, at the persuasion of Erasmus, with whom he was intimate; and was by that celebrated author recommended to Sir Thomas Moore, then lord chancellor. He was received by his lordship in the  
most

most friendly manner, and employed to paint himself and family. These pictures recommended the artist to the notice of Henry the Eighth, who took him under his protection, and entertained him in his service, upon very liberal terms. At the death of king Henry, Holbein still continued in favour at court, and was amply rewarded by Edward the Sixth, his successor, whose portrait he also frequently painted.

Holbein died at his apartments in Whitehall, A. D. 1554, aged 56 years only. Previous to his coming into England, this artist engraved a vast number of prints on wood, which are easily distinguished, as well by the taste and animation of the design, as the delicacy of the engraving. Papillon, who certainly was a good judge in this instance, particularly with respect to those parts of the prints, which are most difficult to execute, speaks of the engravings of Holbein on wood, as very wonderful performances; particularly that admirable work, entitled *Death's Dance*. Concerning the last print of the set especially, he says (and justly too in my opinion) that it is the chief d'œuvre, or master-piece, of Holbein; and one of the most beautiful and most finished engravings, that ever appeared on wood; though they are all of them finished in a very extraordinary manner. The following are his principal works:

A set of very small prints, length-ways, with some few upright, consisting of ninety, representing *historical subjects*, from the *Old Testament*, executed in a bold, spirited style; the strokes are very delicately formed. The best edition of this work is dated 1539, and was printed by Melchior and Gasper Trefchel, at Lyons. There was another edition in 1547, which I have also seen. These verses in praise of Holbein, are at the beginning:

*Cernere vis, Hospes, Simulacra Simillima vivis?  
Hoc Opus Holbinæ nobile cerne manûs.*

This work was copied by an artist, whose initials are H. B. See BROSAMER.

A set of very small prints, length-ways, consisting of *historical subjects*, from the *New Testament*.

The *dance macchabre*, commonly known by the name of *Death's dance*, because Death is represented in the engravings, with people of all ranks and descriptions. The number of prints is not always the same. Papillon had a set which consisted of 53; but, I believe, in general, they do not exceed 46. They are small upright prints, encompassed with a double border. The first edition is said to have been printed, A. D. 1530; but there are several others of later date. It was also copied on wood, by an ancient master. The difference, however, between the copy and the original is too evident for a mistake to happen concerning them. Hollar also copied some of them, which he etched in a free slight style; but the spirit of the original is not sufficiently preserved. The pictures, from which these engravings were taken, were painted by this master in the fish-market of the town of Basil.

He also engraved a variety of charming *vignettes*, *ornamental frontispieces*, and other decorations for books, &c. His most usual mark is the two initials of his names, H. H. either separate or joined together. Sometimes he signs his name at length, or in this manner, HANS. HOLB.



## S I G I S M O N D H O L B E I N .

Flourished, 1500.

According to the generally received account, this artist was brother to the elder John Holbein, and uncle to the younger. He is mentioned as a painter, and reported to have engraved upon wood. The prints marked with an S. an H. and a B. joined together, in the manner expressed on the plate at the end of the volume, are attributed to him; also those with an S. and an H. separated by an unknown mark, are thought to have been executed by him. Judging from these prints, he does not appear, by any means, to have been an artist of very superior abilities. This interpretation however of the marks above mentioned is not without its difficulty.

## W I L L I A M H O L E .

Flourished, 1613.

He was, I believe, a native of England, though, as an artist, no country need wish to claim him. He worked with the graver, in a stiff, laboured style, devoid of all taste. The bookfellers were his best, if not his only friends; and several of the curious translations of the *Poets of Antiquity*, "done into English," are ornamented by his hand. I shall only mention the following prints by him:

The *frontispiece* to Michael Drayton's *Polyolbion*, with the *portrait* of that poet; also a small whole-length portrait of *prince Henry, son to James the First*; this, in my opinion, is his best performance. *John Floris*, Italian master to Anne of Denmark. Several *maps*, and *frontispieces*. Also the *penman's excellence*, by Martin Billingsley, with a portrait of that *writing master*.

## E L I A S H O L L .

Flourished, 1638.

This artist, says professor Christ, resided at Nuremberg, about the year 1638, and engraved several plates from C. Reverdus, and others. He marked his plates with an H. surmounted by an F. I am not acquainted with his works.

## W E N C E S L A U S H O L L A R .

Born, 1607. Died, 1677.

This extraordinary artist was born at Prague, in Bohemia. His parents were in a genteel line of life; and he was at first designed for the study of the law. But the civil commotions, which happened in his youth, ruining his family affairs, he was obliged to shift for himself; and by discovering some genius for the arts, he was placed with Marian, a very able designer and engraver of views. Being himself a man of great ingenuity, he profitted hastily from the instruction of his tutor. An *ecce homo*, with a madona and child, two small plates, are said to be among his earliest productions. They are dated 1625. He principally excelled in drawing geometrical and per-

spective views and plans of buildings, ancient and modern cities and towns ; also landscapes, and every kind of natural and artificial curiosities ; which he executed with a pen, in a very peculiar style, excellently well adapted to the purpose. He travelled through several of the great cities of Germany ; and notwithstanding all his merit, met with so little encouragement, that he found it very difficult to support himself. The earl of Arundel, being in Germany, took him under his protection, brought him to England, and recommended him to the favour of Charles the First. He engraved a variety of plates from the Arundel collection, and the portrait of the earl himself on horseback.

The civil wars, which happened soon after in England, ruined his fortune. He was taken prisoner, with some of the royal party, and with difficulty escaped ; when he returned to Antwerp, and joined his old patron, the earl of Arundel. He settled in that city for a time, and published a considerable number of plates ; but his patron going to Italy soon after, for the benefit of his health, Hollar fell again into distress, and was obliged to work for the print and booksellers of Antwerp, at very low prices.

At the restoration of Charles II. he returned into England, where, though he had sufficient employment, the prices he received for his engravings were so greatly inadequate to the labour necessarily required, that he could but barely subsist. And the plague, with the succeeding fire of London, putting, for some time, an effectual stop to business, his affairs were so much embarrassed, that he was never afterwards able to improve his fortune. Stent, the printfeller, according to Vertue, taking advantage of the poor man's necessity, caused him to draw and engrave the view of Greenwich, on two large plates, for the paltry sum of thirty shillings, which allowing for the difference of the value of money at that time, must have been worth, at least, five times as much. But such it seems, was the unconscionable rapacity of the British dealer, and such the low estate of the distressed artist, whose great ability and useful labours surely merited a very different reward. Born in all things to be unfortunate, when employed by government to make a drawing of the towns and forts at Tangiers, whither he went for that purpose, he narrowly escaped being made a prisoner by the Turks, and returning home with difficulty, instead of being paid in a liberal manner for his trouble, he received no more than one hundred pounds. It is uncertain, when or where he died ; but Vertue says, he found in the register of St. Margaret's, Westminster, that he was buried, March 28, 1677. If this be true, he was 70 years of age at the time of his death.

Mr. Grosse, from the information of Mr. Oldys, Norroy King of Arms, has favoured me with the following anecdotes concerning this artist, of which Vertue does not give us the least hint. He used to work for the booksellers at the rate of four-pence an hour ; and always had an hour glass before him. He was so very scrupulously exact, that, when obliged to attend the calls of nature, or whilst talking, though with the persons for whom he was working, and about their own business, he constantly laid down the glass, to prevent the sand from running. Nevertheless, all his great industry, of which his numerous works bear sufficient testimony, could not procure him a sufficient maintenance ; for he was so extremely poor and distressed, that the bailiffs were in  
his

his lodgings to seize for rent, when he was dying. Sensible of his approaching end, he earnestly besought their forbearance only for an hour or two, saying, that they might then take the only piece of furniture he had, the bed on which he was laying, as he should have no further occasion for it.

As many of the works of this artist are by no means uncommon, it may be needless to inform the reader, that, generally speaking, they are etchings performed almost entirely with the point. They possess great spirit, with astonishing freedom and lightness, especially when we consider how highly he has finished some of them. His views of abbeys, churches, ruins, &c. with his shells, muffs, and every species of still life, are admirable; his landscapes frequently have great merit; and his distant views of towns and cities are not only executed in a very accurate, but a very pleasing manner. In drawing the human figure he was most defective; his outlines are stiff and incorrect, and the extremities marked without the least degree of knowledge. In some few instances, he has attempted to execute his plates with the graver only; but here he has failed prodigiously. See a mark, which he sometimes used, composed of a W. an L. an A. reversed, an E. and an R. on the plate at the end of the volume.

His works amount to nearly 2400 prints, according to Vertue's catalogue; some of which are very large. It is impossible, within the bounds of this work, to mention all the scarce or much-esteemed prints of this artist. The following perhaps may be sufficient to shew his great abilities:

*The queen of Sheba visiting Solomon*, a small upright plate from Holbein.

*An ecce homo, with many figures*, a large plate, length-ways, from Titian, dated 1650.

*Seleucus causing the law against adultery to be executed upon his own sons*, from Julio Romano, a large plate, length-ways.

*A large eucharistical cup, richly adorned with figures*, from a drawing of Andrea Mantegna, in the Arundelian collection.

*A Roman sacrifice*, from Andrea Mantegna, a half-sheet print, dated 1638.

*The princess Mary*, daughter of Henry the Eighth, from Holbein, a small upright plate.

*Robert, earl of Warwick*, a whole length in armour.

*Henry Howard, earl of Surry*, from Holbein.

*Ann Dacres, countess of Arundel*, after Vorsterman.

*Dr. Chambers*, from Holbein.

*Sir Thomas Chalner*, the same.

*Sir Anthony Denny*, the same.

*The Royal Exchange in London*, a large plate, length-ways.

*A large view of London*.

*The cathedral at Antwerp*, a middling-sized upright plate. The first impressions of this plate are distinguished by a single line of writing underneath the print.

*The cathedral church at Strasburg*, the same.

Several small plates, representing *muffs*, &c. Fine impressions of these plates are very rare.

Thirty-eight small plates of *shells*, very rare.

A set of *butterflies*, small plates, length-ways.



## P. HOLMES.

Flourished, 1696.

A very indifferent engraver, who resided in London, where he engraved the greater part of the plates for the edition of *Quarle's Emblems*, published 1696, octavo. He worked with the graver only; but in a style destitute of all taste: the drawing is below criticism.

## P. HOLSTEYN.

Flourished, 1602.

This artist was a native of Holland, and probably related to Cornelius Holsteyn, an historical painter of Haerlem. We have by him a number of portraits. He worked chiefly with the graver; but without much taste. Some of his engravings, however, those especially which bear resemblance to the style of Lucas Vorsterman, are by no means devoid of merit. I shall mention the following:

A portrait of *an actress*, a small upright plate from C. Holsteyn.

*Jacobus vander Burchius*, a small upright oval print.

*A lady seated in a chair*, a half figure, with some women entering the room at a distance, a middling-sized upright plate, from A. Correggio.

*John Saenredam, the engraver*, a small upright oval plate, dated 1602; probably from a drawing of his own.

C. HOLSTEYN was also an engraver. He executed several of the plates for the collection of prints, distinguished by the title of *the Cabinet of Gerard Reynst*. published at Amsterdam about the year 1663.

## JOST, or JODOCUS HONDIUS, or DE HONDT.

Born, 1563. Died, 1611.

He was the son of Oliver Hondius, a very ingenious artist of Ghent, in Flanders, where, it is probable, Jodicus was born. He was a man of learning, and studied the mathematics with great success. But the intestine troubles, which happened at Ghent, occasioned his leaving that city; and from thence he came into England, being then about twenty-one years of age. Here he followed a variety of pursuits, which proved however his ingenuity; namely, the making of mathematical instruments, of types for printing, and the engraving of charts and maps. He married in London, A. D. 1586, and had several children. He at last removed to Amsterdam, where he died, A. D. 1611, at the age of 48.

Whilst his mind was employed upon pursuits so different from each other, it is not to be supposed, that he could devote sufficient time to the arts, to produce any fine engravings. Accordingly, those in general which we have by his hand are such, as would do him no great honour, if we consider him abstractedly as an artist only. Some of his portraits, however, are executed in a very neat style, and by no means devoid of merit. According to professor Christ, he often marked his engravings with an H. surmounted by an I. in the manner expressed upon the plate at the end of the volume; and sometimes, in allusion to his name, added a great dog barking, with this inscription, *sub cane vigilante*. **HOND** in German, and

and *Hund* in Flemish, signify a hound, or dog, in English. By him are the following engravings :

The charts and maps for *Sir Francis Drake's Voyages to the Holy Land, &c.*

Several of the maps for *Speed's Collections*, in large folio. These are in general embellished with figures.

A small print of *Thomas Cavendish*, the celebrated navigator.

*Sir Francis Drake*, a large sheet print. These two portraits are very neatly executed.

Florent le Comte mentions a large perspective view of London, published by Jost Hondius at Amsterdam, A. D. 1620; but there must certainly be some mistake in the date or name.

### HENRY HONDIUS, or DE HONDT.

Born, 1573. Died, 1610.

There were two artists of this name, and they both used the same mark precisely, which has occasioned much confusion, not only with respect to their works, but with respect to themselves. Some authors tell us, that Henry Hondius died, A. D. 1710, a year before his father; and others, that he lived a considerable time after him, and finished many of his works. For my own part, if I may offer a conjecture upon so doubtful a circumstance, I should suppose, they were both the same person; and if this be not granted, I shall then say, that Henry de Hondt, of whom we are now speaking, was by no means a son, but a brother or near relation, of Jost Hondius. For if it be true, that he was born at Duffeldorf, A. D. 1573, Jost could be only ten years old at the time. It is said that he died, A. D. 1610; but this may be a mistake. Henry Hondius was the disciple of Jerom Wierix; and under him he contracted all that stiffness, which his tutor possessed; but seems not so fluently to have caught his correctness of design, and excellency of execution. Besides the maps and charts, which he is said to have executed, we have by him some large landscapes, length-ways, from G. Mortart; in one of which is represented *St. Paul casting the viper into the fire*; and in another, *Christ with the two disciples going towards Emmaus*, dated 1598.

*The judgment of Solomon*, a large plate, length-ways, from Carl Van Mander.

*The woman taken in adultery*, the same, from the same, dated 1597.

The portraits of *the reformers*, published at the Hague 1602.

He also engraved from the old Brughel and other masters.

His mark is composed of a large and a small H. joined together, cypher-ways, in the manner expressed upon the plate at the end of the volume.

### HENRY HONDIUS, or DE HONDT.

Flourished, 1620.

This artist, I think, in preference to the former, (admitting two persons of this name really existed at the same time) was the son of Jost Hondius, and born perhaps in England, if so we may reasonably suppose that he was taught the art of engraving by his father; and, after his decease, finished the plates which he had begun. We have also a considerable number of portraits by this artist, executed in a neat, stiff style; among others, a large *head of queen Elizabeth*, engraved at the Hague.

*James the First*, dated 1608: at which time he also published a set of portraits.

*William, prince of Orange*, from Alexander Cooper, dated 1641.

Some large *landscapes*, from his own designs, dated 1622.

He also engraved a variety of portraits from Titian, Van Dyck, Wildens, Miraveldt, Mytens, and other masters; and some from his own drawings. He used the same mark with the last mentioned artist.

WILLIAM HONDIUS, or DE HONDT.

Flourished, 1630.

He was son to the foregoing artist, from whom he learned the art of engraving. He resided at the Hague, and engraved a variety of portraits, many of which have great merit; among others,

*His own portrait*, from Van Dyck, a small upright plate.

*Francis Franck, the younger*, the same, from the same.

*Theodore ab Weerden-Burgio*, a large upright plate, without the name of the painter.

*Prince Maurice of Austria*, a small upright plate, this is an excellent engraving, dated 1623.

*H. C. Longkius*, a large head, in an oval, from J. Mytens.

See his mark, composed of a G. and an H. joined together, on the plate at the end of the volume.

ABRAHAM HONDIUS.

Born, 1638. Died, 1691.

He was of the same family with the preceding artists, born at Rotterdam. He resided some time in England, and was esteemed a painter of great ability. He excelled chiefly in landscapes, animals, huntings, and conversations. His works are generally acknowledged to possess great fire, animation, and expression; but they are frequently incorrect and extravagant. We have several plates etched by him, from his own compositions. They are executed in a loose, spirited manner, but very slight; among others, the following: *A hunted boar*, a middling sized plate, length-ways.

Several *huntings of animals*, being a set of small plates, length-ways, &c.

ROMAIN DE HOOGHE.

Flourished, 1680.

This singular artist was a native of Holland. He flourished towards the conclusion of the last century. He was a designer of considerable note; and his compositions were greatly sought after. He also engraved a great number of plates himself; some of which are much esteemed. Certainly Romain de Hooghe was a man of great genius and fertility of invention; and if he had but possessed equal judgment to have formed a right choice of nature, and attended a little more attentively to the chiaro-scuro, he would, it may be presumed, have produced performances, equal in merit to those of the first masters in design. But his volatile genius hurried him away into the extravagant; and



he bestowed not proper time to correct the drawing of his figures, which are constantly affected, and often disproportionate. And these faults are above all evident, says Bafan, in the allegorical subjects which he composed, relative to the public affairs of his time, to these he frequently gave a trifling satirical turn, that was displeasing to all moderate and discreet persons. This criticism, I suppose, refers to the emblematical prints, engraved and published by him, concerning the abuses of the Roman catholic clergy. With respect to his etchings, no man ever handled the point with more facility than De Hooghe; and his distant figures are usually expressed in an admirable manner. His principal figures and fore-grounds are by no means equally pleasing: they are executed in a harsh, coarse style, and the dark shadows are not properly harmonized with the lights. Among the multitude of his engravings are the following, some of them greatly esteemed:

*The entry of Louis XIV. into Dunkirk*, a large print, length-ways, on two plates, from Vander Meulen.

*Charles II. king of Spain, descending from his carriage to pay homage to the Host*, a middling-sized plate, length-ways, from his own composition.

*The massacre of the two De Witts*, a middling-sized plate length-ways, dated 1672.

A very large *battle*, length-ways, on several plates.

*The excesses which the French army committed at Bodegrave and other places*, A. D. 1672, a set of small plates, length-ways, the same.

*The deluge at Coerverden*, a middling-sized plate, length-ways, the same.

*An emblematical print, exposing the vices of the monks and other ecclesiastics of the Romish church*, a middling-sized plate, length-ways, with the name of Loggan affixed to it in this manner: *William Loggan f. Oxoniæ, anno, 1681*; but it is evidently the work of De Hooghe, fearful perhaps of affixing his own name.

*Six emblematical subjects, relative to the abuses of the clergy of the Romish church*, middling-sized plates, length-ways, dated 1674.

*The fair at Arnhem*, a large plate, length-ways, &c.

## D A V I D H O P F E R.

Flourished, 1530.

An ancient German master, by whom we have a great variety of spirited etchings, in a style evidently founded upon the works of Philip Adler, whose disciple he probably was. Hollar seems to have been well acquainted with the prints of both these masters; and without doubt drew much assistance from them. Hopfer designed in the stiff, Gothic taste. His figures are by no means well composed; and the naked parts of them, where they are introduced, are exceedingly incorrect. The freedom of point which he possessed, and the manner of his execution, are very pleasing. He excelled principally in buildings and ornaments of all kinds. Had he worked from fine originals, rather than his own designs, what might not one have expected at his hands, who, under the manifest disadvantages of having nothing to examine whereby he might improve his taste, produced such extraordinary efforts of his abilities. He usually marked his plates with the initials of his name, D. H. and between the two letters, introduced a species of tree, which Marolles took for a candlestick,

dlestick, and therefore calls him the *Maitre du Chandelier*, the master of the candlestick. But professor Christ supposes it to be intended for a hop-plant, in allusion to his name; because *Hopsen* in German signifies the hop-plant. These letters, with the plant, are sometimes represented on a tablet; and once or twice upon an instrument resembling a baker's peal. See this mark copied upon the plate at the end of the volume.

I shall only mention the following engravings by this master.

*A holy family, with Elizabeth and St. John*, represented in a large saloon, and a small angel appears coming in at the door, a middling-sized upright plate.

*Christ curing the blind man*, a middling-sized upright plate.

*The crucifixion of Christ between the two thieves*, a small upright plate.

Another *crucifixion, with St. John and the Virgin represented at the bottom*. The latter has a sword thrust into her breast, alluding to the scriptural phrase expressive of her grief.

*An ornamental plate*, in the middle of which is represented *the Virgin kissing our Saviour, who is in the tomb*.

*St. Christopher*, a small upright plate.

*The last judgment*, with many figures, a middling-sized plate, length-ways.

*Venus naked, with Cupid, playing upon a mandelin*, a small upright plate.

A small copy, length-ways, of *a combat of marine monsters*, from Andrea Mantegna.

Several *grotesque figures dancing*, of various sizes.

Several *rural merry makings*, the same.

Several *portraits*, and a variety of other *subjects sacred and profane*.

### J E R O M H O P F E R.

Flourished, 1530.

He was brother to the preceding artist, and etched greatly in the same style. His works, however, do not deserve an equal share of praise. He copied many of the engravings of Albert Durer; but not correctly, either with respect to the manner of drawing, or the effect. Yet some of his prints from his own compositions, are by no means destitute of merit. He used the initials of his name I. H. by way of mark, which he frequently put upon a tablet; and also inserted the plant, mentioned in the preceding article, between the two letters, in imitation of his brother. The following are by him:

*St. Hubert*, a middling-sized upright plate, from Albert Durer.

*St. Jerom*, the same, from the same, rather smaller than the original.

*St. George standing upon the dragon*, a small upright plate, apparently from his own design.

*An emblematical print*, representing several naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left, a middling-sized plate, length-ways, the same.

### L A M B E R T H O P F E R.

Flourished, 1530.

He was brother to the two preceding artists, and copied the style of etching,

etching, adopted by David Hopfer; but he did not equal him in merit. His works display little taste, and much less correctness. We have by him,

A set of small plates, representing *the life and passion of our Saviour*.

*The conversion of St. Paul*, a middling-sized upright print.

*A Triton with a sea-horse, and Cupid upon the back of a dolphin*, a small upright plate.

He usually marked his plates with the initials L. H. with or without the plant mentioned in the two foregoing articles. Sometimes the letters were engraved upon a tablet, and in some few instances joined together in the manner expressed upon the plate at the end of the volume.

### N. H O P F E R.

Flourished, 1525.

This artist, who marked his plates with an N. and an H. was, I think, as his manner of etching proves, one of the Hopfers; and he is equal to any of them in merit. He also worked with the graver; but even then he gave the strokes a roughness to resemble etching. He drew more correctly than either of the preceding artists; and his works have less of that formality, which is distinguishable in theirs. It must be remembered, that I insert this name upon conjecture only, which I am careful to inform the reader of, though I have not the least doubt in my own mind, of its being well grounded. The following are by him, and apparently from his own designs.

*The call of Jeremiah*, a small upright plate, dated 1525.

A single figure of *a female saint, with a palm in her hand*.

Several figures sleeping, with the Deity appearing above, a small upright plate, a fine spirited etching. On a stone, at the bottom of this print, are the initials, N. H. with the number XXIII. above them, which, I suppose, was to inform us of his age, in the manner practised by Jerom Wierix and others. Professor Christ attributes this engraving to John Halbeck, who flourished nearly one hundred years after this artist; but I do not see what reference the N. can possibly have to the baptismal name John.

The same initials, viz. N. H. are also found upon some spirited chiaro-scuros; the outline for which was boldly engraved on copper, the dark and lighter shadows being expressed by two separate blocks of wood. But these engravings seem to be too modern for our artist to claim any share in the execution of them. However, I refer this matter to the judgment of the connoisseur.

### MARY MAGDALEN HORTEMELS.

Flourished, 1730.

This ingenious lady was the wife of Nicholas Cochin, father to the present artist of that name, residing at Paris. By her we have some spirited little etchings, retouched with the graver, in a slight, free style, from Lancret and other masters; and several of the plates for Monicart's Treatise on the Pictures, Statues, Vases, &c. in the Palace and Park at Versailles.



## FREDERIC HORTEMELS.

Flourished, 1730.

This artist was a native of France, and related, I believe, to the lady mentioned in the preceding article. Some few of his engravings have very little etching in them; but his best prints are those in which he equally united the point with the graver. They resemble the style of Benoit Audran; and many of them have great merit. The following may, I believe, be reckoned among his best prints:

*The adoration of the wise men*, a middling sized plate, length-ways, for the Crozat collection, from Paolo Veronese.

*Cain beholding his brother Abel after he has slain him*, from Andrea Sacchi, a small plate length-ways, for the same collection.

*Christ and the woman of Samaria*, the same, for the same collection, from B. Garofalo.

*Christ carrying the cross*, half figure, from Gorgione, a small plate, length-ways.

WAER VAN HOSSANNEN. See J. WALTHER VAN ASSEN.

## ARNOLD HOUBRAKEN.

Flourished, 1700. ✓

This artist was a native of Holland, and a painter; but of no very superior merit. Perhaps he is best known in the literary world, as an author. He published a work in Dutch, entitled, *the Great Theatre of the Dutch and Flemish Painters*, with their portraits. He came, I believe, over into England, to make drawings from the pictures of Van Dyck, which were afterwards engraved by Peter Van Gunst; and he received one hundred guilders for every drawing. We have several slight etchings by this artist, from his own compositions; among them are the following:

*An emblematical subject*, representing three women looking at a child lying in a sort of basket, encircled by a serpent, marked "A. Houbraken, pinx. et fecit."

*Vertumnus and Pomona*, a small plate, length-ways, dated 1699.

A set of slight etchings, representing *boys with vases*, &c.

## JACOB HOUBRAKEN.

Born, Died, 1780. ✓

This admirable artist was son of Arnold Houbraken, mentioned in the preceding article. By what master he was instructed in the art of engraving, I am not informed. But, apparently, he studied the neatest portraits of Edelinck very attentively, especially that of Le Brun, which is usually prefixed to the engravings of Girard Audran, from his battles of Alexander. Houbraken's great excellence consisted in the portrait line of engraving. We admire the softness and delicacy of execution, which appear in his works, joined with good drawing, and a fine taste. If his best performances have ever been surpassed, it is in the masterly determination

of the features, which we find in the works of Nanteuil, Edelink, and Drevet, this gives an animation to the countenance, more easily to be felt than described. From his solicitude to avoid the appearance of an outline, he seems frequently to have neglected the little sharpnesses of light and shadow, which not only appear in nature; but, like the accidental semitones in music, raise a pleasing sensation in the mind, in proportion as the variation is judiciously managed. For want of attention to this essential beauty, many of his celebrated productions have a misty appearance, and do not strike the eye with the force we might expect, when we consider the excellence of the engraving.

We have an attempt by this artist in the historical line; but herein he has by no means so well succeeded: it is,

*The sacrifice of Manoah*, from Rembrant, for the collection of prints from the pictures in the Dresden gallery.

The number of portraits which he engraved are very considerable; and as many of them were for English publications, his works are sufficiently known in this kingdom. I shall therefore confine myself to the following:

*His own portrait*, from J. M. Quinkhard, 1749. This, I think, is one of his neatest prints.

*Jacob Van Hoorn*, a small upright oval plate.

*Albertus Seba*, a half figure, a large upright plate.

The greater and best part of the collection of portraits of *illustrious men*, published in London, by I. and P. Knapton. Vertue was also employed in this work.

## F. H. VAN HOVE

Flourished, 1670.

He was a native of Holland; but resided chiefly in London. The book-fellers were, I believe, his only employers; and John Dunton, among them, a very principal one. His engravings, though very indifferent, answered, I suppose, the purpose for which they were intended. Indeed, when few or none better appeared, no wonder, that even the works of Van Hove should have been held in some degree of estimation. His prints are dated from 1648 to 1692; in which last year he executed a plate of *king William on horseback*, prefixed to *the Epitome of War*. His best print, in my opinion, is the portrait of *Jacob Cornelisz*, a middling-sized upright plate, arched at the top, from C. de Visscher, whose style of engraving he has imitated with some small success. We have also a sufficient number of English portraits by him; among those, *Sir Edmundbury Godfrey*, and *Sir Matthew Hale*; he engraved the last portrait twice, and the smallest plate is the most esteemed. Several *frontispieces* and other *ornaments* for books; among which may be reckoned many of the plates for *Quarle's Emblems*, &c.

P. DE LA HOVE: An engraver of this name is said to have flourished, A. D. 1614. I am not acquainted with his works.

H O U L A N G E R. See BOULANGER.

## H O U S M A N .

Flourished,

A name affixed to the portrait of *Miss Nancy Parsons*.

## H O U S S A R D .

Flourished,

The works of this engraver I am not acquainted with. The name however is affixed to the portrait of *Sauveur Francois Morand*.

## R I C H A R D H O U S T O N .

Born, Died, 1775.

The works of this excellent artist are well known. He engraved in mezzotinto, and was with justice reckoned among the greatest masters in that art. He resided in London, where he died, August 4, 1775. We have a considerable number of prints by this artist, particularly portraits, many of which are deservedly held in great esteem. The following fine mezzotintos are by him:

*An old woman plucking a fowl*, a half-sheet print, from Rembrandt.

*A man holding a knife*, the same, from the same.

*A man seated, with a large hat upon his head*, the same.

*Innocence and avarice*, from Mercier, the same.

## W I L L I A M H O W A R D .

Flourished, 1665.

Judging from his manner of engraving, which greatly resembles that of Hollar, I conceive this artist to have been a pupil of that master. But, however, though his etchings are evidently imitations of those by Hollar, they are by no means equal to them in merit. We have by his hand a set of small plates, length-ways, representing *sea views with shipping*, dated 1665. When he did not sign his name at length, he substituted a cypher, composed of the initial letters, W. and H. joined together in the manner expressed upon the plate at the end of the volume.

## A D R I A N H U B E R T .

Flourished, 1580.

This engraver is mentioned by professor Christ, who tells us, that he published books and prints at Altdorf, about the year 1580; but he has not specified any of his works. See the monogram, attributed to this master, on the plate at the end of the volume.

## J O H N V A N H U C H T E N B U R G .

Born, 1646. Died, 1733.

This artist was a native of Haerlem in Holland, where he was first instructed in



in the art of painting. He improved himself under John Wyck, and afterwards went to Italy to study from the great masters, and resided a considerable time at Rome. On his return he visited Paris, and worked with Vander Meulen. He excelled in painting battles, encampments, huntings, &c. and his pictures are spoken of with the greatest commendation. He was highly favoured by prince Eugene, and employed by him to paint the battles and sieges he so fortunately conducted; which pictures he also engraved. They are usually bound up with the historical explanations by M. J. du Mont, and form a large folio volume. They were published at the Hague, A. D. 1725. In the frontispiece we are told, they were *depeintes & gravees en taille douce par le Sr. Jean Huchtenburg*. But I do not consider these as his best works. This artist etched in a slight, spirited style, with great freedom. The figures, horses, and other principal objects in his engravings, are finely executed, and manifest the hand of the master. We have a considerable number of prints by him, from Vander Meulen, which consist of *battles, skirmishes, and armies marching*, of various sizes. They are usually bound up with the rest of Vander Meulen's works. When he did not sign his name at length, he substituted the initials, I. V. H. B. or V. H. B. or H. only, adding the letter S. for *sculpsit*. It must be observed, that the H. and the B. are constantly joined together, in the manner expressed upon the plate at the end of the volume.

H U F N A G E L. See HOEFNAGEL.

L U C A S H U G E N S E. See LUCAS JACOBS.

C. H U B E R T Z.

Flourished, 1720.

An engraver of no note, who worked chiefly for the bookfellers. Among others by him, are several plates of *the History of the Bible*, in folio, published at Amsterdam 1720, from the designs of Picart and others.

J. H U L L E T.

Flourished,

A very indifferent engraver, who resided in London, and worked for the bookfellers. We have some portraits by him, namely, *Robert Devereaux, earl of Essex*. Also *Thomas Fairfax*, for *Peck's Life of Oliver Cromwell*. Several of the plates for *Coetlogon's Dictionary of Arts and Sciences*; and for *the Life of Queen Anne*, published in weekly numbers, by Robert Walker.

HULLET, this was another engraver of the same name, probably of the same family with the preceding artist, and equally deficient in point of merit. He died in Red Lion Street, Clerkenwell, in January 1771. We have by him the prints to one of the editions of *Fielding's Joseph Andrews*.

## E S A I A S V A N H U L S .

Flourished, 1616.

This artist was a native of Middleburg in Zeeland. According to professor Christ, he resided at Stutgard, where he published several excellent *grotesque engravings* of his own performance, drawn with much taste and accuracy. They are marked E. V. H. or E. V. H. F. the F. standing for fecit, or e v. h. Florent le Comte writes this name, *Esaias Van Hulsen*. Perhaps it should be *Hulsius*.

## H E N R Y H U L S B E R G .

Born, Died, 1729.

This artist was a native of Amsterdam; but he resided chiefly in London, where he engraved several plates for the booksellers, particularly portraits; but he excelled chiefly in architectural views, and large buildings, which he executed in a neat, but tasteless style, resembling that adopted by Griblen. He died of a paralytic illness, under which he languished two years, and was buried in the Lutheran church in the Savoy, of which he had been warden. The community belonging to that church, and a Dutch club of which he was a member, contributed towards his support, upon his being rendered incapable of business. We have by him the portrait of *Sir Bulstrode Whitlocke*, *Robert Warren*, A. M. *Joseph Warder*, a physician, &c. *Sir Christopher Wren's designs for St. Paul's cathedral*, a large folio. Also several of the plates for the first volume of the *Vitruvius Britannicus*. A large view of *St. Paul's church at Rome*, &c.

## F R E D E R I C H U L S E , or H U L S I U S .

Flourished, 1630.

This artist, according to Le Comte, was the disciple of Theodore de Brie; and he engraved in a manner greatly resembling that of his master. He is said to have been a native of Franckfort; but apparently he resided a considerable time in London, and worked for the booksellers. We have several portraits by his hand; among others, that of *George Carlton*, bishop of Chichester, *Nicol ab. Prambesarius*, M. D. &c. also a variety of book ornaments; amongst which may be reckoned, the small quarto *frontispieces with figures*, to *Christopher Lever's History of the Defenders of the Catholic Faith*, published at London, 1627; and the small frontispiece to *Lucan's Pharsalia*, translated by May, dated 1631.

## G E O R G E H U M B L E .

Flourished,

This name is cited by Florent le Comte, as belonging to an English engraver of portraits. I suspect he has mistaken the name of a publisher, for that of an engraver. If such an artist really did exist in England, I am not acquainted with his works.

G E O R G E

## G E O R G E H U M B E L O T .

Flourished, 1640.

A very indifferent engraver of the last century. He resided, I believe, at Paris, and worked chiefly for the booksellers. His plates were executed with the graver only, in a coarse, stiff, tasteless style, without the least degree of merit to recommend them.

## H U Q U I E R .

Flourished, 1760.

This artist, with his son, engraved a great number of plates of various sizes, in a slight, mannered style, from Gillot, Watteau, Boucher, Bouchardon, and other masters. If I mistake not, this artist carried on a very considerable commerce in prints.

## H. H U N T .

Flourished, 1683.

This artist was probably an engraver of *natural history*. We have by him, among other things, several plates representing different *views of the clove tree*, &c. slight performances, which bear no great indication of merit. See the cypher, which he adopted, copied on the plate at the end of the volume. They are dated 1683.

## G R E G O R Y H U R E T .

Flourished, 1630.

Huret was a native of Lyons. His engravings are very numerous; and many of them from his own designs. He does not appear to have been a man of great genius. His compositions are neither learned nor judicious, and his drawing is by no means correct. He worked with the graver only, in a coarse, heavy style, apparently a distant imitation of the works of Poilly. We have by him a set of prints, representing *the passion of our Saviour*, middling-sized upright plates, from his own composition.

*St. Peter preaching to the Christians, who received the Holy Ghost*, the same.

*A holy family, with St. Catherine and another female saint*, a middling-sized plate, length-ways, the same.

Several *frontispieces* for books, &c. He also engraved from Vouet, Champagne, Sebastian Bourdon, and other masters.

## P E T E R H U S .

Flourished, 1571. ✓

According to professor Christ, the initials of this engraver's name, P. H. are found upon some fine engravings, published at Antwerp; particularly in a work, entitled, *Monumenta Humanæ Salutis*, by Arius Montanus, dated 1571.



## SIMON HUTER.

Flourished, 1560.

This artist, who was apparently a German, engraved very neatly in wood, and frequently from the designs of Jost Ammon of Zurich. He also worked conjointly with Virgil Solis and other ancient engravers, and in a style greatly resembling that of Ammon himself, but hardly equal to him in correctness; neither are the extremities of his figures marked with sufficient care. His prints, however, are not by any means devoid of merit, though they want that fire and animation, which we often find in those of the most ancient engravers on wood. He seldom, or I believe never, signed his name; but substituted three initial letters, S. H. and F. the last letter standing for *fecit*; and it is constantly represented joined to the H. in the manner expressed on the plate at the end of the volume.

Part of a set of small cuts from *the History of the Bible*, were executed by him conjointly with Virgil Solis and other masters.

Also part of the small prints for a work entitled *Neuwe Biblisch Figuren*, printed at Frankfort, A. D. 1564, from the designs of Jost Ammon, who engraved many of the prints himself.

## FRANCIS HUTIN.

Flourished, 1760. ✓

This artist, with CHARLES HUTIN his brother, both natives of France, etched a considerable number of plates in a slight, mannered style; among others,

*The seven acts of mercy*, small upright plates, from their own compositions.  
*Apollo and Daphne*, a middling-sized upright plate, from De Troy, &c.

## C. HUYBERTS.

Flourished, 1696.

By this engraver we have some tolerably correct anatomical subjects, for a work, entitled *Johannis Gaubii Epist. Prob. prima ad Fed. Ruyschium, M. D.* printed at Amsterdam, A. D. 1696.

## PETER HUYS, or HYS, or H I I S.

Flourished, 1570. ✓

This artist was a native of Antwerp. He flourished about the year 1570. By him we have some small *scriptural subjects*, to which he usually subscribed the initials of his name, P. H.

## F. H Y L E.

Flourished,

He was, says Bafan, an English engraver. By him we have several *portraits*, after Kneller and other masters.

J. B.

## I.

## J. B. JACKSON.

Flourished, 1740.

**T**HIS artist was a native of England, and, according to Papillon, learned the art of engraving upon wood from a painter, his countryman. He went to Paris, apparently early in life, and was employed by Papillon; for whom, however, he worked but a short time, because, says that author, "he repaid my favours with ingratitude; for which reason I ceased to employ him." Poverty, it seems, obliged him to quit Paris. He travelled through France to Italy, and resided a considerable time at Venice; where he executed many engravings on wood, in imitation of the sketches of the great masters, and frequently with no small degree of success. Papillon mentions several ornamental letters and vignettes, performed by this artist; but does not inform us of his great work in chiaro-scuro, published at Venice by J. Bapt. Pasquali, A. D. 1745. It is a large folio volume, entitled, *Titiani Vecellii, Pauli Caliarii, Jacobi Robusti, & Jacob de Ponte, opera selectiora, à Joanne Baptista Jackson, Anglo, ligno caelata, & Coloribus adumbrata*. From Venice he returned to England, where he probably died.

Among his single prints is a middling-sized upright engraving, arched at the top, representing *the taking of Christ from the cross*, from Rembrant. It is executed in a spirited manner, and conveys a good idea of that great master's mode of sketching.

## ROBERT JACKSON.

Flourished,

He is mentioned by Mr. Thoresby in his *Ducatus Leodensis*, as an engraver. To him are attributed some portraits, several mezzotintos and a wooden cut of *Algernon Sidney, &c.*

## J A C O.

Flourished,

This name, which is probably only an abbreviation of a longer, is affixed to a small upright print, representing *Æneas carrying his father Anchises from the flames of Troy*. It is very poorly executed; and apparently a small copy from the print, engraved by Girard Audran, from Dominichino, of the same subject.

## LOUIS JACOB.

Flourished, 1720.

This engraver, according to Basan, was a native of France; but that author has neglected to inform us, whose pupil he was. The works of this artist are neither numerous nor valuable. They are deficient in point of effect; but still more so in the drawing of the naked parts of the human figure: for wherever they occur, they are exceedingly incorrect. The hands and feet in particular, are very indifferently marked; and the heads want character and expression. Among others, the following engravings are by this artist:

*The departure of the Israelites from Egypt* after Paolo Veronese; a middling-sized plate, length-ways.

*The adoration of the shepherds*, the same, from the same.

*The interview between Rebecca and the servant of Abraham at the well*, the same, from the same.

*Perseus and Andromeda*, a middling-sized upright plate, from the same. All these plates were engraved for the Crozat collection.

## LUCAS JACOBS.

Born, 1494. Died, 1533.

This great artist is much more generally known by the name of Lucas of Leyden. He is also distinguished by the appellation Hugense. He was born at Leyden; and from his father, Hugues Jacobs, received his first instructions in the art of painting; but he completed his studies in the school of Cornelius Engelbrecht.

He was contemporary with Albert Durer, and carried on a familiar and friendly correspondence with that artist; and, it is said, that as regularly as Albert Durer published one print, Lucas published another, without the least jealousy on either side, or wish to depreciate each other's merit. And when Albert came into Holland upon his travels, he was received by Lucas in a most cordial and affectionate manner.

Lucas gained much money by his profession; and being of a generous turn of mind, he had not the least notion of shutting it up in his chest; on the contrary, he spent it freely, dressed well, and lived in a superior style.

It is said, that a few years before his death, he made a tour into Zealand and Brabant; and during his journey, a painter of Flushing, envious of his great abilities, gave him poison at an entertainment; which, though very slow, was too fatal in its effect, and put an end to his life, after six years languishing under its cruel influence. But such was his love for the arts, that, even in his bed, he would not be idle; and when it was represented to him, that such close attention to work increased the malignity of his disorder, he calmly replied: "I am content it should be so, since by my studies I endeavour to make my sick bed, a bed of honour; for an artist can never die in a more suitable manner, than with his pencil in his hand." He died, A. D. 1553, aged 39. Others again, denying the story of the poison, attribute his death, with no small appearance of truth, to his incessant industry. For he not only applied the whole day, but frequently a great part of the night also, to his studies.



The superiority of this artist's genius manifested itself in his infancy; for his works, from the age of nine to twelve, were so excellent, as to excite the admiration of all contemporary artists. At which time, it is said, he executed a print representing *St. Hubert* for a burgomaster, who was so much pleased with it, that he gave him as many guineas as he was years of age. He painted in oil, in distemper, and upon glass; and was well skilled in perspective. He is no less famous for his engravings, than for his pictures. In the character of an engraver, of course, I shall only consider him, and offer the few following remarks upon his works.

His style of engraving differed considerably from that of Albert Durer, and seems evidently to have been founded upon the works of Israel van Mecheln. His prints are very neat and clear, but without any powerful effect. The strokes are as fine and delicate upon the objects in the front, as upon those in the distances; and this want of variety, joined with the feebleness of the masses of shadow, give his engravings, with all their neatness, an unfinished appearance, much unlike the firm, substantial effect, which we find in the works of Albert Durer. He was attentive to the minutiae of his art. Every thing is carefully made out in his prints, and no part of them is neglected. His figures are generally tall and thin; the attitudes well chosen, and frequently graceful and elegant. In these he followed nature simply, without affectation. He gave great character and expression to the heads of his figures; but, on examination of his works, we find the same heads too often repeated. The hands and feet are rather mannered than correct; and when he attempted to draw the naked figure, he succeeded but very indifferently. He affected to make the folds of his draperies long and flowing; but his female figures are frequently so excessively loaded with girdles, bandages, and other ornamental trappings, that much of the elegance of the design is lost; and that native simplicity, which is, as it were, the very soul of painting, is destroyed.

He engraved on wood, as well as on copper; but his works on the former are by no means very numerous. They are, however, very spirited, and manifest the hand of the master; though not equal, upon the whole, to those of his friend and contemporary, Albert. The prints of this master are very seldom met with complete; especially fine impressions of them. For though they are, generally speaking, executed with the graver only, yet, from the delicacy of the execution, they soon suffered in the printing.

I shall only mention the few following engravings by this master:

*Mahomet sleeping, with a priest murdered by his side, and another figure stealing his sword*, a middling-sized upright plate, dated 1508, said to be one of his most early productions.

*The conversion of St. Paul*, a large plate, length-ways, 1509.

*An ecce homo*, the same, dated 1510.

*The crucifixion*, the same, dated 1510.

*Abraham sending away Hagar and Ishmael*; a middling-sized plate, length-ways, dated 1510.

*The wise mens offering*, a large plate length-ways, dated 1513.

*Adam and Eve in Paradise*, a small plate, length-ways, dated 1515.

*Esther before king Abasuerus* ; a large plate, length-ways, dated 1518.

A large print length-ways called *the dance of Magdalen*, dated 1519.

His own *portrait*, a small upright plate, dated 1525.

*The history of Adam and Eve*, a set of six small upright plates, dated 1529.

*Lot with his daughters* ; a middling-sized plate, length-ways, dated 1530.

The two following are etchings :

*David praying, with an angel appearing to him*, dated 1520 ; a small upright plate.

A print known by the name of *the portrait of Ulespiegle*, which is the scarcest of all the works of this master. It is in the collection of the king of France ; and said by Marolles, and other masters, to be unique. But Bafan informs us, that M. Mariette had also an impression of this plate. It represents a man playing upon the bagpipes, carrying two children in a basket, and a woman, with an infant in her arms. It is nearly seven inches and a half high, by four inches and three quarters wide ; and has been copied the same way several times. One of the copies is by Hondius ; but the best has no name to it. This rare print, which, by the bye, does no honour to the artist, is dated 1520, and was bought for the sum of sixteen louis d'ors.

The following prints are engraved by this master on wood, and are all of them exceedingly scarce.

*The kings of Israel*, in chiaro-scuro.

*The illustrious women of the Old Testament*.

*Four large tournaments*.

He constantly marked his prints with a Gothic L. and rarely omitted adding the date of the year, in which they were engraved ; and sometimes both the letter and the date were put upon a tablet. See this mark copied upon the plate at the end of the volume.

#### F. J A C O B S.

Flourished,

The name of an obscure artist, affixed to the portrait of *Janus Radzivilius*.

#### J A C O B U S.

Flourished,

A very ancient engraver on wood, and probably a native of Germany. His chief work appears to have been *the life of Christ*. This set of prints consisted, I believe, of sixteen or eighteen. I have seen only thirteen of them. They are in circles, about seven inches diameter, very rudely cut, yet by no means devoid of merit. The proportion of the figures is tolerably just ; but the drawing is incorrect, and the extremities are but indifferently marked. The *taking down from the cross*, marked  $\text{R}$ . and *the flagellation*, marked  $\text{G}$ . may, I think, be considered as two of the best specimens of the artist's abilities. On the last of these we find his name, affixed in this manner : *Opus Jacobi*.

Papillon mentions a large upright engraving by this artist, which, he informs us, belonged to a set of prints, representing the history of Rome by allegorical figures ; the design of which, he informs us, is greatly in the style of a painter ; and adds that it is exceedingly well engraved.

## GIOVANNA BATISTA JACOBINI.

Flourished, 1760.

A modern Italian artist, who engraved several of the plates for the Museo Fiorentino, published at Florence, in ten volumes.

## H. J A C O P S E N.

Flourished, 1620.

The name of this artist is affixed to a set of prints, chiefly portraits, for a work entitled the History of the Netherlands, published about the year 1620.

## A N T O I N E J A C Q U A R T.

Flourished,

This artist, according to Florent le Comte, engraved small vignettes, with figures and grotesque ornaments, and marked his prints with three initials, A. D. I. F. Perhaps it should be *De Jacquart*; the second letter will then be accounted for.

## R. J A G E R.

Flourished,

The name of an obscure artist affixed to a slight indifferent etching representing the *two Fleets of Spain and Holland*, a half-sheet print without date.

## B A R T H O L O M E W I A M I T S E R.

Flourished, 1547.

This engraver, professor Christ supposes, was a native of Germany, and resided at Nuremberg. As an artist he is very indifferently spoken of. The plates engraved by him are marked with the initials of both his names in this manner, B. I. and the date of the year in which the print was engraved is usually added. Another artist, who flourished about the year 1570, used the same letters upon a tablet.

CHRISTOPHER IAMITSER, another indifferent artist, probably of the same family. The slight etchings and engravings, published at Nuremberg, marked with a C. and an I. joined together cypher-ways, as expressed upon the plate at the end of the volume, with the date 1545, are attributed to him.

WENCESLAS IAMITSER also worked at Nuremberg; and to him professor Christ attributes the prints, marked with a W. and an I. joined together, and sometimes with the same letters separate; but he has not specified the engravings by this artist, nor told us whether they are on wood or copper. I have seen with the first mentioned mark, a large upright print, on wood, of a gentleman standing, having a hat and feather upon his head, and a long sword by his side. On a tablet near his feet are these letters, HR. MANVEL, with some German verses on the top: it is dated 1547. See the mark of this artist, copied on the plate at the end of the volume.

## J A M P I C O L I. See GIAMPICOLI.

## L A U R E N C E J A N S O N. See COSTER.

H. J A N-



## H. J A N S S E N.

Flourished,

This artist, a native of France, was an excellent engraver of ornaments for goldsmiths and jewellers, which he usually enriched with figures and other embellishments, performed in a very neat and delicate style. He often worked from his own designs, and sometimes from H. Tangers, and other masters.

## . P E T E R J A N S S E N S.

Flourished,

A name, mentioned by Florent le Comte, as an engraver of *devotional subjects*, and *images of the Virgin Mary*.

## J. A L E X A N D E R J A N S S E N S.

Flourished,

This artist was probably related to Victor Honorius Janssens, the historical painter, who was a native of Brussels, and died, 1739. From that artist, at least, Alexander engraved a set of small upright plates, representing *the life of Achilles*, exceedingly spirited compositions, and etched in a neat, free style. The breadths of light and shadow are preserved in a masterly manner.

## E G B E R T J A N S Z.

Flourished, 1660.

The name of an artist, who worked chiefly with the graver, in a style greatly resembling that of Crispin de Passe. We have by him a set of very small prints, length-ways, entitled *icones venantium species varias, &c.* or, *the various ways of hunting*, from Antonio Tempesta, dated 1663.

## K A R E L D U J A R D I N, or J A R D Y N.

Born, 1640. Died, 1678.

This artist was a native of Amsterdam, and disciple of Nicholas Berchem, or, as others say, of Paul Potter. However, he went to Italy, in the early part of his life, in order to complete his studies; and succeeded in painting of conversations, landscapes, and animals of all kinds. To avoid the inconveniencies to which his extravagant way of living had reduced him, he married a wife at Lyons, who being old and disagreeable, had no other recommendation than her money. He returned with her to his native country; where, though he was extremely successful in his profession, he was still unhappy in his mind. At last, he went back to Italy, and settled at Venice, where he died, and was buried in a very pompous manner, A. D. 1678, aged 38.

We have by this great master, upwards of fifty masterly etchings, of different sizes; but none of them very large. They are executed in a style, something resembling that of Anthony Waterloo; but more neatly finished, in

general, and more determined. They consist of landscapes, enriched with animals and figures. The animals often compose the principal part of the design. They are very free and spirited etchings, full of spirit, and manifest the hand of the master. He frequently signs his name at length; when he does not, he uses the initials, or abbreviates it in the following manner: K. D. I. or K. D. V. I. fec. with the date, or K. DV IARDIN.

### CLAUDE DONAT JARDENIER.

Born, 1726. Died, 1769.

This artist was a native of France. I know not whose disciple he was; but he engraved in a very pleasing style. By him, among other subjects, we have

*The Virgin and Child*, a middling-sized upright plate, after Carlo Maratti, for the collection of prints, engraved from the pictures in the Dresden gallery.

*The genius of glory and honour*, represented by a figure flying in the clouds, surrounded with cherubs, and holding a crown, after Annibale Carracci; a large upright plate, for the same collection.

### ETIENNE JE A U R A T.

Flourished, 1714.

This artist was a native of France, and flourished soon after the commencement of the present century. He did not draw correctly, neither are his prints very excellent, for the execution of the mechanical part of them, which is chiefly performed with the graver, is in a cold, silvery style, and so neatly finished, that all the spirit of the etching is entirely lost. M. Heineken mentions this artist as a painter; I am not acquainted with any of his works in that line. Among other prints by him are the following:

*Jupiter and Europa*, dated 1714; a middling-sized plate, length-ways, from S. le Clerc.

*The discovery of Achilles*, the same, from the same, dated 1713.

*Achilles plunged into the Styx*, the same, from Vleughels.

### EDME JE A U R A T.

Flourished, 1730.

The plates, engraved by this artist, are superior in merit, though by no means equal in neatness, to those of Etienne or Stephen Jeurat, mentioned in the preceding article. He made considerably more use of the point; and the roughness of the etching, in the landscape and fore-ground, produces an agreeable effect. He certainly understood the human figure, and drew it with tolerable accuracy, but the extremities are sometimes negligently passed over. His prints, however, possess, upon the whole, a considerable share of merit. The following may be reckoned among his most estimable productions.

*Moses found in the ark by Pharoah's daughter*, a large plate, length-ways, from Paolo Veronese, for the Crozat collection.

*The interview between Jacob and Rachel*, the same, after Mola, for the same collection.

*A repose in Egypt*, the same.

*The triumph of Mordecai*; from S. le Clerc, dated 1737.

### C H R I S T O P H E R J E G H E R.

Flourished, 1640.

This artist was a native of Germany; but he resided chiefly at Antwerp, where, I believe, he died. He was an engraver on wood; and his extraordinary merit recommended him so strongly to Rubens, that he employed him to engrave several of his designs, which he was desirous of publishing; and Jegher succeeded so well in the execution of them, that his employer was perfectly satisfied. They are engraved in a free, bold style, with large powerful strokes; and the imitation of the cross hatchings with a pen, is finely expressed. The extremities of the figures are well marked; the heads, though slight, are expressive; and the style of the master he worked from is carefully preserved. After the death of Rubens, Jegher purchased the greater part of these engravings; and republished them upon his own account.

The following are reckoned among his best prints; all of them from Rubens:

*Susanna and the two elders*, a large print, length-ways.

*A repose in Egypt*, a large print, length-ways. Some few impressions of this engraving are in chiaro-scuro, printed with an additional block of wood, to add the half tint. These impressions are very rare. The same composition was also engraved on copper, apparently by Cornelius Galle; but his name is not affixed to it.

*The infant Christ, and St. John playing with a lamb*, a middling-sized print, length-ways.

*Christ tempted by Satan*, the same.

*The coronation of the Virgin*, the same.

*Hercules overcoming envy and discord*, from the sketch of that subject, painted upon the ceiling at Whitehall.

*A conversation between several lovers, who appear in a garden*; a very large print, length-ways, on two blocks. Clouet engraved this composition on copper, with some trifling alteration. It was also repeated by Lempereur at Paris.

*A drunken Silenus, supported by two satyrs*; a middling-sized upright print. Bolswert engraved this composition on copper.

It is to be remarked, that those impressions from which the name of Rubens, as the publisher, is taken away, and that of Jegher substituted in its place, are the second impressions, and of course less valuable than the others. He often affixed his name at full length; when he omitted to do that, he substituted the initials, C. I. under which he sometimes added a small knife, according to the usual custom of the old engravers on wood.

### B A L T H A S A R J E N I C H E N.

Flourished, 1569.

A name affixed, conjointly with that of MICHAEL KIRMER, to some slight, little etchings of foliage and ornaments, and small historical subjects in circles



circles in the middle, executed with the graver. Perhaps the ornaments may have been etched by Kirmer, and the historical subjects performed by Jenichen; who, I suspect, is the same artist with Jenckel, mentioned in the succeeding article, supposing the name to be mis-spelt by professor Christ and others.

#### B A L T H A Z E R J E N C K E L.

Flourished, 1570.

An engraver of no great note. He was apparently a native of Germany; and may properly be ranked among the little masters. He worked with the graver only, in a style something resembling that of Hans Sebald Beham; but he was greatly inferior to that artist, not only in taste and judgment, but also in the execution of the mechanical part of the engraving. By him we have *the labours of Hercules*, very small plates, length-ways, dated 1568. I shall mention besides, *a battle*, a small plate, length-ways. He usually marked his engraving with the initials of his name, enclosed in a small square line, and added the date.

#### A N T H O N Y J E N K E N S O N.

Flourished, 1560.

Abraham Ortelius mentions this artist with commendation. It appears, that he was a native of England; and that his chief excellence consisted in engraving maps and plans.

#### T H O M A S J E N N E R.

Flourished, 1650.

He was a printfeller, and flourished about the beginning of the last century. At the bottom of the print of William Sommers, engraved by De-leram, we have this inscription: "*William Sommers, king Henryes jester, are to be sold by Thomas Jenner, at the White Bear in Cornewell.*" "Jenner attempted," says the honourable Mr. Walpole, "the art himself with no small success. I have," continues he, "a small print by him, of Sir William Wadd, or Waad, lieutenant of the Tower. Jenner also etched a view of a large ship, called *the Soverayne of the Seas*. This is, however, but very indifferently executed. It is dated 1653.

#### M A R Y M A G D A L E N I G O N E T.

Flourished, 1760.

This lady, according to Bafan, was a Genoese by birth, and resided at Paris, when he wrote his Dictionary. By her we have several prints, after Mieris and other masters.

#### G I R O L A M O I M P E R I A L I.

Flourished, 1640.

This artist was born at Genoa, of a noble family, and being sent to Parma by his parents to study the belles lettres, he was so struck with the works of Correggio and Parmigiano, that he applied himself assiduously to learn the

principles of painting, and with great success; but returning to his own country, his domestic affairs requiring too great attention, he had not sufficient leisure to attend to his favourite pursuit. He then learned the art of engraving, or rather etching, from Giulio Benzi; and we have a considerable number of etchings by him, particularly portraits.

P. C. I N G O U F.

Flourished, 1770.

A modern artist, by whom we have several portraits; among the rest, that of Jean Jaques Rousseau, from a model in wax.

J O H N I N G R A M.

Flourished, 1760.

This artist was a native of England. He learned the first principles of engraving in his own country; but he completed his studies at Paris, where he resided in the year 1755. He was a man of very singular character; but possessed of every requisite to make a great artist. His engravings are, in general, small, many of them being vignettes, and other book-plates. He engraved from Bradley, Boucher, and other masters; but at the time Basan published his Dictionary of Engravers, he was employed by the Academy of Sciences.

G I A C O M O J O A N S U I N I.

Flourished,

This name is affixed to a slight etching, representing *the presentation of our Saviour in the Temple*. This print has nothing in it to recommend it to particular notice. He signs his name "Jacobus Joansuinus pictor et incisor:" from whence we understand, that he was a painter.

P E T E R D E J O D E, the ELDER.

Born, Died, 1634.

This artist was the son of Gerard de Jode, and born at Antwerp, where his father resided, and apparently carried on a considerable commerce in prints. According to professor Christ, Gerard de Jode engraved also, and marked his prints with the initials G. I. or G. D. I. but that author has not specified any of his works. In the series of engravers Gerard de Jode is called an engraver on wood; and Papillon informs us, that he executed some excellent engravings on wood, which were printed, as he supposes, by Plantin at Antwerp, about the year 1566. Peter de Jode received his first instructions in the art of engraving from Henry Goltzius; and afterwards went to Italy, in order to complete his studies from the works of the great masters. He engraved several plates in that country from different painters, and returned to Antwerp about the year 1601, where he resided till the time of his death, which happened, A. D. 1634. His works possess a considerable share of merit. He drew the human figure

figure very correctly; and, following his master's example, used the graver only, in the execution of his plates; but in point of taste, and command of that instrument, Goltzius was certainly far superior to his scholar. The engravings of De Jode are usually very neatly executed; but there is a certain stiffness about them, which takes greatly from the beauty they would otherwise possess.

Among the vast variety of prints, engraved by this artist, are the following:

*The life of Christ*, consisting of twenty-six small upright plates, without any painter's name.

*The life and miracles of St. Catherine de Sienna*, quarto, middling-sized plates, length-ways, from F. Vanni, dated 1597.

*The five senses*, middling-sized plates, length-ways, apparently from his own designs.

*A holy family, with St. Catherine*, a small plate, length-ways, from Titian.

*Christ giving the keys to Peter*, a middling-sized upright plate, from Rubens. This is engraved in a much bolder style, than was usual with this artist.

*The last judgment*, a very large upright print on several plates, from John Cousin.

Several *portraits*, and variety of other subjects, from Spranger, Franck, and other masters.

#### PETER DE JODE, the YOUNGER.

Born, 1606. Died,

This artist was the son of Peter de Jode, mentioned in the preceding article. From his father he learned the art of engraving, and surpassed him in taste and the facility of handling the graver; though he can scarcely be said to have equalled him in correctness of drawing, especially when confined to the naked parts of the human figure. It does not appear, that he went to Italy; but he certainly accompanied his father to Paris, where they engraved conjointly a considerable number of plates for M. Bonefant, and Le Sieur L'Imago. His most capital performances are from Rubens and Van Dyck. Bafan says of him, that in several of his engravings he has "equalled the best engravers, and in others he has sunk below himself." It is certain, that his works are not all of them equally meritorious; as indeed whose are, especially if they be as numerous as those of De Jode? He was, without doubt, a very able engraver; but to place him upon an equality with his contemporaries, Bolswert, Pontius, and Vorsterman, is, in my opinion, estimating his abilities at much too high a rate.

Among his most esteemed performances, may be reckoned the following:

*The meeting of the Virgin Mary and Elizabeth*, a large upright plate, from Rubens.

*A nativity*, a large plate, length-ways, from Jaques Jordaens.

*A holy family, with Zacharias, Elizabeth, John, and an angel holding a book*, from Titian, the same.

*Christ communing with Nicodemus*, half figures, a dark, candle-light piece, a middling-sized plate, length-ways, from Gerard Seghers.



An *ecce homo*, a large upright plate, from Diepenbeck.

*St. Augustine supported by angels*, a large upright plate, arched at the top, from Van Dyck.

*St. Martin of Tours expelling the evil spirit from a demoniac*, a large upright plate, from Jordaens.

*St. Francis kneeling before a crucifix*, a small upright plate, from Baroccio.

*The three graces*, a large upright plate, from Rubens.

*Venus rising from the water*, a large plate, length-ways, from the same.

*Rinaldo and Armida*, a large upright plate, from Van Dyck, being the companion to another plate, which Bailliu engraved from the same painter.

*Folly and Ignorance*, half figures, a middling-sized upright plate, arched at the top, from Jordaens.

An *emblem of death*, represented by an infant sleeping upon the ground, with a skull lying by his side; a small plate, length-ways, from Artemisa Gentilesca. Ganiere also engraved a plate from the same design.

A great variety of excellent portraits, from Van Dyck and other masters, and among them his own.

#### ARNOLD DE JODE.

Flourished, 1660.

He was the son of Peter de Jode the younger, mentioned in the preceding article; and was probably instructed by his father in the art of engraving. At what time he came into England is not known; but it is certain, that he resided here in the year 1666, at the time of the great fire of London, as we find from an inscription, affixed to a whole-sheet print, representing *Christ and St. John as infants embracing each other*, from Van Dyck. It runs thus: *Arnoldus de Jode sculp. Londini, tempore incendii maximi*. The picture was then, it seems, in the possession of Sir Peter Lely, to whom the print was dedicated by Richard Thompson a printseller.

The works of Arnold de Jode, considered either with respect to the drawing, or the mechanical part of the execution of them, are greatly inferior to what might have been expected from the son of Peter de Jode. His best engravings are portraits; but even these have no very considerable share of merit to recommend them. I shall only add the following prints by this artist:

*Mercury educating Love*, a middling-sized upright plate, from Correggio, engraved at London, and dated 1667.

*A Magdalen*, a half figure in a circle, a middling-sized plate, from Vanduyck.

The portrait of *cardinal Palavicini*, a small upright plate from Titian.

The portrait of *Sir Peter Lely*, a large upright plate, from a picture painted by Sir Peter himself.

The portrait of *Alexander Brown*, prefixed to his *Ars Piçtoria*, in folio, from J. Huysmans.

#### LAURENCE JOHNSON.

Flourished, 1603.

This artist engraved several heads for a folio volume, entitled, *the General History*

*History of the Turks*, published 1603. He worked entirely with the graver; but in a style, that does him no sort of credit, as an artist.

## C. J O H N S O N.

Flourished,

The name of an artist of no great merit, who was employed, chiefly, if not entirely, in the portrait line. His engravings are sufficiently neat. Among others by him, I have seen the portrait of *James the First's queen*.

## T. J O H N S O N.

Flourished,

This name is affixed to several mezzotinto prints; among others to the portrait of *William lord Cowper*; and a small upright plate, representing *Adam and Eve*. It has been said, that Faber, when he did not choose to affix his own name to his engravings, adopted this fictitious one. But admitting the truth of this report, I can hardly attribute these two prints to him, they being so far below the standard of his usual workmanship. We have also with the same name affixed, the portrait of *lord Anson*; also that of *Bullock the comedian*; and another of *T. Britton the small-coal man*, &c.

## A N D R E W J O H N S T O N.

Flourished,

This artist, apparently a native of England, engraved in mezzotinto; but his works, at least such of them as I have seen, do not merit the least commendation. Among other portraits by him, is that of *Henry Sacheverell*, a half-sheet print from Gibson. It was published by Philip Overton; but there is no date affixed.

## J O L L A T.

Flourished, 1510.

This artist, according to Papillon, was a native of France. He flourished towards the commencement of the sixteenth century, and executed a considerable number of engravings on wood. Among them are the cuts for a small folio book of *Anatomy*, by Carolus Stephæno, M. D. some of which prints are dated from 1530, to 1532. Also the *ornamental borders, figures, &c.* for a missal in octavo, printed at Paris, 1490. They are, says my author, all of them very badly drawn; but executed with extraordinary delicacy. See the mark of this artist on the plate at the end of the volume.

## I. J O N C K H E E R.

Flourished,

This name is affixed to a set of small plates, length-ways, representing *dogs*  
and

and other domestic animals, etched in a slight, spirited style, which indicates the hand of the master. This artist has harmonized the etching with the point of the graver, in a manner something resembling that of Rembrandt.

I. M. DE JONGE, or DE JONG.

Flourished,

This artist was probably a native of Holland, and related to Ludolph de Jong, who excelled particularly in painting battles and huntings. By him, however, we have a set of small *battles*, etched in a slight but spirited style. They are evidently the work of a painter; and from the masterly manner in which they are executed, we may conceive him to have been a man of no mean abilities. To these may be added several etchings of *horses*, equal in merit to the battles; these are also small plates, length-ways. When he did not sign his name at length, he substituted the initials I. M. D. I. the I being placed upon the top of the M.

J. B. JONGELINX.

Flourished,

An artist of no great reputation. Portraits seem to have constituted the greatest part of his performances; but his manner of engraving has nothing in it worthy of commendation. To the portrait of *Valerius Andreas Desjelsius, Jud. &c.* he has affixed his name, "*J. B. Jongelinx,*" and added the letters *Ant.* an abbreviation perhaps of the word *Antwerpia*, to denote, that he was a native of the city of Antwerp.

J. DE JONGHE.

Flourished,

A name affixed to the portrait of *Hermanus Langelus*, past. Amstel. Apparently this artist resided at Amsterdam. I have not seen this portrait myself; but if it be a slight painter's etching, I should conclude, that the present J. de Jonghe, and J. M. de Jonge mentioned above, were one and the same person.

J A Q U E S J O R D A E N S.

Born, 1594. Died, 1678.

This justly celebrated artist was born at Antwerp. His first master was Adam Van Ort; but to Rubens he was evidently indebted for his superior knowledge in the art of colouring. The character of this great painter is so generally known, that it is unnecessary to repeat it here. It will be sufficient to observe, that his best works, considered altogether, are esteemed as little inferior to the noble exertions of the pencil of Rubens himself, we have by him several etchings, which, though executed in a very slight and hasty manner, bear nevertheless the evident marks of a masterly hand. They are all from his own compositions, as follow.



*The flight into Egypt*, a small upright plate, and dated 1652.

*Christ driving the merchandizers from the Temple*, a middling-sized plate, length-ways.

*A descent from the cross*, a small upright plate, dated 1652.

*Jupiter suckled by the goat Amalthea*, a small plate, length-ways.

*Jupiter and Io*, a middling-sized plate, length-ways, dated 1652.

*Mercury cutting off the head of Argus*, a small upright plate, dated 1652.

*A peasant, who is stopping an ox by the tail, amidst a considerable number of spectators*; a small plate, length-ways.

G R E G O R Y J O R D A N .

Flourished, 1622.

He was a native of Venice; and, according to his own account, almoner and cosmographer to the Duke of Bavaria. In the year 1622, he published a set of prints, entitled, *Prophetiæ seu Vaticinia, XIII. tabellis expressa*, representing the woes, which are to befall the world, at the subversion of the Mahometan superstition, with explanations of the designs. They are small plates, length-ways, very slightly etched: the figures are incorrectly drawn, and without effect.

L U C A J O R D A N O . See GIORDANO.

A B R A H A M J O S S E .

Flourished,

The works of this artist, according to Florent le Comte, are exceedingly multifarious. They consist of no less than five hundred and ninety-eight prints. The subjects of none of them, however, are specified.

M A T H U R I N J O U S S E .

Flourished,

This artist, according to Florent le Comte, excelled in the engraving of ornaments for gunsmiths, and other workers in iron, brass, or steel. I do not recollect having seen any of his works.

J A M E S J O U L L A I N .

Flourished,

By this artist, who probably was a native of France, we have several frontispieces, and other book-plates. They are neatly executed; but in a stiff, tasteless style: his drawing of the human figure especially is exceedingly defective.

F R A N C O I S J O U L L A I N .

Flourished, 1750.

This artist was not only an engraver, but a printseller of considerable eminence.

eminence. He was a native of France, and resided at Paris, at the time Basan published his Dictionary. His style of engraving bears some slight resemblance to that of Cars; and, if his works cannot be said to equal those of that master, either in correctness, or facility of execution, it must be said, that they are by no means devoid of merit. I shall mention the following only:

*Mercury and Herse*, a middling-sized upright plate, from Paolo Veronese.

*Apollo slaying the satyr Marsyas*, a small plate length-ways, from the same painter: both these plates are for the Crozat collection.

*The chase of the boar* and its companion, middling-sized plates, length-ways, from Desportes.

He also engraved from Watteau, Lancret, Gilliot, and other masters.

### J A S P E R I S A C.

Flourished, 1620.

This engraver resided, I believe, at Paris; at least, several ornamental frontispieces, executed by him, were affixed to books, published in that city. But his principal engravings were portraits. He worked chiefly, if not entirely, with the graver, in a neat style, but devoid of all taste, and in every other respect, exceedingly indifferent. Among his portraits, we may reckon *Charles L'Oyseau* and *Stephen Paschasius*, &c.

### I S C H E R N I N G.

Flourished,

A name of an obscure engraver, affixed to the portrait of *Gasper Neuman*.

### I S H M E S A F F.

Flourished,

Another obscure artist, of whom we have no account. His name is affixed to the portrait of *Bo. Chr. Munnich*.

### I S R E A L. See HENRIETTE.

ISREAL VAN MECH, or MECHLIN. See MECHLN.

### P E T E R I S S E L B O U R G.

Flourished, 1640.

He was born, according to Basan, at Cologne, about the commencement of the seventeenth century. He worked some time in the Low Countries; and, about the year 1640, was settled at Nuremberg; where he not only executed a great number of engravings, but taught drawing. His works are of various kinds; but the greater part of them were for the bookfellers of that time. He worked chiefly with the graver; but the prints, which I have seen by him, are such as do him no great honour. I shall only mention,

*Christ and the twelve apostles*, middling-sized upright plates, from Rubens. He often marked his plates with the initials of his name only, thus: P. I.

### JOHN DE JULIENNE.

Born,                      Died, 1766.

This gentleman was a native of France, and a lover of the arts; well known in that kingdom, for the famous collection of pictures which he made, consisting of specimens of every school, with several other rare and curious pieces, which he left behind him at his death. He also etched, for his amusement, several prints from Teniers, Watteau, and other masters.

### J. JUNE.

Flourished, 1760.

An English artist of no great eminence, whose labours were chiefly confined to the ornamenting of books. We have, however, some portraits by him; and among others, *James Relly*, the Antinomian preacher, after Shelly, *Fanny Murray*, &c.

### JUNGHANN S.

Flourished, 1472.

He was a native of Nuremberg, where, in the year 1472, he published an edition of *the History of Antichrist*, rudely engraved upon blocks of wood. He styles himself at the end of the book, *Briefmaier*, that is, *painter of playing cards*; and these engravings may reasonably be attributed to him. The reader will find a circumstantial account of these ancient engravings on wood, in the Essay on Wood Cuts, at the beginning of this volume.

### JOSEPH JUSTER.

Flourished, 1700.

This artist apparently was a native of Venice; at least, he resided there, and engraved a considerable number of book-prints, which were published in that city. His plates are etched and finished with the graver, in a coarse, tasteless style, without any degree of merit to recommend them to the notice of the connoisseur. His best engravings, I believe, are contained in the collection of prints, published by Catharine Patin at Venice, 1691, under the title of *Pitture scelte e Dichiarate da Carla Caterina Patina Parigina accademica*. We have also several portraits by this engraver; but they are equally indifferent with the rest of his works.

### FRANCESCO JUVANI.

Flourished,

He was, says Basan, an Italian painter, and a disciple of Carlo Maratti. He etched several plates, and, among them, an *adoration of the shepherds*, a middling-sized square plate, from a design of his master's.



## FILIPPO JUVARRA.

Flourished, 1720.

This artist was a native of Italy, and an architect of considerable note. We have, designed and etched by him, a set of ornamental shields, which were published at Rome, 1722. They are bold etchings, in a free style, and do him no small credit as an artist. He is entitled *Cav. D. Filippo Juvarra, Architetto e Accademico de S. Luca.*

## K.

K A B E L. See CABEL.

M A T H I A S K A G E R.

Flourished,

**T**HIS artist is generally believed to have been a native of Germany, and a painter. It appears, however, that he also amused himself with the graver, and worked in a very neat style with that instrument only. His performances are by no means destitute of merit, though in some few instances they appear to be rather stiff and laboured. His mark, according to professor Christ, is composed of an M. and a K. joined to the M. See the plate at the end of the volume. I shall only mention the following engravings by this artist.

*St. Francis, surrounded by the monks of his order.* Christ and the Virgin Mary are represented appearing to them in the clouds: a middling-sized upright plate, from P. Remigius Bozzulo.

K A L C A R. See CALCAR.

H A N S, or J O H N K A L D U N G.

Flourished, 1515.

This is the name, which the author of the Abecedario gives to an ancient German engraver on wood, whose mark is composed of an H. an S. and a K. joined together, in the manner represented on the plate at the end of the volume. They that attribute this mark to Baldung are evidently mistaken. Professor Christ supposes it to belong to HANS, or JOHN SPRINGINKLEE. "I have found also the same mark," adds that author, "but constantly reversed, upon the wooden cuts, excellently designed, and printed at Lyons, for John Korberger of Nuremberg, by John Clim, in the year 1515; and it may perhaps with justice be attributed to Korberger; but to whomsoever the mark may really belong, it seems to me to be the mark of the designer only; for I have also seen the mark of the engraver, composed of a W. and an R." With all deference to the opinion of M. Christ, there is little doubt to be made, but that the artist, who used this monogram, whether Korberger or Kaldung be his name, engraved himself; and from the sameness of style it appears equally evident, that the monogram, whether made the right way; or reversed, or whether represented upon a tablet, or without it, belongs constantly to one and the same person. I have seen many engravings

by this artist; but none of them sufficiently well executed to warrant the expression of M. Christ, *tres bien dessinées*, "exceedingly well drawn or "designed." The drawing is, in general, very defective; and the design, if referred to the composition, such as by no means deserves a compliment. But the chief merit of these prints consists in the bold, free style of the mechanical part of the execution, and the expression, which in some few instances is discoverable in the countenances of the figures. His best work appears to me to be a set of small upright prints, apparently for a missal or mass book; among which, that wherein the *Virgin* is represented, giving the infant Christ to Elizabeth, is a good specimen of the merit of the artist. The letters W. R. which appear in some few of the prints, may be the mark of another engraver, who assisted him. Instances of two marks on one print, are very common, as the collector may easily see in the works of Jost Ammon, Tobie Stimmer, and other engravers on wood.

### A L B E R T C. K A L L E.

Flourished, 1648.

An engraver of very little note, who resided at Strasbourg. He worked chiefly, if not entirely, for the booksellers, in a stiff, heavy style, with the graver only. I have seen by him the frontispiece to a volume in folio, written by Chemnitz, entitled, *Bellum Sueco-Germanicum*, dated 1648, with the portrait of *Gustavus Adolphus*, king of Sweden. Portraits seem indeed to have been his best works; but these do not deserve commendation.

### M A R I U S K A R T A R I U S.

Flourished, 1566.

This artist, though he resided at Rome, was probably a German, and learned the art of engraving in his own country. Certain it is (if those prints attributed to him were really executed by his hand) that he copied several of the engravings of Albert Durer, with some degree of precision; they are executed entirely with the graver; but his principal works are etchings, in a coarse, incorrect style, finished with the graver. Some of them are very large, and, in general, I believe, from his own designs. He never signed his name at length; but a monogram, composed of an A. an M. (or rather a V. and an M.) and a K. in the manner expressed upon the plate at the end of the volume, is attributed to him. I shall notice the following, all marked with this monogram.

*Diana and Endymion*, a large plate, length-ways.

*Christ crowned with thorns*, a large upright plate, executed with the graver only.

*The descent of Christ into Hell*, copied in a rough style from Andrea Mantegna, a large upright plate.

*The adoration of the shepherds*, in a very neat style, executed with the graver only, a small upright plate.

*Christ*



*Christ praying in the garden*, the same, from Albert Durer, marked on a tablet, 1567, ROMÆ.

*St. Jerom seated in a chamber*, the same, from the famous print of that subject by the same master.

Notwithstanding the authority of professor Christ, and others after him, I think, upon due examination it will be found, that all the above plates were not executed by the same hand; and consequently, that the monogram belongs rather to the publisher than the engraver. I am confirmed the more in this opinion by a middling-sized upright etching from Julio Romano, representing an *holy family, with St. Mark, &c.* which, besides the above monogram, has also the initials M. L. and this inscription, *Michaelis Lucensis opera*. It is true, that upon a large print, representing *the death of Meleager*, the same mark may be found; which print was published by Antonio Salamanca, 1543. But it is to be noticed, that the mark is not to be found in the early impressions; and it is well known how frequently, when one publisher purchased the plates of another, he added his own name, without effacing that of the former proprietor.

MARCO KARTARINO of Rome, is mentioned by Florent le Comte, as an engraver of *fountains*, and to have flourished A. D. 1575; but in all probability he was the same artist as the preceding.

### G E O R G E K E L L E R.

Flourished, 1610.

This artist was a painter, and resided at Frankfort upon the Maine. His engravings, however, are chiefly confined to book ornaments, and have not, upon the whole, any great merit to recommend them. His prints are slightly etched, and seldom much retouched with the graver. When he attempted the human figure, his drawing appears to have been very incorrect, and his compositions have by no means the appearance of the master in them. Besides frontispieces and other book ornaments, I have seen by him several small plates, length-ways, representing *views of towns, and camps with soldiers skirmishing, &c.* which are dated 1605, and apparently are published at Francfort.

### J A Q U E S K E R V E R.

Flourished, 1540.

This artist apparently resided at Frankfort upon the Maine. The engravings on wood, marked with an I. and a K. sometimes joined together, and often separate, executed in a style much resembling that of Hans Schaeufflein, are attributed to him. Of this sort are a set of grotesque figures, with all kind of flag bearers and heroic figures, in the ancient German taste, published at Frankfort 1540. Also the heads and small historical subjects, for a folio volume, entitled, *Catalogus Amorum, &c. ab Homine Condito usque* 1540, published at Bern 1540. Besides the letters I. K. there is frequently added a dagger, with a snail upon the top of it, in the manner expressed on the plate at the end of the volume. It is to be observed, that

Jaques

Jaques Kobel used the same mark; but his engravings bear more resemblance to the large prints of Jost Ammon.

THEODORE VAN KESSEL, or QUESSEL.  
Flourished, 1650.

It is highly probable, that this artist was related to the Kessels, who were painters of no small eminence in Holland. His works consist chiefly of etchings; and when he did not attempt to draw the human figure, are by no means devoid of merit, but frequently are very free and spirited.

We have by him a small folio volume of *vases* and *ornamental compartments*, consisting of eight parts, etched from the designs of Sir Adam de Viane, with his portrait at the beginning. They were published at Utrecht by his son, Christopher de Viane; and almost all the plates are marked with the monogram of the inventor, formed by an A. and a V. joined together, and the initials of the engravers names; as, T. V. K. to which the letters *f.* and *fec.* for fecit, are commonly added. These initials are sometimes joined together, in the manner expressed upon the plate at the end of the volume. He etched the portrait of *Charles V. emperor of Germany*, from Titian. Add to these the following, which were his most esteemed works.

An allegorical subject, representing *abundance*, a middling-sized upright plate, from Rubens. The companion, representing *the alliance of the sea and earth*, was engraved by Peter de Jode the younger, from the same master.

Four middling-sized plates, length-ways, from the same painter, representing, I. *The triumph of Galatea*. II. *A Triton embracing a sea nymph*. III. *A nymph in the arms of a sea god*. IV. *A fawn seated near a rock, with two infants and a goat*.

*The hunting of the boar*, a large plate, length-ways, from the same master.

A set of middling-sized plates, length-ways, representing *battles and attacks of the banditti*, from Peter Snayers, dated 1656.

Several of the plates for the collection of prints entitled *The Gallery of Teniers*, and a variety of other subjects, from Van Dyck, Sebastian Bourdon, &c.

JOHN KETTERLAER.  
Flourished,

“He engraved,” says Florent le Comte, “a globe with several animals, supported in the air by a figure of Death, whose head appears above with two wings and two trumpets.”

MICHAEL KEYL, or KEIL.  
Flourished, 1750.

A modern German engraver, who executed several of the plates for the collection of prints from the gallery of Dresden, and also for the gallery and cabinet of the comte de Bruhl.

## A. K H E L.

Flourished,

This artist, apparently a native of Germany, was principally, if not entirely, employed in engraving portraits. He executed his plates with the graver only, in a neat, clear style, by no means destitute of merit. He drew with much precision; but his figures are accompanied with a certain stiffness, which renders his works far less agreeable than they would otherwise be. I shall only mention the following portraits by this artist: *Jacob Eldel*, in an oval border, a small upright plate, with some German verses at the bottom, marked "And. Khel, sculp." from Gretner; *Bathol. Hiatis*, a small upright plate, &c.

## E B E R H A R D K I E S E R.

Flourished, 1630.

This artist was a native of Germany, and resided at Frankfort upon the Maine, where he engraved the greater part of a set of prints, entitled, *The-saurus Philo-Politicus, hoc est, Emblemata, sive Moralia-Politica*; consisting of views of cities and towns in Germany, Spain, Italy, and several other parts of Europe, slightly etched, with emblematical figures in the fore-ground. They are divided into seven parts; and all together form a very thick volume in small folio. They were published by Kiefer at Francfort, from A. D. 1625, to A. D. 1630. Kiefer often substituted the initials of his name, E. K. to his engravings, instead of writing it at full length. There are also some portraits by this artist; among others, that of *John, prince of Austria*, on horseback, with a battle represented at a distance; a middling-sized upright plate.

## L U C A S K I L I A N.

Flourished, 1610.

This remarkable artist was a native of Augsborg in Germany. He flourished at the beginning of the seventeenth century. In what school he learned the art of engraving is uncertain; but judging from his style of engraving, which bears no small resemblance, in many particulars, to that of Henry Goltzius, and of John Muller his disciple, one would naturally conclude, that he was greatly indebted to one or both of those artists. It appears, however, that he went to Italy, in order to complete his studies, where he engraved several plates from the pictures of the great Italian masters. Few artists have manifested a greater command of the graver than Kilian, whether we consider the facility, with which the strokes are turned upon each other, or the firmness with which they are executed, and one cannot help admiring it, though it evidently strikes us, that by paying too close attention to this part of the art, he neglected the correctness of his outlines, and fatigued the lights with unnecessary work; by which means he broke the masses, and often totally destroyed the effect of his prints. The naked parts of the human figure are seldom well expressed; the extremities especially,



especially, are, in general, very heavy, and sometimes incorrect. Upon the works of this master, however, it appears, that Ba'e'chou, so famous for his skill in handling of the graver, formed his taste. Among the most esteemed prints by Kilian, may be reckoned the few following. His works complete are exceedingly numerous.

*The adoration of the shepherds*, a middling-sized plate, length-ways, from the younger Palma.

*The same subject*, a large upright plate, after Spranger.

*The same subject*, a middling-sized upright plate, from Rottenhamer.

*The same subject*, a large upright plate, from J. Heintz.

*A holy family*, a large upright plate, from Cornelius de Harlem.

*The miracle of the loaves and fishes*, a large upright plate from Tintoret.

*Christ praying in the garden*, a small upright plate, arched at the top, from Frederic Sustris.

*A dead Christ upon the lap of the Virgin*, from Michael Angelo Buonaroti, a small upright plate.

*The entombing of Christ*, without the painter's name, a middling-sized upright plate, dated 1600.

*A nymph seated upon the knees of a satyr*, a small upright plate from J. Heintz.

*The rape of Proserpine*, a large plate, length-ways, from the same.

Also a great number of portraits, many of which are much esteemed. I shall mention only that of *Albert Durer*, a half-length figure, from a picture of that master, and executed in his style of engraving, dated 1608; that of *the emperor Christian the Second*, dated 1615; and that of *Franciscus Pisanus, scriptor Genuensis*, in an oval surrounded by an ornamental border, and supported by two figures, from Lucianus Borzon, a middling-sized plate length-ways.

He also engraved after F. Vanni, P. Candide, Mathias Kager, and several other masters, and some few plates apparently from his own designs.

He often neglected to sign his name at length, and substituted the initials in this manner, L. K. F. or L. K. A. F. or fec. The F. as usual, standing for *fecit*, and the A. for *Augusta*, part of the ancient Latin name *Augusta Vindelicorum*, for the city now called *Augsburg*, the place of his nativity.

## W O L F G A N G K I L I A N .

Flourished, 1620.

This artist was brother to Lucas Kilian, mentioned in the preceding article, and a native also of Augsburg. He imitated, in some degree, the style of his brother; but never equalled him in the skilful management of the graver. His prints indeed are neater; but this advantage is greatly overbalanced by the stiffness and formality, which constantly appear in them. He engraved but few historical subjects; for the most considerable, as well as the best part of his works, consists principally of portraits. I shall specify the following prints only by this artist:

*The resurrection of Christ*, a small upright plate, arched at the top, from F. Bafan.

*The four Evangelists*, four small upright oval plates, probably from his own designs.

Part of the plates representing *the Saints of the order of St. Benedict*, published in a small quarto volume, under the title, *Imagines Sanctorum Ord. S. Benedicti*, &c. 1625.

Part of the architectural views, and other engravings, for *the History of the Convent of S. Vdalric*, at Augsburg, chiefly from the designs of Matthias Kager: the rest of the plates were engraved by Daniel Manaser.

A set of neat heads for a small folio volume, entitled *Genealogia Sereniss. Boiariæ Ducum, et Quorundam Genuinæ Effigies*, 1605.

Portraits of the *emperors and archdukes of the house of Austria*, &c. from 1229 to 1623, on twenty-seven folio plates, with their lives and eulogiums, published 1629, at Augsburg.

He also engraved several *frontispieces*, and other ornamental plates for books.

He frequently signed the initials of his names only, as W. K. F. or W. K. fec. or W. G. K. or W. K. A. the F. standing for *fecit*, and the A. for *Augusta*, as mentioned in the preceding article; and in some few instances the W. with the K. joined together, as expressed on the plate at the end of the volume.

### BARTHOLOMEW KILIAN.

Flourished, 1680.

This artist was of the same family, and probably a near relation of the Kilians, mentioned in the two former articles. He was chiefly, if not entirely, employed in engraving portraits, which he executed with great success. He worked in a manner totally different from the foregoing artists. His plates are, in general, very neatly finished, and entirely with the graver. In order to make a striking distinction between the flesh and the draperies of his figures, he frequently finished the former with dots only; and many of them, executed in this manner, have a very pleasing effect. But at other times he expressed the dark shadows with strokes, and only blended the dots upon the lights. We have a prodigious number of very excellent portraits by his hand. I shall only specify the following.

A set of *portraits*, represented in an emblematical manner, from J. Schreyer.

The portrait of *Augustus II. Abbas Einsidlensis*, a large upright plate, dated 1686.

### PHILIP KILIAN.

Flourished, 1680.

He was brother to Bartholomew Kilian, mentioned in the foregoing article, and imitated his style of engraving, confining himself also chiefly to portraits; but he never equalled him in taste or excellency of engraving. However, many of the plates of Philip Kilian possess no small portion of merit.

## WOLFGANG PHILIP KILIAN.

Flourished, 1720.

Another engraver of the same family with those mentioned in the preceding articles; but of very inferior merit. He chiefly confined himself to portraits; and we have a great number executed by his hand. He frequently finished the faces with dots only; but in a very feeble style. They are chiefly for books; and perhaps the price he received for his labours would not admit of any more pains being taken about them. It is possible therefore, that what he lost in honour, he might make up in profit, reasoning to himself in a manner somewhat similar to that of Falstaff, upon a different occasion, "What is honour?" &c. He engraved the portrait of *Christian Ernest, margrave of Brandenburg*, a small upright oval, with several verses underneath it in the German language, dated 1694; also many of the heads for a work in folio, entitled, *Vitæ et Effigies Procancellariorum Academiæ Altorfinæ*, published at Nuremberg 1721; and for another work in folio, entitled, *Icones Consiliariorum di illustri Republicâ Noribergensi*, published both at Nuremberg and at Altdorff, 1733.

## PHILIP ANDREA KILIAN.

Flourished, 1750.

This artist was also of the same family with the five preceding engravers, and a native of Augsburg. He excelled principally in historical engraving, and adopted a very singular manner of execution. He worked chiefly with the graver, and his strokes are never very powerful; but almost continually interlined with a slender stroke, crossed with a second, and sometimes a third stroke, exceedingly lozenge upon the first. The strokes, which form the shadows in the flesh, he also interlined with long slender dots. The effect has something peculiar in it; but, from the continued sameness, loses much of its beauty, and is by no means striking. He certainly understood the human figure, and drew tolerably well, but in a mannered, heavy style; and the heads of his figures, in general, want expression. His engravings, however, manifest great skill, and are well worth the notice of the curious collector. The following are by him:

*Mary Magdalen washing the feet of Christ*, a large plate, length-ways, from Nicolaus Grassi.

*Christ praying in the garden*, a large upright plate, to which he signs his name, "Philip Andreas Kilian," and adds "del. et sculp." As no painter's name appears, it is probably from a design of his own.

*The adoration of the wise men*, a large plate, length-ways, from Paolo Veronese.

*The woman taken in adultery*, the same, from Tintoretto.

The two last engravings, with others, were executed by this artist for the collection of prints, engraved from the pictures in the Dresden gallery.

*A holy family*, a middling-sized upright plate, from Carlo Lotti, from the cabinet of the Count de Bruhl.

GEORGE CHRISTOPHER KILIAN, another engraver, of the same family, was



was living at Augsburg, A. D. 1771, when M. Heineken published his *Idée Generale d'une Collection complete d'Estampes*.

C. KILLENSTEYN, or KITTENSTEYN.

Flourished,

A very indifferent engraver, and apparently a native of Holland. We have by him several small prints, length-ways, taken from *the History of Joseph and Potipher*. They are sufficiently neat, but destitute of every other requisite to recommend them. Also a small plate, length-ways, representing *a gentleman and a lady conversing in a garden*, from T. Hals. This print is executed entirely with single strokes.

DANIEL KING.

Flourished, 1650.

He was a native of England, and probably learned the art of engraving, or rather etching, from Hollar, or some of his disciples. He usually worked from his own designs, which apparently were little more than hasty sketches, and not always so correct as they should be. His etchings of course are very slight; yet it cannot be said, that they are entirely destitute of merit, especially those which he executed for Dugdale's *Monasticon*, *St. Paul's*, &c. How well Dugdale was satisfied with these engravings, I cannot say; but that author appears to have been much offended with King, when, writing to Wood the Antiquary, he calls him *a most ignorant, silly knave*. But this reflection may perhaps be rather levelled at his works as an author, than as an engraver; for certainly many worse artists than King, were contemporary with him. He published *the Vale Royal of Cheshire*, illustrated with cuts, engraved from his own drawings. We have also many views of *churches, castles*, and a variety of other subjects, etched by him.

GEORGE KING.

Flourished, 1740.

This was an engraver of no note, whose labours in general were confined to the ornamenting of books; and his engravings are chiefly copies from other prints. We have some portraits by him, but executed in a style, which did him no sort of honour. Among others are the following: *Lady Falconberg*, falsely so named, copied from Simons's medal of Mrs. Mary Claypole, sister to lady Falconberg; *Mrs. Thomas*, and *Richard Gwinnet*. To the last he signs his name *G. King*, and adds *ab originali sculp.* By which I suppose, he means to inform us, that he drew it from the life. But his best works are some *emblematical prints*, represented in small circles with ornamental borders.

JOHN KING.

Flourished,

By this artist we have some plates for the art of *Defence*, &c.

## P E T E R K I N T S.

Flourished,

An obscure engraver on wood, but by no means destitute of merit. His engravings are imitations of slight sketches with a pen, from a painter, whose monogram is composed of an A. and an S. joined together. I have seen by this artist, among other subjects, *the meeting of the Virgin Mary and Elizabeth*. The heads of the figures are very well executed, and the extremities marked with great judgment. Sometimes he signs the initials P. K. only to his prints.

## W I L L I A M K I P.

Flourished, 1603.

He was apparently a native of England, and engraved some *triumphal arches*, which are dated 1603.

## J O H N K I P.

Born, Died, 1722.

This artist was a native of Amsterdam, and came over into England, some little time before the revolution. He was a man of no great abilities. His chief works are bird's-eye views of *palaces, and noblemen's seats*, in this kingdom, chiefly engraved from the drawings of Leonard Knyff; and some *architectural plates*; among which may be reckoned, as his best, a large view of *Greenwich hospital*, and two views, viz. *the outside and inside of the Danish church*, built by Cibber; large plates, length-ways. There is a plate of *birds*, from Barlow, by him, and some few portraits, particularly that of *Marcellus Malpighius*, in folio. He was nearly 70 years of age when he died, A. D. 1722, at his house in Long-Ditch, Westminster, and left a daughter, who had been instructed in the art of painting.

## E D W A R D K I R K A L L.

Flourished, 1720.

Was the son of a Locksmith, born at Sheffield in Yorkshire, where, it seems, he learned the first rudiments of drawing. In order to improve himself he came to London, and for some time supported himself by engraving arms, stamp ornaments, and book prints. In 1725 he executed the plates for the new edition of *Inigo Jones's Stoucbenge*. He afterwards became a student at the Academy for drawing the human figure, and discovered a new method of producing prints in chiaro-scuro, by a mixture of etching and mezzotinto, assisted by blocks of wood. The outlines are boldly etched; the dark shadows are supplied by mezzotinto upon the same plate; and the middle tint is added by the wooden block; and there is reason to believe, that, in the hands of an able artist, something of consequence might be produced in this manner. But the abilities of Kirkall were by no means equal to the task. We have by him, several *views of shipping* of various sizes, from Baston and other masters, in mezzotinto; also a set of ten *sea-pieces*, large plates, length-ways, from Vandeveldt, which are usually printed with blue ink,

ink, and have a very singular effect, by no means agreeable to my eye; *the cartoons* from Raphael in mezzotinto; some *landscapes*, and also several *portraits*, executed not only with the point and graver, but also in mezzotinto; and a considerable number of prints in chiaro-scuro: of these I shall only mention the following, which I consider as his best: *A holy family*, where Joseph is leaning on a go-cart, from Raphael; a middling-sized plate, length-ways, London, 1724. *The adoration of the shepherds*, a large print, length-ways, from Perin del Vaga. *St Jerom seated, looking at a crucifix*, a large upright print.

MICHAEL KIRMER. See under JENICHEN.

### GEORGE KITCHEN.

Flourished, 1750.

A modern English artist, who, if I mistake not, was chiefly employed in engraving *maps and book ornaments*. We have however, several portraits by him; among others, *James Foster*, D. D. *John Gill*, D. D. after Highmore, an octavo plate. Also the heads of *Mustapha* and *Mahomet*, Turks belonging to George the First.

KITTENSTEYN. See KILLENSTEYN.

### JOSEPH SEBASTIAN KLAUBER.

Flourished,

This artist, with JOHN SEBASTIAN KLAUBER, are mentioned by M. Heinen as natives of Germany, and engravers; but he has not specified any of their works. The latter always adds the word, *Catholicus* to his name.

### JOHN JAMES KLEINSCHMIDT.

Flourished,

He was a native of Germany, and resided at Augsburg, where he engraved the frontispiece, and several of the other plates, for a large folio volume, entitled, *Representatio Belli ob Successionem in Regno Hispanico*, which was published in that city. They are very indifferently executed, in a manner bearing some slight resemblance to that of Girard Audran. The drawing of the human figure, where it occurs, is exceedingly defective. He also engraved some plates of *men on horseback*, from G. P. Rugendas, as indifferently as those mentioned above. He often omitted to sign his name at full length, and substituted the initials in this manner, I. I. K. sculp.

### HANS, or JOHN KLIM.

Flourished, 1600.

He was a native of Germany, and an engraver on wood. To him are attributed the prints marked with a monogram, composed of an H. and a K. joined



joined together, which were published at Wittenburg, 1590 and 1603. See this mark copied on the plate at the end of the volume. The same mark was used by an engraver on wood, much more ancient than Klim.

## J. C. KLUPFFEL.

Flourished,

A very indifferent engraver, apparently a native of Germany, by whom we have several of *the cries of Rome*, copied in miniature from the engravings of Villamena. They are neater than the originals, but very stiff and poorly drawn.

## GEORGE KNAPTON.

Flourished, 1760.

This artist resided in London, where, conjointly with Arthur Pond, he engraved and published a set of prints from the drawings of the most celebrated painters. The work consists of ninety-five plates, sixty-eight of which were engraved by Pond, and twenty-seven by Knapton, which were chiefly landscapes, after Guercino; and are copied very faithfully, in a manner which does great credit to the artist. He was also concerned in the publication of *the heads of illustrious persons*, engraved by Houbraken, Vertue, &c. and in several other valuable works.

## G. W. KNORR.

Flourished, 1626.

This engraver was a native of Germany, and resided apparently either at Altdorff or Nuremberg. His principal works were portraits and book plates, which he executed in a very indifferent manner. Part of the heads for a work in folio, entitled, *Icones Bibliopolarum et Typographorum*, published at Altdorff and Nuremberg, are by him.

## JAQUES KOBEL.

Flourished, 1520.

Kobel was a man of letters, says professor Christ, and secretary at Openheim in Germany. He was well skilled in the mathematics, and in every other branch of the arts. To him are attributed, and with great reason, the engravings on wood, for a work entitled, *Papen des heyligen Romischen Reichs*, they consist entirely of single figures of soldiers holding banners, with the arms of all the cities and provinces of the German empire. They are cut in a very spirited manner; and were apparently published by Jaques Kobel, whose name appears at the end of the preface. The initials I. K. are affixed to almost every one of these prints. There are also, according to professor Christ, several other works written by Kobel, and published 1531, which are ornamented with figures engraved on wood, precisely in the same style with those of *Armorial* above mentioned; which circumstance greatly strengthens the supposition of both being executed by his own hand.

K O B E R G E R. See under KALDUNG.

K O C K. See COCK and COECK.

D. K O E D Y C K.

Flourished,

This artist was a native of Holland, and engraved in mezzotinto, after Metzua and other masters. I shall only notice the portrait of *M. Meesscher*.

A N D R E K O H L

Flourished, 1620.

This artist, according to professor Christ, was a native of Nuremberg in Germany. He usually marked his engravings with the initials of his names A. K. I have seen, with this mark, an ornamental frontispiece to a small folio book of *Architecture*, on copper, in imitation of a wooden cut, resembling a drawing with a pen, and executed in a very free, masterly style, dated 1609.

K O L B E N S C H L A G. See COLBENSCHLAG.

K O N I N C K. See CONINCK.

W I L L I A M K O N I N G.

Flourished,

He was a printfeller at Amsterdam, but sometimes amused himself with the point and the graver. His productions, wretched as they are, might perhaps answer his purpose; and had not his vanity prompted him to affix his name as the engraver, he might have escaped that censure to which he is now obnoxious. We have by him a set of sixteen prints, representing *the building, use and destruction of a ship*, middling-sized plates, length-ways.

K O O R N H E R T. See CUERNHERT.

K R A F F T.

Flourished, 1735.

A very indifferent engraver, by whom we have several portraits and book-plates, etched in a slight, tasteless style. I shall only mention the portrait of *Joannis Wiggers*, dated 1735.

J O H N U L R I C K R A U S, or KRAUSSEN.

Flourished, 1710.

This ingenious artist was a native of Germany, and resided at Augsburg. He imitated the style of Le Clerc, and even copied the Life of Christ by that

that artist. His engravings are exceedingly multifarious, and consist chiefly of subjects from the Old and New Testament. He worked most commonly from his own designs, and usually introduced a great multitude of small figures into his compositions. But they are incorrectly drawn; and the attitudes are seldom graceful or well chosen. His back-grounds he generally enriched with great buildings, and a variety of architectural ornaments; and by a judicious disposition of the light and shadow, often produced a pleasing effect. He sometimes omitted to sign his name at length, and used a monogram, composed of an I. a V. and a K. See the plate at the end of the volume.

I shall mention by this artist,

*The life of Christ*, in folio, consisting of thirty plates, containing two compositions on each plate, printed and published at Augsburg, 1705.

*The history of the Old and New Testament*, in quarto, containing four small subjects on each plate, and apparently designed to be bound in octavo, so as to have two subjects only on a leaf. The number of leaves would then amount to one hundred and eighty-eight; and they are so numbered.

*Devices for the royal tapestries*, representing the four seasons of the year. The four elements, and a variety of ornaments.

JEANNE SIBILLE KUSEL, the daughter of Melchior Kusel, and wife of Kraus, also engraved several small plates of *landscapes*, &c. which she marked with the initials of her name in this manner, I. S. K.

### CHARLES FREDERIC KRIEGER.

Flourished,

This indifferent engraver, was a native of Germany, and he worked only for the booksellers. Some of the heads for a book published at Nuremberg, containing the portrait of *men famous for their learning*, under the title of *Icones Virorum omnium Ordinum, Eruditione, &c.* are by him.

### LOUIS KRUG.

Flourished, 1516.

One of the ancient German masters. He was a goldsmith and a painter at Nuremberg, and sometimes amused himself with the graver; though his productions are by no means numerous. He seems to have formed his taste upon the works of Lucas Jacobs of Leyden. Considering the early time in which he lived, he drew the human figure tolerably well; but great stiffness appears in his draperies; and the attitudes of his figures are seldom well chosen. It is the antiquity of his prints, that stamps the greatest value upon them. He never signed his name at length, but used a very singular mark upon a tablet, namely, an L. and a K. with a small pot or jug between them; and sometimes he added the date 1516. See this mark copied on the plate at the end of the volume. The following engravings are by him, all from his own designs.

*The nativity*, a small upright plate, dated 1516.



*The adoration of the Magi*, the same, and dated the same.

*The Virgin seated under a tree, giving the breast to the infant Christ*, a small plate nearly square.

An *ecce homo*, a small upright plate.

*The same subject*, still smaller.

*St. John the Divine writing, with the Virgin appearing to him in the clouds*; below the Devil is represented, emptying his ink-horn; a small upright plate.

*Two naked women holding a scull with an hour glass upon it*, a small upright plate.

*Anaked woman seated with her back towards the spectator*, a city and mountain in the distance; a middling-sized upright plate.

### ANDRE LOUIS KRUGER.

Flourished, 1760.

A modern German engraver, who resided at Potsdam. He engraved several of the plates for the Dresden Gallery, &c.

### K U L E N B A C H. See CULENBACH.

### MATTHEW KUSEL, or KYSEL.

Flourished, 1680.

He was, I believe, a native of Augsburgh in Germany. He was a designer, if not a painter, and also engraved. He worked chiefly, if not entirely with the graver; and his best prints possess a very considerable share of merit. I shall only mention, *the Virgin and Child*, a middling-sized upright plate, apparently from his own design; and the portrait of *Johannes Michael Dilherrus, Theol. Philos. &c.* from J. Ulricus Mayr; a large head in an octagon border, very finely finished.

### MELCHIOR KUSSEL, or KYSEL.

Flourished, 1690.

This artist was brother to Mathew Kuffel, mentioned in the preceding article. He resided at Augsburg, where he engraved a prodigious number of plates. But his greatest work is *the Iconographia* of William Baur, in folio, consisting of 146 prints of various sizes, containing *the life, passion, and miracles of Christ*; also prospects of the *sea-ports*, views of *the palaces and gardens*, &c. which are worthy of observation in Italy. This work was published at Augsburg, A. D. 1682. There is something very agreeable in the manner of this artist's engraving, especially when he confined himself to subjects in which the figures are small; for he drew very incorrectly, and in proportion as the figures increase in size, this defect appears more striking. They are seldom well proportioned, the limbs especially are heavy and badly marked. Baur was fond of ornamenting the back-grounds of his compositions, with superb buildings, and variety of architectural ornaments, which Kuffel has executed with much spirit; also the rocks and mountainous

distances have great merit ; but the trees want freedom and lightness, neither is the foliage of them well determined. In all these compositions we have a prodigious multitude of figures introduced ; but they are not managed with much art. The lights are diffused, and the eye is fatigued ; this fault, however, certainly originated with the designer. I have also seen, engraved by Kuffel,

The *scenes and decorations* for the opera of Paris and Helen, probably from his own designs.

*The history of Ulysses*, from Theodore Van Tulden, smaller than the originals, and dated 1705, with some *antique statues*, executed entirely with the graver.

### FRANCIS KYTE.

Flourished, 1730.

He was an engraver in mezzotinto ; but by no means a first-rate artist. Being convicted of a misdemeanour in uttering a counterfeit bank note, in January 1725, he was sentenced to stand in the pillory. From the time of his suffering this disgrace, he dropped his real name, and substituted that of *Milvius*, which is Latin for the bird called a *kite*. There are two portraits of Mr. *Gay the poet*, from Aikman, to one of which his real name is affixed ; to the other, the assumed one. He sometimes painted for Faber ; in the year 1743, he scraped the portrait of the *Rev. Mr. George Whitefield*, from a picture of his own ; we have also by him, the portraits of *Dryden, Wycherley, Prior, Pope, &c.*

## L.

A. V A N D E R L A A N.

Flourished,

**H**E etched a set of *views* and *landscapes*, drawn in Germany and in Italy by J. Glauber.

L A B A C C O. See ABACCO.

J O H N L A D M I R A L.

Flourished, 1620.

He was, says Basan, a very skilful engraver in colours. He flourished in the present century, and resided in Holland, where he executed several *anatomical plates*, for the celebrated Ruifch, &c.

P E T E R V A N L A E R, called B A M B O C C I O.

Born, 1613. Died, 1673.

The name of Bamboccio was given to this celebrated painter, on account of the deformity of his person, for which nature made him ample amends in the gift of a most excellent and fertile genius. He was born at Laeren, near Narden in Holland. He resided at Rome sixteen years, where he pursued his studies with great diligence. He excelled in painting conversations, landscapes, cattle, and other subjects, taken from the lower kind of nature. With respect to his excellency as a painter, it is too well known to need any repetition here; and the great prices his pictures bear sufficiently evidence the esteem they are held in. He was drowned, as some say, by accidentally falling into a dyke, near the city of Haerlem; whilst others affirm, that he threw himself in, on purpose to shorten his life, made miserable by a severe asthmatic disorder, being then 60 years of age. We have etched by him, in a slight, but free and masterly style, two sets of *animals* and *rural subjects*; one consisting of eight, the other of six small plates, lengthways. To some he signs his name "P. D. Laer, fec."

L E W I S L A G U E R R E.

Flourished, 1720.

This artist was an historical painter, and resided a considerable time at London. We have etched by him a print, in which *Midas* is represented as sitting in judgment between *Apollo* and *Pan*.



## JOHN LAGUERRE.

Born, Died, 1748.

He was the son of Lewis Laguerre, mentioned in the former article. He received instructions in the art of painting from his father; and might have succeeded, if he had applied his mind to study; but being of an unsettled disposition, he had recourse to the stage, where he met with some applause. He was also employed by the managers of Covent Garden theatre to paint the scenes, and other decorations, which he performed with no small degree of success. However, by extravagance or misfortune, he appears to have out-run his income; and he died in indigent circumstances, in the month of March 1748. We have etched by him a print, representing *Falstaff, Pistol,* and *Doll Tearsheet*, with other theatrical characters, alluding to a quarrel between the players and the patentees. And a set of prints from the farce of *Hob in the Well*, which sold exceedingly well. They are, however, very indifferently executed.

## S. V. LAINISWEERDE, or LANSWERDE.

Flourished, 1645.

This artist confined himself chiefly to the engraving of portraits; and some of his works possess a considerable degree of merit. They are executed in a style, bearing some slight resemblance to that of Suyderhoef; but not equal to the works of that skilful engraver. I shall mention only the following: *Melinard Sebotan, Theol. Doct.* a small upright oval plate, from J. V. Quyen. He sometimes signs his name in this manner, *S. V. Lanisweerde sculptit ultrasecti*; and usually adds the date.

## GERARD LAIRESSÉ.

Born, 1640. Died, 1711.

This artist was born at Liege in Holland, A. D. 1640; and from his father Reinier Lairessé he received the first principles of painting; but he improved himself in the art of design from the prints and drawings of Pietro Testa, Nicolo Poussin, Barolet, and other masters. His pictures are spoken of with great commendation; but we shall consider him in this place as an engraver only. He etched a vast multitude of prints from his own designs, which demonstrate, at once, the fertility of his genius, and his judgment in composing. His etchings possess great freedom. They are, generally speaking, executed in a slight painter's style. The lights are broad and powerful; and the eye of the spectator is directed at once to the principal figures of the composition. But his outlines are not always correct, nor the extremities of his figures drawn with that precision, which we find in the works of Pietro Testa. There is great dignity and grandeur in many of his compositions, divested of that heaviness and inelegance, which too often appear in the works of the Dutch artists. The larger part of his designs were engraved by himself; the rest were afterwards completed by Pool, Berge, Glauber, and other masters. His works, as Basan justly observes,  
are

are highly esteemed by the connoisseurs, and exceedingly useful to all young artists. As they are by no means uncommon, it will be needless to specify any of them. I shall only add, that the cyphers, which he often used, when he did not sign his name at length, are copied upon the plate at the end of the volume. Sometimes he used the initials G. L. without being joined together in a cypher, which, however, is his most common method.

### JOHN LALBRACK.

Flourished,

I cannot clearly discover the meaning of Florent le Comte, with respect to this artist, and several others of the same class whom he mentions as famous for engraving of writing; whether he speaks of their engraving of letters only, or the ornamental parts, with which the writings of that age was usually adorned. I rather suspect the latter, because he has ranked John Sadeler, David Hopfer, and Jerom Wierix among them. This artist engraved a plate after Philip Limosin, a writing-master.

### GEORGE LALLEMAND.

Flourished, 1620.

This artist, a native of France, according to Abbé Marolles, was born at Nancy. He was a painter; but of no great excellence. Papillon, speaking from the information of his father, tells us, that he resided at Paris, where he expended such considerable sums of money in constructing the presses, and other machines for printing engravings on wood in chiaro-scuro, as totally ruined him. He had made a great number of drawings to be engraved in that style; many of which he executed with his own hands; and when one sees how indifferently they were done, his want of success is not surprising. He was afterwards assisted by Louis Bufenck, an excellent engraver on wood; and by him we have many very spirited prints, from the designs of Lallemand.

According to Papillon, there are also some etchings by Lallemand; but I do not recollect, that I have ever seen any of them.

### L A M B.

Flourished,

He engraved several portraits in mezzotinto; among others, that of *John James Scheuchzer*.

### GEORGE LAMBERT.

Flourished,

If I mistake not, this artist was a landscape painter. We have, however, coarsely etched by him, a middling-sized, upright *landscape with ruins*, and *three small figures*, dedicated to Mr. James Robinson of Wandsworth; it is but indifferently executed: the figures especially are very incorrect.

## P. S. L A M B O R N.

Flourished, 1760.

He engraved some of the plates for Mr. Boydell's collection; also several portraits; among others, *Oliver Cromwell* from Cooper, *Samuel Johnson ad vivam* and *trusty Dick Pendrell*, &c.

## J. L A M S V E L T.

Flourished,

He was probably a native of Holland; at least, he resided at Amsterdam, where he engraved *the siege of Tournay, by the duke of Marlborough and prince Eugene*. Judging from the style of the engraving, one would conclude, that he was a disciple of Romain de Hooghe, whose manner he has affected to imitate. I have seen also by him, a head of *Oliver Cromwell*, in an oval.

## L U D O V I S L A N A.

Flourished, 1622.

This name is affixed to a small upright plate, representing *St. Sebastian*, etched in a slight, but masterly style, from his own composition, and dated 1622.

## F E R D I N A N D L A N D E R E R.

Flourished,

This artist resided at Vienna, and engraved several plates after Schmidt, in a style something resembling that of Rembrandt.

## A H A S U E R E D E L A N F E L D.

Flourished,

An old engraver on wood, to whom the small prints, marked with a singular monogram, composed of an A. a V. an E. or a U. and an L. are attributed. See this monogram copied on the plate at the end of the volume. The monogram of Londerfel has by some authors been also given to this master; but probably without foundation. See LONDERSEL.

## P E T E R L A N D R Y.

Flourished, 1665.

A French engraver, who was much employed for the booksellers. We have a variety of *portraits* and *frontispieces* by him, executed entirely with the graver, in a stiff, heavy style; also some prints after Testelin and other masters. Among his best portraits, may be reckoned the following: *Eustachius de la Salle*, a middling-sized upright oval plate, from C. le Febere, dated 1661. *Ant. Godeau, an ecclesiastic*, from Ardisson; and *Francois Lescuyer, Conf. Reg.* &c.



## J O H N L A N F R A N C.

Born, 1581. Died, 1647.

This great artist was born at Parma. He was first the disciple of Agostino Carracci; but after the death of this master he went to Rome, to study under Annibale Carracci the brother of Agostino. The superiority of his genius soon discovered itself; and he was employed in several very great undertakings. He chiefly excelled in grand compositions, and painted large figures with surprising success. He never attained to that correctness, which is constantly discovered in the works of the Carraccii; and it is remarked, that he attended less to this particular, after the death of his master Annibale, than while he was living. The honour of knighthood was conferred upon him by Pope Urban VIII. as a reward for the satisfaction he had given to that pontiff, by a picture, which he painted by his command, for the church of St. Peter, representing that saint attempting to walk upon the water to meet our Saviour. He died 1647, aged 66. We have several etchings by his hand; but they are very slight, hasty productions. They manifest, however, the hand of the master: and are as follows:

*The triumph of a Roman emperor*, a large plate, length-ways, from a composition of his own.

*An emperor haranguing his soldiers*, the same.

Part of the plates from the pictures in the Vatican, by Raphael, commonly known by the name of *Raphael's Bible*. The rest were executed by Sisto Badalocchio. Lanfranc seldom signed his name at length; but substituted the initials thus: G. L°. F. or thus: *Giovanni L°. F.* for *Giovanni Lanfranco fecit*.

## M A U R I T I U S L A N G.

Flourished, 1670.

This artist was a native of Germany. He resided at Vienna, and was chiefly, if not entirely, employed by the bookfellers. He worked with the graver only; but in a very stiff and tasteless style. *Portraits* constitute the chief and best part of his works. Several of those in *Priorato's History of the emperor Leopold*, are by him. He also engraved a variety of frontispieces, and other book-plates, which, however, are not worthy of any particular specification.

## T. L A N G L E Y.

Flourished,

By him we have some plates of antiquities, very poorly executed. He was apparently a native of England; and several of his engravings were published at London.

## J O H N L A N G L O I S.

Flourished, 1680.

This artist was a native of France. He resided a considerable time at Rome,

Rome, and was a member of the French Academy in that city. He also engraved a number of plates at Vienna, and figures from the antique statues in an anatomical style, &c. The following are by him:

*Christ healing the man sick of the palsy*, a large plate, length-ways, from Bon de Boullogne.

*St. Luke painting the Virgin and Child*, a small upright plate, from Raphael.

*The martyrdom of St. Stephen*, a large upright plate, from Pietro de Cortona.

*The martyrdom of St. Paul*, a large plate, length-ways, from Bon de Boullogne.

Also several portraits; and amongst them, that of Mr. *John Law*, a half-sheet print.

## FRANCOIS LANGOT.

Flourished,

This artist was a native of France, born at Melun. We have a considerable number of engravings by him, chiefly copies from the prints of other masters, which often bear a great resemblance to the originals. They are from Cornelius Bloemart, Rubens, Huret, &c.

## M. F. LANGREMUS.

Flourished, 1649.

An obscure artist of no note, who engraved *portraits*, *frontispieces*, and other *ornaments* for books, &c. in a very indifferent style.

## NICHOLAS LANIER.

Flourished,

He was, says Basan, in the service of Charles the First, in the quality of a musician; and, having a great love for the fine arts, made a considerable collection of drawings, which he caused to be engraved; and etched several of them himself.

LANSWERDE. See LAINESWERDE.

## N. LAPPI.

Flourished, 1760.

He was a native of Italy, and engraved several of the plates for the *Museo Fiorentino*, published at Florence.

## ANTOINETTE LARCHER.

Flourished, 1725.

This ingenious lady was a native of France. We have several engravings by her hand. I shall only mention a small upright plate, representing

Judith standing upon the head of Holofernes, from Raphael, etched in a slight style, and finished with the graver. Her name is signed *Toinette Lar-cher*.

## N. D E L A R M E S S I N.

Flourished, 1660.

This artist was certainly a native of France. He worked entirely with the graver, and seems chiefly to have confined himself to portraits; some of which he has executed in a very pleasing style. I shall mention only the following: *Maximilian Henry, archbishop of Cologne*, in folio; also *Balthasar Moretus, Paul Manutius, Laurentius Coster*, and *John Guttenberg*, for a History of Printing; the last is engraved with single strokes, without any hatching, in the manner usually adopted by Claude Mellan. See the monogram, which he often used, composed of an N. a D. and an L. on the plate at the end of the volume. He sometimes signed the initials N. L. only, or N. L. F. the F. as usual, standing for *fecit*.

## N I C O L A S D E L A R M E S S I N.

Flourished, 1730.

This artist was a native of France, and probably of the same family with N. de Larmessin, mentioned in the preceding article. He was an engraver of some note, and frequently united the point with the graver in the execution of his works. His figures, those especially which are performed with the graver only, are cold and silvery; his outlines are often incorrect, and the extremities of his figures very indifferently marked. His prints, in general, may be considered as the production rather of labour than of taste or genius. I shall mention the following engravings only:

*The vision of Ezekiel*, a middling-sized upright plate, from Raphael.

*A holy family*, the same, from the same painter.

*The Virgin holding the infant Jesus*, a small upright plate, the same.

*St. John the Evangelist*, a middling-sized upright plate, the same. These four prints, with several others by him, are in the collection commonly known by the name of the *Crozat Cabinet*.

The portrait of *Louis XV. king of France*, both on horseback and on foot, middling-sized upright plates, from John Baptist Vanloo.

*The portrait of the queen of France*, a whole length, the same from the same.

A set of small upright prints for *the Fables of La Fontaine*, from Lancret, Boucher, and other masters.

He engraved also from Watteau, Pierre, Le Moine, &c.

## M I C H A E L L A S N E.

Born, 1595. Died, 1667.

This artist was born at Caen in Normandy; but he resided chiefly at Paris, where he died in 1667, aged 72. He was a man of ability, and worked



entirely with the graver, which he handled with much facility; and affected a bold, open style, greatly resembling that of Villamena; but a dryness and want of taste are frequently to be discovered in his works; and his outlines of the naked parts of the human figure, the extremities especially, are often incorrect and heavy. When he did not sign his name at length, he substituted a monogram, composed of an M. and an L. joined together, in the manner expressed upon the plate at the end of the volume. The following prints may be reckoned among his most esteemed performances.

*The visitation of the Virgin*, a middling-sized upright plate; from Lodovico Carracci.

*The Silence*, so called because it represents the infant Christ sleeping, and the Virgin holding up her finger to St. John, who is approaching the infant, from Annibale Carracci, a middling-sized plate, length-ways. This has been engraved by several other masters, and lately by Mr. Bartolozzi.

*A holy family*, from Rubens, a small upright plate.

*A dead Christ, extended upon a stone, and Mary Magdalen seated by him*; a large plate, length-ways, said to be engraved from a design of his own: it is dedicated to Louis XIII.

*Christ in glory, with St. Peter and St. Paul*, a middling-sized upright plate, from Paolo Veronese.

*St. Francis d'Assise receiving the infant Christ from the Virgin Mary*, a middling-sized upright plate from Rubens. This is executed in a very neat style, and much unlike the usual engravings of this artist.

*The same subject*, in which Francis de Paul is introduced instead of the former St. Francis, and otherwise differently treated, from the same painter.

A considerable number of *portraits* of all sizes, many of which are greatly esteemed; among others, that of *Louis XIII. on horseback*, the back-ground of which was engraved by Callot.

He also engraved a great variety of other subjects from his own compositions, and from Titian, Paolo Veronese, Spagnoletto, Castiglione, Champagne, Vouet, La Hire, Mignard, and other masters.

### N I C O L A S L A S S A E U S.

Flourished,

By this ingenious artist, according to professor Christ, we have several engravings on copper; among others, the portrait of *Boissard*, exceedingly well executed. His prints are usually signed with the initials of the names only, as N. L. or N. L. F.

### N I C O L A S L A S T M A N.

Flourished, 1620.

He was the son of Peter Lastman, a painter of Haerlem, and flourished soon after the commencement of the seventeenth century. His engravings are usually very neat; but they want both taste and correctness of outline. We have by him,

*Christ praying in the garden*, a middling-sized upright plate, from his father, Peter Lastman.

*St. Peter delivered from the prison*, the same, from John Pinas. These two prints are companions to each other.

*The martyrdom of St. Peter*, a small upright plate, from Guido.

*The portrait of C. Van Mander*, copied from a print by J. Saenredam; and part of the plate for Thibault's *Academie de L'espée*, published 1628. To these he signs his name, "Nicolas Lastman Amstel." for Amsterdam; at which city he probably resided.

### J. D E L A T E R.

Flourished, 1720.

A very indifferent engraver, who apparently resided at Amsterdam; at least, he engraved some large folio *Bible-plates*, from the designs of Picart and others, published in that city, A. D. 1720. He is also said to have executed several portraits in mezzotinto; among others, that of *William the Third, king of England*, with his hat on.

### STEPHEN DE LAULNE, or LOSNE.

Flourished, 1570.

This ingenious artist was a native of Orleans, and flourished in the sixteenth century. His engravings are exceedingly numerous, and he may be classed among the little masters; for they are, in general, very small. He copied several of the prints of Mark Antonio, with success; but the far greater part of his plates are executed from his own designs. He worked with the graver only, in a slight, but neat style. Laulne possessed great fertility of invention; and his compositions abound with excellent figures; but his drawing is not always correct. His figures are usually too tall; and, from want of a judicious management of the light and shadow, his prints, in general, are destitute of effect. In other respects, they possess great merit. He seldom, or, I believe, never affixed the name of Laulne to his engravings, but most frequently marked them with the initial of his baptismal name only; as, S. or S. F. or *S. fecit*; and at other times, *Stephanus*, or *Stephanus fecit*. I shall mention the following prints only by this master; for his works are by no means uncommon.

*The brazen serpent*, a middling-sized plate, length-ways, from John Cousin. This is one of his largest engravings.

*David and Goliath. The massacre of the innocents. The martyrdom of St. Feliciter. The rape of Helen.* Several antique friezes, &c. copied in small from the prints of Marc Antonio Raimondi.

A great number of subjects from his own compositions, in circles, ovals, and other forms, for *the History of the Bible, the months, the seasons, Ovid's Metamorphoses*, &c. and a variety of ornaments of all kinds.

## N I C O L A S   D E   L A U N A Y .

Flourished, 1760.

A modern French engraver, who resided at Paris, at the time Basan published his Dictionary. We have by his hand,

*A Leda*, a small oval plate, and its companion *Endymion*, after Pierre, Several vignettes for *Ovid's Metamorphoses*, and some *portraits*.

## A N D R E W   L A U R E N T .

Flourished, 1750.

This artist, who, Basan informs us, was a native of England, resided at Paris, where he engraved a considerable number of plates; particularly the *Gallery at Versailles*, after the designs of Cochin. *Saul consulting the Witch of Endor*, a middling-sized upright plate, after Salvator Rosa. *A conversation*, from Teniers, a middling-sized plate, length-ways, &c. His engravings, though usually very slight, are by no means destitute of merit.

## C . L A U R E N T I O .

Flourished, 1660.

A very indifferent engraver, who worked chiefly, if not entirely, for the Bookfellers. Several of the portraits, in *Priorata's History of the Emperor Leopold*, are by his hand.

## L A U R E T .

Flourished,

An obscure artist, mentioned by Florent le Comte, who informs us, that he engraved some designs for *gardening*, &c.

## G I A C O M O   L A U R I .

Flourished, 1610.

This artist was a native of Rome. He published, A. D. 1612, a set of middling-sized plates, length-ways, entitled *Antiquæ Urbis, Splendor, &c.* consisting of views of all the ancient buildings, &c. at Rome. They are executed by himself with the graver only, in a very slight and tasteless style. The whole set consists of one hundred and sixty-six prints.

## M A R C E L L U S   L A U R O N ,   o r   L A R O O N .

Born, 1653. Died, 1705.

This artist was born at the Hague, and instructed in the first principles of painting by his father, with whom he came into England, and resided in London, where he made great improvement in the art, and was employed by Sir Godfrey Kneller. He excelled in copying the several styles of the great masters, and painted chiefly conversations, historical subjects, and portraits. We have some slight, spirited etchings by this master,  
of



of *Dutch peasants*, and other low subjects, in a style something resembling that of Ostade. He often used a monogram composed of an M. and an L. joined together, in the manner expressed upon the plate at the end of the volume.

### HANS, or JOHN LAUTENSACK.

Flourished, 1530.

This engraver imitated the style of Sebald Beham; but was far inferior to that artist in point of merit. He signed his plates with the initials H. L. which he frequently placed upon a tablet; and sometimes added a graver, or an instrument something resembling it, and the date. I shall mention the following prints only by this artist: *A boy holding a flag*, a small upright plate. *The martyrdom of St. Catherine*, a small circular plate. *An ornamental plate*, with two boys breaking open a pod, and taking the seed from it; a small upright print. *A boy standing upon a globe*, with a bow in his hand. At the bottom is a representation of the Deluge, with many little figures, a small upright plate. *The beheading of John the Baptist*, a very small circle, &c. He is also said to have engraved upon wood.

### HENRY LAUTENSACK.

Flourished, 1550.

This artist was the son of Hans, or John Lautensack, mentioned in the preceding article. We have several dark, incorrect etchings by him. His landscapes are not without merit; but when he introduced figures into his compositions, he did not succeed so well. He marked his plates with a monogram, composed of an H. an S. and an L. in the manner expressed upon the plate at the end of the volume. The following are by this master.

*The flight into Egypt*, a small upright plate, dated 1559. *Christ healing the blind beggar by the way side*, the same. *A landscape*, a small upright plate, dated 1551. *Another landscape*, into which is introduced some figures unloading a cart, dated 1559.

### L A U W, or L A W.

Flourished,

He was, according to Basan, an English engraver; and by him we have several mezzotintos, after Teniers and other masters.

### NICOLAS LAUWERS.

Flourished, 1655.

This artist was a native of Flanders, and probably studied under Paul Pontius, whose style of engraving he frequently imitated. He possessed a considerable share of merit; but was by no means equal to that great master, either in the excellency of the handling of the graver, or knowledge of drawing. He engraved from several painters; but his best works are from the pictures of Rubens. Among others, are the following:

*The*

*The adoration of the wise men*, a large upright plate, from Rubens.

*Christ before Pilate*, a large upright plate, from the same. In the latter impressions, the name of Bolswert is substituted for that of Lauwers, who perhaps had some hand in the execution of this plate.

*A descent from the cross*, a middling-sized upright plate, from the same.

*The triumph of the new law*, a very large print, length-ways, on two plates from the same.

*St. Cecilia*, from Gerard Seghers, a middling-sized plate, length-ways. Also several *portraits* from Rubens and other masters.

### C O N R A D L A U W E R S.

Flourished, 1660.

This artist was brother to Nicolas Lauwers, mentioned in the preceding article. He worked with the graver only, in a manner much resembling that of his brother; but, I think, he never equalled him in point of merit. We have by him.

*Elijah in the desert, with an angel bringing him food*, a large upright plate, from Rubens.

*Bacchus and Philemon entertaining Jupiter and Mercury*, a large plate, length-ways, from Jaques Jordaens.

Also several portraits; among others, *Mar. Amb. Capello*, from Diepenbeck, and *Ant. Vigier*, Jesuit, from Coffiers.

### W I L L I A M L E A D E R.

Flourished,

An English engraver in mezzotinto, by whom we have a print representing *Sampson in the prison*, a small upright plate, from Rembrant.

### H A N S, or J O H N L E D E R E R.

Flourished,

An artist mentioned by professor Christ, to whom is attributed some of the engravings marked with a monogram, composed of an H. and an L. joined together, in the manner expressed upon the plate at the end of the volume.

### J A Q U E S L E D E R L I N.

Flourished, 1590.

He was a native of Tubingen in Germany, and an engraver on wood. The portraits of *the professors of the University in that city*, were executed by him, and published, 1596, by Erhard Zell. There are engravings on wood also by this master, dated 1590. His monogram, for he did not write his name at length, is composed of an I. and an L. with a small heart between them, surmounted by an F. with the date usually added at the bottom. See the plate at the end of the volume.

C H R I S-

## CHRISTOPHER LEDERSBASCH.

Flourished,

By this artist we have some slight, incorrect etchings; and among them, one, representing *Samuel presented in the Temple*, from Romanelli, a large upright plate, arched at the top.

## ANTONIUS VAN LEEST.

Flourished,

An engraver on wood of some merit, by whom we have *the four Evangelists*, which, Papillon informs us, are exceedingly well executed. They are large prints, length-ways.

## ROBERT LEETH.

Flourished, 1560.

He was a native of England, and, in conjunction with Anthony Jenkenon, is commended by Ortelius, as skilful in taking the plot of a country. He was, therefore, we may suppose, an *engraver of maps*.

## WILLIAM DE LEEUW.

Flourished, 1660. ✓

He was a native of Flanders, and the disciple of Soutman, whose manner of engraving, or rather etching, he imitated; but his prints are by no means equal to those of his master. He drew very incorrectly; and by neglecting to harmonize the shadows with the lights, several of his best prints have a harsh, unpleasing effect. The following are reckoned among his most estimable works:

*Lot with his two daughters*, from Rubens; a middling-sized plate, length-ways. The first impressions are before the address of Dankertz was added.

*Daniel in the lion's den*, a large plate, length-ways, from the same. The first impressions of this plate are also before the name of Dankertz was added.

Four large plates of *huntings*, from the same master. These were also engraved by Soutman.

*David playing on the harp before Saul*, a small upright plate.

He also engraved from J. Lievins and other masters. He usually wrote his name with the W. and L. joined together, and a small O. upon the stroke of the L. See the plate at the end of the volume.

## THOMAS DE LEEUW.

Flourished, 1690.

This artist resided at Paris, according to professor Christ, where he engraved several plates, which he marked with these initials, T, d. l.

J. DE LEEUW is a name affixed to the head of *Cowley the poet*, engraved for



for the edition of his works in octavo, published 1700. Perhaps the I. should be a T. the mistake might be easily made.

L E F E B U R E. See FEBURE.

G O D E F R O Y L E I G E L.

Flourished, 1526.

This master, says Papillon, who was a native of Switzerland, engraved a set of figures for the *Sacred History*, which he marked with a monogram, composed of a G. and an L. joined together upon a small tablet; to which he often added the date.

L O U I S L E M P E R E U R.

Flourished, 1760.

A modern French engraver, by whom we have several excellent prints, which prove him to have been a man of genius and ability; among others, *A conversation*, from Rubens, a large plate, length-ways. P. Clouet and Christopher Jegher engraved the same subject.

*Aurora and Tithonus*, from Pierre, and its companion, *a drunken Silenus*, from Carlo Vanloo; two middling-sized plates, length-ways.

*The female bathers*, a middling-sized upright plate, from C. Vanloo.

CATHERINE ELISABETH COUSINET, the wife of this artist, also engraved. See COUSINET.

J O H N D E N I S L E M P E R E U R.

Flourished,

He was a city officer in Paris, and a lover of the arts. He etched several prints from Pietro de Cortona, Castiglione, Van Dyck, and other masters.

JOHN BAPTIST LEMPEREUR, brother to John Denis Lempereur, was also a lover of the arts, and etched a small number of plates; among them *the angel announcing to the shepherds the birth of Christ*; a middling-sized upright plate, after Boucher. *The massacre of the innocents*, a middling-sized plate, length-ways, from Pierre; and several *landscapes* from his own designs.

L E N O Z.

Flourished,

A name affixed to a small upright plate, on which is represented *a figure digging*, very neatly engraved, and well proportioned.

J O H N L E N F A N T.

Born, Died, 1647.

He was born at Abbeville in Picardie; but he resided principally at Paris, where

where he died 1647. He was the disciple of Claude Mellan, whose style he usually imitated, but he fell greatly short of his master, in point of ability as an artist. The larger part of his engravings were performed with single strokes, without any cross strokes laid upon them. They are neatly executed with the graver only; but in a cold, tasteless style. We have a great number of plates by him, particularly portraits; among which are *the comte de Brienne*, a small upright plate, from Le Brun. *Jacobus de Sovero in Gallia Princeps*, a middling-sized upright plate, half figure, from Mignard; also *Renatus de Marillac*, engraved from a design of his own, taken from the life. And a variety of other subjects, from Annibale Carracci, Guido, Loir, Nanteuil, Lefebure, &c.

#### HANS, or JOHN LENCKER.

Flourished,

An ancient engraver, to whom several of the prints, marked with an H. and an L. joined together are attributed. But none of these engravings are specified by the authors who mention them.

#### BERNARD LENS, the ELDER.

Born, 1659. Died, 1725.

He was the son of Bernard Lens, a painter, who died in London, A. D. 1708. He was a mezzotinto scraper, and a drawing master; and we have some few etchings by his hand. He was also employed to make drawings for Sturt and other engravers. He died A. D. 1725, aged 66. He scraped in mezzotinto *the judgment of Paris*, from Sir Peter Lely; a considerable number of *portraits, historical subjects, and landscapes*; and several *views, flower-pieces, &c.* They are executed in a style, however, that does him no great honour. He made also several drawings in Indian ink, of *views in England*.

#### BERNARD LENS, the YOUNGER.

Flourished, 1710.

This artist was the son of Bernard Lens, mentioned in the preceding article. He was drawing-master to the late duke of Cumberland, and the princesses Mary and Louisa. He excelled principally in making drawings in water colours, which he performed in a most admirable manner, from the pictures of Rubens and Van Dyck. It is remarked to the honour of Lens, that he added to the character of an excellent artist, that of a good man. He died some years since, at Knight's-bridge, where he had retired after selling his collection. We have three or four little books of *landscapes* etched by him, and some few *portraits, &c.*

#### JOHN FRANCIS LEONART, or LEONARD.

Flourished, 1670.

This artist was a native of Brussels, or at least he resided there, and also

at Nuremberg. Portraits, for books form the chief part of his works, which he executed with the graver, and in mezzotinto; but his prints in both manners are exceedingly indifferent. Some of his engraved plates are to be found in *the History of the Emperor Leopold*, by Galezze Gualda, published at Vienna, 1674; and in mezzotinto we have several by him from Van Dyck, and other masters.

#### H E N R Y L E O N A R D.

Flourished, 1670.

Leonard was a very indifferent engraver. He resided at Venice, where he executed several portraits for *the History of the Emperor Leopold*, published at Venice, 1674. He usually signed his name, *Leonardus*, in order to make a distinction between his works, and those of John Francis Leonart, mentioned in the preceding article; for both of them at times engraved for the same publications.

#### F R A N C E S C O L E O N C I N I.

Flourished,

This name is affixed to a slight, incorrect etching in the painter's style, bearing some resemblance to that of Baptista Franco. It is a small upright plate, and represents *the flight into Egypt*. Three boys are depicted, sleeping in the fore-ground, emblematical perhaps of the innocents which were slain; and St John appears kneeling towards the right hand. He signs his name, "Francesco Leoncini de St. Geminiano F. et inventor."

#### L E O N D A V E N. See DAVEN.

#### G. L E O N E.

Flourished, 1690.

An Italian painter; but, I presume, of no great note. He flourished towards the conclusion of the last century. We have, etched from his own designs, two sets of *animals*, which are executed in a spirited manner.

#### O T T A V I O L E O N I.

Flourished, 1620.

This artist was a native of Rome; and, under the instruction of his father, he attained to some degree of excellence as a painter. We have by his hand a set of *portraits of the painters*, engraved on small upright plates, in a very singular manner. The hair and draperies are executed with strokes, and the faces with round dots; the dark parts of the eyes and sharp shadows being assisted with strokes, which are managed in a skilful manner, and produce a very pleasing effect. These heads are finely drawn; and some of them finished in a much higher style, than is usual with painters, when they take up the point or the graver. This set of prints was published at Rome in 1624.



## B E R N A R D L E P I C I E.

Flourished, 1730.

This artist was a native of France, and probably instructed in the art of engraving by John Audran, whose style he imitated, and sometimes with no small degree of success. He did not draw very correctly, yet his best prints are by no means destitute of merit. He was invited into England, I believe by Du Bosc. It is certain, however, that he assisted that engraver in the execution of the *Cartoons*, upon a smaller scale than those of Dorigny, for the booksellers; but these are by no means favourable specimens of this artist's abilities. Some few of his plates are executed almost entirely with the graver; but in a cold and silvery style. How long he resided in London, I do not know; neither have we any account where he died. The following engravings are by him:

*The circumcision of Christ*, from Julio Romano.

*Jupiter and Juno*, the same, from the same.

*Jupiter and Io*, the same.

*St. John preaching in the wilderness*, after Bacchiche. All these plates were engraved for the collection of prints known by the name of the Crozat Cabinet.

*Town love*, and its companion, *the village love*; two middling-sized oval plates, from Charles Coypel.

Also several portraits; among others, that of *Charles the First of England*, with his child, represented as in prison.

RENEE ELISABETH MARLIE, the widow of Lepicie, engraved

*The Flemish cook*, a middling-sized upright plate, from Teniers; and several other prints, from Chardin and other masters.

## J. M. L E R C H.

Flourished, 1670.

He resided at Vienna, where, conjointly with Hoffman, he engraved and published *the siege of Brandenburg*; a large three-sheet print, from Nypoort. It is badly etched, in a slight, coarse style, without effect. Several portraits for *Priorata's History of the Emperor Leopold*, are by this engraver; but they are very indifferently executed.

## D E L E R P I N I E R E.

Born, Died, 1785.

This artist was a landscape painter, who resided at Walcot Place, Lambeth, where he died. We have two large *landscapes with ruins*, coarsely engraved by him from the designs of John Taylor, Esq.

## H E N R Y D E L E T H.

Flourished,

He resided at Amsterdam, where he engraved and published one hundred *views of Kennemland*, which are very indifferently executed.

## T H O M A S D E L E U .

Flourished, 1580.

This artist was a native of France. He worked entirely with the graver, in a very neat, clear style, much resembling that of the Wierix's. Had he possessed as much taste, as he did skill in the management of the mechanical part of his plates, he might doubtless have been ranked among the first masters in the art of engraving; but there is a stiffness in his works, which, joined to a want of correctness in the outlines, lessens their value. However, they still possess great merit, his portraits especially, of which he engraved a prodigious number.

I shall mention by this artist, only, an *ecce homo*, with angels bearing the symbols of the passion. *The twelve Sibyl's*, from his own designs, and *Justice rewarding the labours of the husbandman*, from Frederic Zuccaro.

Among his portraits, I think that of *M. Nicolas de Neufville* is a fine specimen of his ability.

## J. L E U P E N I C I E .

Flourished, 1677.

By this artist we have some slight etchings, retouched with the graver. They appear to be the works of a painter; but they do not bear the marks of a superior genius. They are middling-sized plates, length-ways, and represent *various views in Holland*, and are dated 1677.

L U C A S of L E Y D E N . See J A C O B S .

L E Y S E B E T T E N . See L I S E B E T T E N .

## H U M P H R Y L H U Y D .

Flourished, 1570.

This artist, who was probably a native of Wales, engraved *a map of Denbighshire* for Abraham Ortelius's *Theatrum Orbis Terrarum*, printed at Cologne, A. D. 1572.

## M A T T H E W L I A R T .

Flourished, 1770.

He was a native of England, and resided at London; but never arrived at any superior degree of excellence in the art of engraving. He was a student in the Royal Academy, and died some few years since. We have by him *the sacrifice of Abraham*, from Andrea Sacchi, a middling-sized plate, length-ways; and *the death of Adonis*, from a picture by Mr. West, the same.

## G E O R G E L I B E R A L .

Flourished, 1565.

An ancient painter, and engraver on wood. This artist, in conjunction with M. Wolfgang Miererpeck, designed and engraved on wood the large *plants and animals*, for the *Commentaries of Matthioli upon Dioscorides*. The only

only account we have of Liberal is from Matthiolus, who calls him *Homo Artis pingendi peretiffimus*.

### GIULIO LICINIO, called PORDENONE.

Born, 1520. Died, 1570.

This artist was born at Venice, and was called Pordenone, from his uncle Giovanni Antonio Licinis, who was a native of that place. Giulio excelled in historical painting; and imitated his uncle's mode of colouring with much exactness. He also made several etchings from his uncle's designs.

G. ANTONIO LICINIS, is also said to have etched some few prints, which are marked A. L. P. I.

### HANS, or JOHN LIEFRINCK.

Flourished, 1631.

One of those masters who are distinguished by the name of *little masters*, on account of the diminutiveness of their works. Liefrinck, I believe, published many prints, engraved by other masters, which have been falsely attributed to him; those in particular marked with a monogram, composed of an H. with a C. upon the cross bar of the H. If these prints were engraved by him, the monogram must stand for the name of the inventor. He certainly did engrave himself, and worked with the graver only; but his prints have no particular merit to recommend them. We have by him a set of twelve small plates, length-ways, representing *birds of various kinds*. Also several plates of *ornaments*, and other trifling subjects. Some engravings, marked with the letters H. L. are also attributed to him.

### JAN, or JOHN LIEVENS.

Born, 1607. Died, ✓

This celebrated artist was a native of Leyden. He discovered an early inclination for the arts, and was the disciple first of Joris van Schooten, and afterwards of Peter Lastman. He excelled principally in painting of portraits; but he also executed several historical subjects with great success. He came over into England, where he resided three years, and painted the portraits of *Charles the First, the queen, the prince of Wales*, and several of *the nobility*; after which he returned to Antwerp, where he met with full employment for his pencil. We have several etchings by this master, which are performed in a slight, but masterly manner. The *chiaro scuro* is very skilfully managed in them, so as to produce a most powerful effect. His style of etching bears some resemblance to that of Rembrant; but it is coarser, in general, and less finished. The following are by him, all of them from his own designs.

*The resurrection of Lazarus*, a middling-sized upright plate.

*St Jerom seated in his cell, holding a crucifix*, a small upright plate.

*St. Francis holding a scull*, the same.

Several excellent portraits; and, amongst them,

*Ephraim Bonus*, a half figure seated in a chair.

*Jacobus Gouters*, etched by Lievens; but the face apparently was finished afterwards by Cornelius Visscher.



*Daniel Henifius,*

Also several studies of *beads*, &c. of various sizes. He frequently neglected to sign his name at length, and substituted the initials I. L. only; and sometimes his name is spelt *Lyvyns*.

### JOHN LIGHTBODY.

Flourished,

An obscure English engraver, whose works have very little merit to recommend them. I have seen the name affixed to a few small etchings of *beggars*. And perhaps the small wooden cuts, for books marked with the initials I. L. are by this artist. They are, however, as indifferent as his etchings.

### WILLIAM LIGHTFOOT.

Flourished, 1660.

Evelyn speaking concerning this artist, used these words, "Lightfoot hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierix." He mentions also "two or three *madonas*," as published by him, which met with the approbation of the public. I am not acquainted with this artist, or his works; but I conceive him to be the same with William Lightfoot the painter, who was an Englishman, and resided at London. He excelled in painting of perspective views, architecture, and landscapes. He was also concerned in ornamenting some part of the Royal Exchange.

### FRANCOIS DE LIGNY.

Flourished,

We only know of two very indifferent *landscapes* by this engraver. They are middling-sized plates, length-ways, after Le Gaspre.

### GIACOMO LIGOZIO

Flourished, 1600.

He was an Italian painter of some degree of eminence, and excelled principally in historical subjects. He was in great favour with the grand duke of Tuscany, by whom he was much employed. This artist engraved both on copper and on wood, chiefly from his own compositions.

### HANS, or JOHN VON LINCK.

Flourished,

I am not acquainted with the works of this artist. He is mentioned by professor Christ, as an engraver; and the prints marked with a monogram, composed of an H. an L. and an F. joined together, in the manner expressed upon the plate at the end of the volume, are attributed to him; and the monogram is thus explained by that author, *Hans Von Linck Faciebat*.

C H R I S.

## CHRISTIAN PHILIP LINDEMAN.

Flourished, 1725.

A modern engraver, who resided at Augsbourg, where he executed a considerable number of plates. He frequently marked his engravings with the initials of his names only, thus, C. P. L. and sometimes added the date.

## DANIEL LINDENMACHER.

Flourished,

To this artist are attributed the engravings, marked with a single monogram, composed of a D. an M. and an L. joined together, in the manner expressed upon the plate at the end of the volume.

## JOHN LINGLEBACH.

Born, 1625. Died, 1687.

This artist was born at Frankfort upon the Maine. He learned the art of painting in Holland, and went from thence to Rome to complete his studies. He principally excelled in painting battles, fairs, sea-ports, and sea-fights; and his pictures are spoken of with the warmest commendations. We have some slight, but masterly etchings by his hand, representing *landscapes, shipping, &c.* from his own compositions.

## P. L I O N.

Flourished, 1774.

The name of a modern engraver affixed to the portrait of *the Comte de Gufries*, in mezzotinto, dated 1774.

## MICHAEL LIOTARD.

Flourished, 1760.

A modern engraver, who was born at Geneva, where he resided at the time Basan published his Dictionary of Engravers. While he was upon his studies at Venice, he engraved *Venus in her chariot; Apollo rising from the water; Bacchus and Ariadne; Pan and Syrinx; and the rape of Europa*: all large plates, from the Cartoons painted in fresco, in the palace of the duke of Parma, by Carlo Cignani; and a set of *subjects from the Bible*, consisting of nine large plates, from Sebastian Ricci.

## JOHN STEPHEN LIOTARD.

Flourished, 1760.

This artist was a painter, and brother to Michael Liotard, mentioned in the preceding article. He resided says Basan, several years in Italy, also at Constantinople, and in Germany. He etched a few portraits, among others *his own, a whole length with a long beard*, a small upright plate; also that

of *M. Herault, lieutenant-general of the police at Paris*, a middling-sized upright plate.

PETER VAN LISEBETTEN, or LISEBETIUS.

Flourished, 1660.

A very indifferent artist, who engraved several of the plates for the collection of prints, known by the name of the Gallery of Teniers. They are performed in a coarse, incorrect style; and by no means worth specifying. We have also some *portraits* by his hand; equally indifferent.

CLAUDE ANTOINE LITTRET.

Born, 1735. Died, 1755.

This engraver was a Frenchman; and really his works possess some merit; especially those which are executed in a slight style. He came over into England about the year 1768; but he did not meet with much encouragement. He resided at London, a considerable time, and returning to his own country died at Rouen, A. D. 1755, aged 40. His principal performances are,

*The concert of the grand sultan*, a large plate, length-ways, from Vanloo.

*The portrait of M. de Sartine*, a small upright plate.

*Love conducted by Fidelity*, and its companion, small upright plates, from Schenau. His last work was the portrait of *lord Mansfield*, a whole length, seated in a chair, from D. Martin; but Littret dying before it was completed, the painter undertook to finish it himself, which task he performed with great success.

ANGE LAURENT DE LA LIVE.

Flourished,

He is mentioned by *Bafan* as a modern connoisseur, who for his own amusement etched several plates; particularly some little *subjects and landscapes*, from *Boucher*; a set of small upright plates of *caricaturas*, after *Selis*; a group of *beggars*, with this title, *Les Fermiers brûlés*; a middling sized upright plate, after *Greuze*.

L I V E N S. See LIEVENS.

J. L L O Y D.

Flourished,

A name affixed to a portrait of *Hamet ben Hamet*; a middling-sized, upright plate, in an oval border.

M I C H A E L V A N L O C H O M.

Flourished, 1635.

An artist of no kind of note. He resided at Paris, where, says *Bafan*, he engraved



engraved several plates for Crispin de Passe, whose style he endeavoured to imitate. It is certain, that he worked with the graver only, and in a very indifferent manner. His labours seem to have been chiefly for the bookfellers. I shall mention only *a frontispiece to the Life of Louis the Thirteenth*, into which are introduced several small figures, and a *portrait of that monarch on horseback*. This appears to me to be one of his best prints. It is dated 1630. Several portraits annexed to *the Works of Hipocrates*, published at Paris, 1639. Other *portraits* after Ferdinand Elle, &c. Some authors have falsely attributed to this artist the prints marked with an M. and an L. joined together; but they certainly belong rather to Michael Laine.

H. VON LOCHOM is mentioned as an engraver by professor Christ, who, however, speaks very doubtfully upon the subject. To him, by some authors, are attributed the prints marked with these initials, H. v. L.

### B. V. LOCHOM, or LOCHON.

Flourished,

By this artist we have a set of small ornamental plates for goldsmiths and jewellers, from H. Tangen, engraved in conjunction with H. Janssen. They are executed in a very neat style. We have also by him a set of small plates apparently from his own designs, representing *buntings of various kinds*; which, from the singularity of their forms, I should suspect to have been intended for fans.

### RENE LOCHON.

Flourished, 1650.

This artist was a native of France. He worked entirely with the graver; and portraits, some of which seem to have been executed from his own designs, formed the far greater, as well as the best part of his performances. His style of engraving bears some distant resemblance to that of Nanteuil; but, in point of merit, his works are far inferior to those of that great master. I shall not particularize any of his portraits; they are by no means uncommon. Le Comte, enumerating his works, says he engraved fifty-one plates from the following painters, namely, Guido, Nicolo Pouffin, Champagne, and Chauveau; amongst which are part of the prints for a work entitled, *Les Tableaux de la Penitence*, in small folio, from the last mentioned master.

### LOCKLEY.

Flourished,

The name of an engraver of no note, affixed to the portrait of *Michael Malard*, in octavo.

### LODER.

Flourished, 1760.

A modern painter. He was, according to Basan, a native of Germany. We have, as that author informs us, several etchings by his hand.

## W I L L I A M L O D G E .

Born, 1649. Died, 1689.

This ingenious artist was the son of Mr. William Lodge, a gentleman of some consequence in the town of Leeds. He was born July 4, 1649, and became the heir of three hundred pounds a year. From school he went to the University of Cambridge, where he resided some time at Jesus college; from whence he was sent to Lincoln's-Inn, to study the law. But this employment not suiting his genius, he chose to travel; and attended Lord Falconberg to Venice, where that nobleman was sent as ambassador from the British court. In this city he met with Giacomo Barri's *Viaggio Pittoreesco*, in which is contained an account of the most estimable pictures in Italy, and also of the famous cabinet of Canon Settala at Milan. He was so pleased with this work, that he translated it into English, and added the heads of the great painters, etched by himself, and a map of Italy. It was printed, A. D. 1679.

On his return to England, he contracted a strict friendship with Francis Place, whose disposition greatly resembled his own. They used frequently to make excursions together, for two or three months at a time, as occasion served, in order to draw views of the country. It happened once, as they were amusing themselves in this manner in Wales, they were taken up as jesuitical spies (it being at the time of the discovery of the Popish plot) and put into prison, notwithstanding all their remonstrances; where they were confined, till the arrival of some of their friends from Chester, who confirming their innocence, they were released.

Lodge died at Leeds; and it was intended to bury his corps at Gisburn, near Craven. But by the accident of the hearse breaking down at Harwood, as it was passing through that place, and the coffin being much damaged, he was interred there, Aug. 27, 1689.

Besides the portraits above-mentioned, we have several views by this artist, etched in a slight, but spirited style, from his own designs, which he made both abroad and at home. They bear the marks of genius and a good taste.

I shall particularize the following:

A set of middling-sized plates, length-ways, entitled, *a Book of divers Prospects, done after the life by William Lodge.*

A sheet print, containing the *views of Leeds and Wakefield.*

*View of the city of York*, a middling-sized plate, length-ways.

*Lambeth house*, from the Thames.

*The Pont du Gard in Languedoc*, signed with a monogram, composed of a W. and an L. joined together. See the plate of monograms at the end of the volume.

Several other views of *churches, castles, &c.*

## A R N O L D L O E M A N S .

Flourished,

An engraver and printseller. He flourished towards the conclusion of the last century, and resided at Antwerp. We have some engravings of but little account

account by him, from the Flemish masters; also several portraits; and, among them, that of *Jaques Callot*, the artist.

### DAVID LOGGAN.

Born, Died, 1693.

He was a native of Dantzick, and, according to some authors, received his first instructions in the art of engraving from Simon de Pass, in Denmark. He afterwards resided in Holland, and studied under Hondius. From thence he came into England. He met with encouragement at both the Universities; but particularly at Oxford, where he stayed a considerable time, and married Mrs. Jordan, a woman of a good family, near Witney in Oxfordshire; by whom he had, at least, one son, who was fellow of Magdalen College. In the latter part of his life, he resided in London, at a house in Leicester Fields, where he died A. D. 1693. His prints are dated from 1653.

He worked, in general, with the graver only, in a neat, but stiff and dry style, without the least appearance of taste or genius. We have, however, some few etchings by him; but they are things of little consequence. His portraits, of which he executed a great number, are chiefly after drawings of his own, which he made from the life in black lead. Dryden, in his *Art of Poetry*, satyrizes a vain poet with these severe lines:

And at the front of all his senseless plays,  
Makes *David Loggan* crown his head with bays.

The following engravings are by this artist:

Two views of *Oxford*, on one sheet. Views of the different *public buildings* at Oxford. Eleven plates, intitled, *Habitus Academicorum Oxoniæ, à Doctore ad Servientem*, or the *Habits of the Academics of Oxford, from the Doctor to the Servitor*.

Two views of *Cambridge*. A whole-sheet view of *King's College Chapel*, in the same university. It is said, that he hurt his eyes whilst he was making the drawing for this plate. To these I shall add the following portraits, which are usually reckoned among his best prints:

*George, duke of Albemarle*, a half-sheet print, from the life.

*Sir Edward Coke*, the same.

*Edward, earl of Clarendon*, the same.

*Lord keeper Guilford*, the same, in an oval.

*Mother Louse of Louse-Hall*, a half-sheet print. To this engraving, it is said, that he owed much of that reputation, which he gained at Oxford. Valck assisted him in the portraits of *Thomas Ibbam* and *Robert Strafford*.

### NICHOLAS LOIR.

Born, 1624. Died, 1679.

This artist was a native of Paris, and the son of a goldsmith in that city. He learned the art of painting under Le Brun, or, as others say, Le Sueur, and



and went to Rome, whilst he was yet young, to finish his studies. It is remarked of him, that he possessed every talent necessary to complete the artist; but from the little attention he paid to the correction of his first thoughts, before he proceeded to the execution of them, his works are by no means equal to the expectations that were formed of him, from his juvenile essays. His drawing, though mannered, is, in general, very correct, especially in the female figures and infants, which he introduced into his paintings. He died at the age of 55, being at that time professor of painting in the Royal Academy of Paris. We have about one hundred and fifty etchings by his hand, which are executed in a slight, but bold, free style; and some of them finished with more care, than painters usually bestow upon their plates. I shall mention the following only from his own designs.

Twelve small upright subjects of *the Virgin and Child*.

*Cleobis and Biton, drawing the chariot in which their Mother is seated, to the temple of Juno*; a middling-sized plate, length-ways.

Two *landscapes*, large plates, length-ways.

#### A L E X I S L O I R.

Flourished, 1660.

This artist was brother to Nicholas Loir, mentioned in the preceding article. He was brought up by his father in the profession of a goldsmith, to which he also joined that of an engraver; and succeeded in both. He handled the point and the graver with great facility; and those prints appear to me to be the most spirited and best, in which he has intermixed an equal proportion of both. He drew correctly, and studied to preserve the style of the master he worked after; but from his covering the lights too equally, we often find a flatness and want of effect, even in his most estimable works. The following are by him:

*The fall of the evil angels*, a large upright print on two plates, from Le Brun.

*The murder of the innocents*, a very large print, length-ways, from the same, on two plates.

*Moses found by Pharaoh's daughter*, a large plate, length-ways, from Pouffin,

*A dead Christ with the Virgin Mary*, a large upright plate, arched at top, from Mignard.

*Christ presented in the Temple*, a large upright plate, from Jouvenet.

*Christ at the foot of the cross*, surrounded by many figures, the same, from the same.

Also several etchings from his brother's designs, *ornaments*, &c.

#### L O I S E L.

Flourished, 1645.

A native of France, who resided apparently at Paris, where he engraved several of the plates for the large folio volume of *Plans and Views*, published by Beaulieu.

P. LOISELL, the name of an engraver, far inferior to the preceding artist, affixed to some slight etchings, something in the style of Gaywood, for, (if I mistake not) Benlowe's *Theophilia*, or *Love's Sacrifice*. He might perhaps be of the same family.

## P E T E R L O I S Y.

Flourished, 1663.

This artist appears to have been a native of France. He was a goldsmith, and an engraver of the matrices or dies for the striking of money. He published an heraldical book in folio, entitled, *Etat de L'illustre confreire de Saint George en la franche Bourgogne, avec les Armes, blasons, et receptions des Srs. conferes vivants* 1663. It consists of the coats of arms, inclosed in ornamental borders. They are executed entirely with the graver, in a dark, heavy style. He usually signs his name "Petrus de Loisy;" to which he adds the word *Bisuntinus*; and at the end he calls himself *Pierre de Loisy, Maistre orphayvre et graveur des monnoyes de Besancon*.

P. DE LOISI, or LOISY, a native, as he himself informs us, of *Burgundy*, is a name affixed to several portraits, among others, to that of *Bonaventura comes abuquoys*, dated 1620. These can hardly be executed by the master above-mentioned, as there is a distance of forty-three years between the dates; yet the familiarity of the style of engraving, seems greatly to favour the supposition that they were.

## L O R E N Z O L O L I.

Flourished, 1650.

This artist was a native of Bologna, and the scholar of Guido. As a painter, I believe, he never attained to any very superior degree of excellence. We have several slight, but spirited etchings by him from Guido, Sirani, and also from his own designs. In these he has evidently imitated the style of Guido; but in point of correctness or character he has by no means equalled the etchings by that great master.

The following, among others, are by him:

*A holy family*, from Guido, into which St. John is introduced, and Joseph is represented leaning upon a pedestal; a small upright plate.

*Flight into Egypt*, a middling-sized upright plate, from the same master. Poilly also engraved this subject.

*A holy family*, with Elizabeth holding a book, a small upright plate in an oval, from Sirani.

*An angel flying over a globe, blowing a trumpet*; a small upright plate, from the same master.

*St. Jerom seated at the foot of a crucifix*, a small upright plate, from the same.

*The Virgin Mary appearing to St. Francis and St. Augustine*, from a design of his own.

He did not always sign his name at length, but often thus L. LL. F. or L. Lo. F. or *Laur. Lol.* &c.

## L A M B E R T L O M B A R D.

Flourished,

This artist, who was a painter and architect at Liege, has been by Sandrart, and other authors after him, falsely confounded with Lambert Suavius, who was his disciple. By Suavius we have many engravings; but Lombard does not appear to have engraved at all.

## C L A U D E L O M B A R D.

Flourished, 1665.

He is mentioned doubtfully by professor Christ, as an engraver of Paris, to whom the prints, marked with the initials C. L. with the date 1665; are usually attributed. I am not acquainted with his works.

## P E T E R L O M B A R D, or L O M B A R T.

Flourished, 1660. X

This artist was a native of France, if not of Paris, where he learned the art of engraving. It appears, that he came into England before the Revolution, because some of his plates for English publications are dated prior to that event. How long he stayed here is quite uncertain; but it is thought, that he was not returned to France in the year 1672, at which time a set of eight prints, *the seven sciences* and *the frontispiece*, are mentioned in Overton's Catalogue, as engraved by him. This artist executed a vast variety of plates, as well historical as emblematical; which, however, were chiefly for books. But his best works are portraits; and of these he produced a considerable number.

He rarely etched, but, in general, executed his plates entirely with the graver. He worked in a very neat, laboured style; and if his good taste had been equal to his assiduity, his works might have compared with those of the first masters. He was not only deficient in taste, but his drawing is frequently incorrect; his outlines are hard; and the continual sameness, which runs through all his engravings, is disgusting to the eye. Besides, the dark shadows want force and boldness; and the lights are too equally covered, which gives a flatness to the figures, and prevents their relieving from the back-ground with any striking effect: and this fault is evident, even in his engravings from the pictures of Van Dyck. His best portraits, however, though not perfect, are by no means devoid of merit, or undeservedly noticed by the collectors in general. The multitude of book plates, which he executed for the folio edition of *Ogilby's Virgil*, *Homer*, and other *poets*, with frontispieces of all kinds, I shall not think of specifying; but confine myself to the few following engravings, which are reckoned among his best:

*The last supper*, a large upright plate, from Nicholas Poussin.

*The angel appearing to Joseph*, a middling-sized upright plate, after Ph. Champagne.

*A crucifixion*, the same, from the same.

Charles



*Charles the First of England on horseback*, a large half-sheet print; the face of which was afterwards taken out, and that of *Oliver Cromwell* substituted in its stead.

A set of twelve *half-lengths*, ten of which are ladies, from Van Dyck. *Oliver Cromwell*, with his page, a half-sheet print, after Walker.

*Walker the painter*, a large upright-plate, in an oval.

*Sir Samuel Moreland*, after Lely, an oval in quarto.

*Ann Hyde, dutchess of York*, an oval in octavo, after the same.

*Samuel Malines*, a small half-sheet print, in an oval.

*Dr. Charlton*, an oval in octavo; with many foreign portraits equally meritorious.

He also engraved from Raphael, Annibale Carracci, Guido, Vignon, Le Febure, and other masters; and these prints are dated from 1654, to 1671. He used a mark occasionally, composed of a P. and an L. joined together, in the manner expressed on the plate at the end of the volume.

#### A D R I A N L O M E L L I N.

Flourished, 1660.

Bafan, with great propriety, calls Lomellin a very indifferent engraver. Such he really was, in every sense of the word. He worked with the graver only, but in a style, which manifests his want of genius, taste and judgment. Unfortunately several of the capital pictures of Rubens fell into the hands of this engraver; and his works are specified only for the merit of the originals. I shall mention the following:

*Abigail appeasing David with her presents*, a large plate, length-ways, from Rubens.

*The circumcision of Christ*, a middling-sized upright plate, from the same.

*The triumph of charity*, a large print, length-ways, on two plates, from the same.

*Time discovering Truth*, the same, from the same.

*An assumption of the Virgin*, a large upright plate, arched at the top,

*Christ taken in the garden*, a middling-sized upright plate, from Van Dyck.

*The judgment of Paris*, a large plate, length-ways, from Rubens. The impressions of this bad plate, without the dedication, are exceedingly rare. Captain Bailie has an impression, with all the figures graved in, and apparently finished; but the back-ground is only drawn in with the point, without any part of it being completed. This, however, must have been a very unartistic-like method of proceeding; the more usual mode is to begin with the back-ground.

We have also several portraits by this engraver; among them, that of *queen Catherine*, consort of Charles the Second, &c.

#### J O H N V A N L O N D E R S E L L.

Flourished, 1660.

This artist was a native of Flanders. He worked entirely with the graver; in a stiff, dry style, greatly resembling that of his contemporary, Nicholas de

de Bruin. Yet his best prints are not without a considerable share of merit. The following, among others, are by him :

*The inside of a cathedral*, a middling-sized plate, length-ways, from Hendrick Arts.

A set of *landscapes*, middling-sized plates, length-ways, from James Savery.

Several *landscapes*, large plates, length-ways, from D. Vinckenbooms.

In some few instances he abbreviates his name in this manner : *J. Lond.* and *J. Londer fec.*

#### A H A S U E R U S V O N L O N D E R S E L.

Flourished, 1580.

This engraver was a native of Germany, and an engraver on wood. He may be ranked among the little masters ; for the prints attributed to him are usually very small, and neatly executed, in a manner not a little resembling that of Virgil Solis. His usual monogram is composed of a V. and an L. joined together, with an A. before it. He also, according to professor Christ, used another monogram, composed of an A. and a V. joined together, with an L. following it, which, says he, appears upon certain fine engravings, executed in Upper Germany, about the year 1594. See both these monograms, exactly copied on the plate at the end of the volume. It is to be remarked, that on the engravings marked with the former monogram, we sometimes find the initials P. B. indicating either the designer, in those instances, or an assistant engraver. We have some *Bible cuts* by this artist, and the prints for a large *Herbal* by Matthias de Lobel ; also many of those, in the quarto edition in French, of *the Travels of Nicholas de Nicolay into Turkey*, printed at Antwerp, 1576.

#### L O N G R A F F.

Flourished, 1698.

This artist, who was apparently a native of Holland, engraved a set of ornamental plates for goldsmiths and jewellers. They are executed with the graver only, in a very neat style.

#### D. E. L O N S.

Flourished, 1612.

An obscure artist, by whom we have an etching of *a holy family, with Elizabeth and St. John*, from A. Van Nieulandt. It is executed in a bold, free style ; but the heads, and other extremities of the figures, are by no means correctly drawn.

#### L O O F F S.

Flourished,

An obscure engraver, whose name is affixed to a portrait of *Vanden Broemen*, a half-sheet print.

## H. VAN LOON.

Flourished, 1695.

This artist was probably related to Theodore Van Loon, the historical painter, who was a native of Brussels. He apparently resided at Paris. We have by him many neat plates of *fortifications, plans of towns, &c.* for a work entitled, *Les Forces de L'Europe*, by M. de Fer, geographer to the king, published at Paris, 1695.

## FRANCESCO ANTONIO LORENZINI.

Born, 1665. Died, ✓

This artist was a native of Bologna. He was an ecclesiastic of the order of St. Francis; but turning his mind to the arts, he studied painting under Lorenzo Pafinelli. Being in the end better pleased with etching, he quitted painting, and applied himself to that only. We have a considerable number of plates by his hand, which do him, however, very little credit; among them may be reckoned the following:

*Moses striking the rock*, a large plate, length-ways, from Basan.

*St. John preaching in the wilderness*, a large plate, length-ways, from Pafinelli.

*St. Anthony of Padua performing a miracle*, from the same, a large upright plate, arched at the top.

*The martyrdom of St. Ursula and her companions*, a large plate, length-ways, from the same.

Several of the plates, engraved from the pictures in the grand gallery at Florence. He also engraved from the Carraccii, Guido, &c.

## LORENZO LORENZINI.

Flourished, 1759. ✓

An Italian artist, who engraved part of the collection of prints, from the cabinet of the marquis Gerini.

## MELCHIOR LORICH.

Flourished, 1560.

This ingenious artist was a native of Hensburg in Germany. He was a painter, a designer, and an engraver, both on wood and on copper. His paintings I am not acquainted with; but his engravings evidently prove him to have been a man of genius. They are, in general, designed with great spirit; and he drew the human figure with a tolerable degree of correctness. His works on wood are executed in a bold, free style; those on copper are neat to an excessive degree; but it must be owned, that what is gained in neatness is sometimes lost in freedom and spirit. A very extraordinary exertion of this artist with the graver is in a *figure fastened to a cross*, apparently from a design of Michael Angelo Buonaroti. The left leg and the arms are greatly fore-shortened. This figure, if it be not quite correct in all its parts, is, however, notwithstanding the difficulty of expressing those which are fore-shortened, well drawn upon the whole, and finished with the graver only, in



a style equal in neatness to that of Jerom or Anthony Wierix, and, I think, superior to him in point of taste. It is dated 1550. Lorch did not often sign his name at length; but used a monogram, composed of an M. and an L. joined together, and usually surmounted with an F. with the date, which is sometimes omitted. In the mark to the figure above-mentioned, the L. is upon the top of the M. and the F. for fecit by the side of both. See the plate at the end of the volume. We have by this artist,

The portrait of *Albert Durer*, a small upright plate, dated 1550.

*A woman's head*, a small upright plate, dated 1551.

The portrait of *the grand seignour*, and *the sultana, his favourite*; two small plates, very scarce. These are all very neatly executed on copper.

On wood I shall only mention the following:

A set of prints representing *the habits, customs, &c. of the Turks*, in small folio, dated from 1570, to 1581.

*A woman standing pressing her breasts, with a variety of animals below*; a very spirited print in folio. At the top is this inscription, *Ops Saturni coniux, Materque Deorum*, dated 1665.

*A lady in full dress*, a small upright print, dated 1551.

#### L O R I O N E.

Flourished,

A name affixed to a slight, stiff etching, representing *ruins in a landscape*, with several figures, apparently the work of a painter.

CLAUDE LORRAINE. See GELEE.

LOUIS JOSEPH LORRAINE.

Flourished, 1750.

A French painter, who resided in Russia, where he died. We have by his hand several etchings from his own composition; also four small plates from De Troy, representing *the Judgment of Solomon*. *Solomon sacrificing to the Idols*. *Esther before Abasuerus*, and *the death of Cleopatra*.

JOHN BAPTIST LORRAINE.

Flourished, 1760.

A modern French engraver, by whom we have several engravings from various masters; also a few portraits.

L O S N E. See LAULNE.

LOTHARINGUS. See BEATRICE.

M. LOU-

## M. LOURON.

Flourished,

We have some slight etchings by this artist, consisting of *figures on foot and on horseback*. They are all small plates, length-ways; and from the hasty manner in which they are executed, he appears evidently to have been a painter. They are from his own designs. I believe there is a mistake in the name; and that it should have been written Lauron. Marcellus Lauron was a native of Holland, and a painter of much repute. He resided a considerable time in England, and died at Richmond in Surry, about the year 1703, aged 52. See Lauron.

## FRANCOIS DE LOUUMENT.

Flourished, 1680.

This engraver was a native of France. It appears from Florent le Comte, that he was in Italy, and worked at Naples, at the time Francois de Poilly resided there. What time he returned to France is not recorded, nor where or when he died. We have by his hand,

*The martyrdom of St. Stephen*, a large upright plate, from Pietro de Cortona.

*St. Francis of Xavier, interceding for the people afflicted with the pestilence.*

*The same*, from Ciro Ferri.

He also engraved from Lanfranc, Solimene, and other masters.

## JOHN LOUIS, or LOUYS.

Flourished, 1640.

This artist, according to Basan, was a native of Flanders. He learned the art of engraving from Peter Soutman, at the time that Suyderhoef studied under the same master; but Louis never equalled his fellow disciple, either in taste, or delicacy of execution. His usual style of engraving bears some resemblance to that of his master's. I shall only mention the following prints by this engraver:

*Diana, with her Nymphs, reposing after the chase*, a middling-sized plate, length-ways, from Rubens.

*The resurrection of Lazarus*, a middling-sized upright plate, from J. Lievens.

*Louis XIII. of France*, and its companion, *Ann of Austria, his queen*, together with *Philip IV. of Spain*, and its companion, *Elizabeth of Bourbon, his queen*: all four middling-sized upright plates, from Rubens.

He also engraved portraits and other subjects from Van Dyck, Ostade, Both, and other masters.

## ROBERT LOWRIE.

Flourished, 1770.

A modern engraver in mezzotinto, by whom we have several portraits; as *Mrs. Baddeley the actress*, after Zoffany, &c.

L O Y R. See LOIR.

## J A Q U E S L U B I N.

Flourished, 1696.

An engraver of some note. He was a native of France, and probably a disciple of Edelinck; at least he endeavoured to imitate the style of that master, and sometimes not without success. We have by him,

*Christ carried to the tomb*, a large plate, length-ways, from Le Sueur.

*Robert Arnaud d'Andilli*, and several other portraits, for Perrault's collection of *Illustrious Men*, published 1696.

L U C A S of L E Y D E N. See J A C O B S.

## L U C A S.

Flourished, 1700.

A French artist, who flourished at the commencement of the present century. We have several plates of architecture, very neatly engraved by him, for the collection of *Views of Versailles*, in a loose folio, published by P. Menant.

CLAUDE LUCAS, the son of this gentleman, according to Bafan, was also an artist, and executed several plates with the graver only.

## M I C H A E L L U C E N S I S.

Flourished, 1550.

He is cited as an engraver by Florent Le Comte; and it is certain, that he was established at Rome as a printfeller. His name and the initials M. L. are both upon a middling-sized upright plate, slightly etched, representing a holy family, into which *St. Mark*, &c. is introduced, from Julio Romano. This print has also the monogram, attributed to Marius Kartarius. The name of the engraver is signed at length in this manner: *Michaelis Lucensis Opera*.

MICHAEL LUCCHESI, mentioned in the Abecedario, to whom a very singular monogram is attributed, is apparently the same artist. It is affixed to a *St. Sebastian*, dated 1550, and also to a *madona* from Raphael.

L U C C H E S E. See L U C E N S I S.

## A N T O N I O F R A N C E S C O L U C I N I.

Flourished, 1646.

An engraver, who resided at Florence. The prints marked with a monogram, composed of an A. and an F. joined together, and followed by an L. and an F. are attributed to him. See the plate of monograms at the end of the volume.

H A N S,



## HANS, or JOHN VAN LUCK.

Flourished,

An ancient engraver on wood, to whom the prints, marked with an L. an H. and an F. joined together, are attributed. See this monogram copied on the plate at the end of the volume.

## LUGRENCELLIS.

Flourished,

To a bold, spirited etching, in a masterly style, resembling that of Castiglione, representing a *Bacchanal*, I find this name affixed: *Lugrencelis inv. et sculp.*

## LUIKEN. See LUYKEN.

## GEORGE LUMLEY.

Flourished,

An engraver in mezzotinto, who resided at York. We have by him several *portraits*, &c.

## LUNARDUS.

Flourished, 1520.

This obscure artist was an engraver on wood. I have seen some frontispieces executed by him, in a bold spirited style, apparently from his own composition. They prove him to have been a man of genius, and inferior to none of the masters in that class of engraving, who were contemporary with him.

## JAMES LUTMA.

Flourished, 1650.

By this artist, who, I am inclined to think, was a goldsmith, established at Amsterdam, we have a set of twelve middling-sized upright plates of *ornamental shields* and *foliage*, etched in a neat style, and finished with the graver. They are from the designs of John Lutma of Oude, who was probably the father of the above-mentioned engraver, and of

JOHN LUTMA, who adds the word *junior* to his name. He also engraved some plates, one of which only I shall specify. It represents a *large fountain*, with *statues*, and the *Antonine column*, with some other ruins at Rome. It is first etched in a coarse, bold style; and the shadows are worked upon with a fine mezzotinto tool. The effect produced by this mixture of etching and mezzotinto is confused and heavy; but not altogether disagreeable to the eye. It is dated 1656.

## J A N U S L U T M A.

Flourished, 1680.

This artist was a native of Amsterdam, and probably the son of John Lutma the younger, mentioned in the preceding article. His business was that of a goldsmith; but he also amused himself with engraving, which he executed in a new style, calling it, *opus mallei*, or the work of the hammer; because it was performed with a hammer, and a small punch or chisel, resembling a point, which made an impression upon the copper, and by being repeated as occasion required, the shadows were formed either darker or fainter, at pleasure. The barb, which was naturally raised upon the surface of the copper by such an operation, was not entirely removed by the scraper; and, in the first impressions, it is the means of producing a soft and agreeable effect. We have four plates executed by him in this manner, fine impressions of which are very scarce. They are as follows:

The portrait of *John Lutma*, his father, represented as a bust; a middling-sized upright plate.

His own *portrait*, the same.

The *poet Vondel*, the same.

*P. C. Hoofst, the historian*, the same: all of them apparently from his own designs.

## L U T T E R E L.

Flourished, 1680.

He was, it appears, first brought up to the law, at the New-Inn; but having a disposition for the arts, he abandoned that profession; and applied himself to drawing, especially in crayons; and with no small degree of success.

Engraving in mezzotinto being at this time but newly invented, the prints executed in this manner were much sought after. This was sufficient encouragement to put Lutterel upon attempting the discovery of the secret. His first invention for laying the mezzotinto ground was by a roller (with teeth I presume) but his success was not equal to the hopes he had formed in its favour. Lloyd, a printseller, with whom our artist was intimate, engaged with him to procure the secret; and an agreement was made between them, that Lutterel should scrape the plates; and Lloyd sell the impressions. Accordingly Lloyd succeeded, and bribed one Blois, who was employed by Blooteling to lay grounds for him, with so small a sum as forty shillings, to reveal it. But when Lloyd was in possession of the secret, he refused to communicate it to Lutterel, which occasioned a quarrel between them. Lutterel then made another attempt in his own way, and produced a ludicrous print, of an *old woman blowing a candle out backwards*, which sold greatly. Soon after he became acquainted with Van Somer, and from him learned the whole process of the art; and an intimacy commenced between him and Becket. On the latter going into business for himself, Lutterel engraved a considerable number of portraits for him, and otherways greatly assisted him. His best portrait is said to be that of *Le Piper, the painter*; to which I shall add the following

following only: *The dutcheſs of Cleveland*, after Lely. *Robert Cony*, M. D. a half-sheet print; and *Ben Hamet*, in quarto.

### B E N E D E T T O L U T I.

Born, 1666. Died, 1724.

An eminent painter, born at Florence. He was the diſciple of Antonio Domenico Gabbiani. He applied himſelf very cloſely to his ſtudies, and excelled in hiſtorical painting, which he performed not only in oil, but in crayons. His works are generally and juſtly eſteemed. His merit procured him, from the elector of Mentz, the honour of knighthood, with a preſent of a croſs enriched with diamonds. He amuſed himſelf but little with the point, two etchings being all we know of by his hand; and both of them are very rare. They are as follows:

*A crucifixion, with St. John and Mary Magdalen at the foot of the croſs*, a ſmall upright plate, from a compoſition of his own.

*A landscape*, a middling-sized plate, length-ways, from Guercino.

### J O H N L U Y K E N.

Born, 1649. Died, 1712.

This ingenious artiſt was born at Amſterdam. I do not read of him as a painter, but as a deſigner and an engraver. Baſan ſays of his prints, “ We remark in them a fertility of genius, joined with great ſpirit, judgment, and facility of execution. He is,” adds that author, “ the Callot, the Della Bella, and the Le Clerc of Holland.” In number, I believe, his works will nearly equal thoſe of any one of the above-mentioned artiſts; but when put in the ſcale with them in point of merit, they muſt be found defective. He neither drew ſo correſtly, nor etched in ſo clear or determined a ſtyle. It is true, there are few of his prints, into which he has not introduced a prodigious number of figures; but then the groups are ſeldom very artfully managed; the lights, for want of harmony, and from being too much ſcattered, confuſe the ſubject, and fatigue the eye. It is only comparatively we now ſpeak of them. Conſidering them by themſelves, they poſſeſs great merit; though unequal upon the whole to the works of the above great maſters. He died at Amſterdam, 1763. The following are by him, all from his own compoſitions.

Several ſets of large *hiſtorical* plates, length-ways, taken from the Bible.

*The hiſtory of the martyrs*, a ſet of ſmall plates, length-ways.

*The martyrdom of St. Bartholomew*, a large plate, length-ways, on two plates.

*The aſſaſſination of Henry the Fourth of France*, a middling-sized plate, length-ways.

A great variety of other *hiſtorical and emblematical ſubjects*, *fairs*, *public ceremonies*, *landscapes*, *book ornaments*, &c. &c.

It is this artiſt, I preſume, that profeſſor Chriſt ſpeaks of under the name of JOHN LUYCK, who, he informs us, invented and drew a very conſiderable number of *hiſtorical ſubjects*; many of which he engraved himſelf on copper, and often uſed the initials, I. L.



## G A S P A R L U Y K E N .

Flourished, 1700.

This artist was the son and scholar of John Luyken, mentioned in the preceding article. He designed and engraved a considerable number of plates; but his works are neither so numerous nor so meritorious as those of his father, whose style he imitated. Professor Christ mentions a modern engraver, residing at Nuremberg, whom he calls GASPAR LUYCK, who, adds he, used these initials, L. C. F. the F. standing for *fecit*. If he and *Gaspar Luyken* be not one and the same person (which I suspect to be the case) I am not in the least acquainted with his works.

## M.

## DERICK, or THEODORE MAAS, or MAES.

Born, 1656. Died,

**A** Celebrated painter of landscapes and battles. He was born at Haerlem; and his first master was Hendrick Mommers, a fruit painter; but preferring the works of Nicholas Berchem, he quitted Mommers, and became the disciple of Berchem. He lastly studied under Huchtenburg, whose style of painting he followed with great success. We have several etchings by his hand from compositions of his own, particularly a set of small plates, representing *soldiers, horses, &c.*

## P. M A A S, or M A E S.

Flourished,

He was probably a relation to Derick Maas, mentioned in the preceding article, and also a painter. I have seen a small plate, length-ways, etched in a very slight, but spirited style, representing *the Virgin and Child, with two angels*, to which these words are affixed, *P. Maes fecit in Aqua fortis.*

Professor Christ mentions P. MAES, to whom he attributes the prints marked with an M. surmounted by a P. in the manner represented on the plate at the end of the volume. But the prints thus marked are very indifferent, and chiefly copies, so that at any rate they cannot belong to the foregoing artist.

## F L O R I O M A C C H I.

Flourished, 1600.

This artist was a native of Bologna, and a scholar of Lodovica Carracci. He is mentioned in the Abecedario as an engraver also; but none of his works are therein specified.

## M A C E.

Flourished,

This artist was a native of France. He was employed by Monsieur Jabach, to copy the drawings of landscapes, which he had in his cabinet, and to etch them. A considerable number of the plates in that collection are by him, the rest are by the two Corneilles, Pesne, and Roufféau.

## GIOVANNI MAGGI.

Flourished, 1600.

This artist was a native of Rome. He is spoken of as a painter; but he is much better known as an engraver. We have by him many slight etchings, which, however, are not worthy of any very great commendation. He undertook to engrave, on a very large scale, *the plan of Rome, with all the streets, principal buildings, &c.* But wanting money, the enterprize was never put into execution by him; afterwards it was performed upon wood by Paolo Maupini. We have by him, among other etchings, a middling-sized plate, length-ways, representing *a landscape*; with ruins and a waterfall, subscribed, "J. Maius i. et F. 1595." The portrait of a *cardinal*, as large as life; and a set of *fountains at Rome*, in small folio, engraved conjointly with Domenico Parafachi, dated 1618.

## ANDREA MAGLIAR.

Flourished,

An Italian artist, who, according to Basan, flourished at the commencement of the present century, and engraved several prints after Solimene and others.

GIOSEFFO MAGLIAR, son of this artist, was also an engraver. Great expectations were formed from the early specimens he gave of his abilities; he died very young. We have by him, *Christ appearing to St. William*, a middling-sized upright plate, from Solimene.

M A I I R. See MEYER.

## ISAAC MAJOR.

Flourished, 1620.

He was a native of Germany, and discovering an inclination for the arts, he was placed with Roland Savery, under whose directions he learned the first principles of landscape painting. but being desirous of adding the knowledge of engraving to that of painting, he had recourse to Giles Sadeler; and from him received instructions in that art. He applied himself chiefly to the study of landscapes. But his works do not discover any great indication of taste, or a superior genius; though considering the age in which he lived, they are not devoid of merit. He united the point with the graver, but not with sufficient lightness or ease. The deep shadows are not powerful enough, nor the lights properly harmonized or massed together; so that the effect is feeble and confused. We have by him;

A set of six middling-sized *landscapes*, length-ways, from Peter Stephani,

A very large *landscape*, length-ways, into which is introduced a figure of St. Jerom, from Roland Savery; and several others from his own compositions.

M A I R



## M A I R.

Flourished, 1499.

An ancient German master, who, from the resemblance we find in his manner of engraving to that of Martin Schoen, may with great probability be thought to have been his disciple. He designed in the same Gothic style, but still stiffer, and without those marks of genius, and fertility of invention or expression, which we find in the works of Martin Schoen. His figures, in general, are not only disproportioned to one another, but very incorrectly drawn; especially when he attempted to express the naked parts of them. However, it must be said, that if intrinsic merit can have very little share in the recommendation of Mair's works to the notice of the public, the singularity of some of them will, in a great measure, supply that defect, especially with the curious collector. For, according to all appearance, he was the inventor of that species of engraving, known by the name of chiaro-scuro; and his mode of performing it was very simple. He first engraved the subject proposed upon copper, and finished it as much as the artists of his day usually did. He then prepared a block of wood, upon which he cut out the extreme lights, and then impressed it upon the print; by which means a faint tint was added to all the rest of the work, excepting only in those parts, where the lights were meant to predominate, which appear to be heightened with white paint. The drawings for this species of engraving were made on a tinted paper with a pen, and the lights were drawn upon the paper with white paint. The prints performed in the style above-mentioned, are exceedingly good representations of such drawings. The following, among many others, are by this master; all of which have his name, and most of them the date, 1499.

*Sampson carrying the gates of Gaza*, a middling-sized upright plate.

*The wise mens' offering*, a small plate, length-ways.

*The martyrdom of St. Sebastian*, a middling-sized plate, length-ways.

*A man talking to a woman, as seen in a house through the door*, at the bottom is represented a dog snarling at a monkey; a middling-sized upright plate.

*The Virgin holding the infant Christ seated on the lap of St. Ann*, a small upright plate. On the pedestals of the columns on each side is a W. the mark of another ancient engraver, from whom it was probably copied.

*The Virgin and Child, with Joseph holding a candle*. The heads of the oxen appear with a crib in the back-ground, buildings, &c. A little angel is kneeling in the front, and another is seen looking over the battlements of the building. The star is represented over the head of the infant, and its rays fall immediately upon him. This singular print, which is in chiaro scuro, is seven inches three quarters high, by nearly five inches and a half wide, and dated 1499.

## A L E X A N D E R M A I R.

Flourished, 1660.

This engraver was a native of Augsburg, where he chiefly resided. We

have

have by his hand several book plates and frontispieces, ornamented with figures both on wood and on copper; the latter of which are executed in a very masterly style, with the graver only. They show us, that he had great command of that instrument; and the drawing of the naked parts of the human figure, whenever they are introduced, is much superior to what one usually meets with in works of this kind. It is greatly to be lamented, that a man possessed of such abilities, as Mair seems to have been master of, should not have been employed upon subjects of greater importance. The frontispiece to Marc Veller's *Dissertation upon the Antiquities of Augsburg* is by him, dated 1596; also the frontispiece to the *Uranometria*, by John Bayer, dated 1603. He seldom signed his name at length, but used a mark, composed of an A. with a small m. under it, in the manner expressed upon the plate at the end of the volume.

PAUL MAIR, an engraver of Nuremberg, and probably of the same family with Alexander Mair mentioned above, flourished, according to M. Christ, about the same time, and marked his plates with the initials P. and M. joined together in the manner expressed upon the plate at the end of the volume. Paul Mair is said also to have engraved on wood.

M A I U S. See MAGGI.

M A I S O N N E U V E.

Flourished, 1760.

A modern French engraver, by whom we have several prints, particularly *the French Parnassus*, from a bronze, and several portraits, among others, that of *Jaques Theodore Klein*, &c.

P E T E R M A L E U V R E.

Flourished, 1760.

A modern French artist, who resided at Paris, when Basan published his Dictionary of Engravers. We have several prints engraved by him; among others the *dozer*, a middling-sized upright plate, from Crasbeck.

C H A R L E S D E M A L L E R Y.

Flourished, 1600.

This artist was a designer, an engraver, and printseller. He resided at Amsterdam. It does not appear from whom he received his instructions in the art of design and engraving; but from the great resemblance his style, with respect to both, bears to that of the Wierex's, one would be led to imagine, that he studied in their school. He worked with the graver only; and so exceedingly neatly, that he nearly, if not entirely, equalled the most laboured performances of Jerom and Anthony Wierix. But then he certainly did not draw so correctly; so that he seems to have possessed the same share of patience and attention, without equal judgment and knowledge of the human figure.

figure. His portraits, which, in my opinion, constitute the best part of his works, do him great honour; some of them in particular are exceedingly fine.

The works of this artist are very numerous. I shall mention the few following engravings only by his hand:

*A holy family, with Mary Magdalen*, half figures only, a small plate, length-ways, apparently from his own design.

Several heads, as of *Christ, the Virgin Mary, the apostles, saints, &c.* with a variety of *devotional subjects*, as well from his own designs, as from those of Anthony Sallarts and other masters.

Part of the plates for the *great huntings*, by Straden, in conjunction with the Galles, the Collaerts, &c.

*The history of the silk worms*, which were brought by two monks into Europe, on six middling-sized plates, length-ways, from J. Straden, entitled *Vermis Sericus*.

Several plates of horses, for a book, entitled *Le Cavalerie François*, dated 1602.

He also engraved from Martin de Vos, and several other masters.

#### P H I L I P D E M A L L E R Y.

Flourished, 1650.

According to professor Christ, this artist resided at Antorf, in Germany, where he engraved several small *historical subjects* on copper. They are, he tells us, well executed, and were published about the year 1650. The monogram, which this master used, is composed of an M. a P. reversed, and an E. all joined together, in the manner expressed upon the plate at the end of the volume. But certainly to me it appears to be rather an M. a C. an A. and an L. which, if the date were not so distant, I should think better explained by Charles Mallery.

#### B E R N A R D M A L P U C C I.

Flourished,

According to the author of the *Abecedario*, he was a native of Mantua, and not only a painter, but an engraver on wood, in the manner distinguished by the appellation of *chiaro-scuro*. He used three blocks, one for the outline, another for the shadows, and a third for the lights. His mark is composed of the initials B. M. with three V.'s following, thus: B. M. VVV. though Papillon says, that the letters which follow ought to be reversed in this manner: B. M. VVV. There is very little certainty, however, with respect to this artist.

#### D E M A N.

Flourished,

The name of an engraver, affixed to the portrait of *Ant. van Opstal pictor*.

#### D A N I E L



## D A N I E L M A N A S E R.

Flourished, 1626.

This engraver resided at Augsburg. He worked chiefly with the graver, in a neat, stiff style. Plates of architecture, plans of buildings, &c. seem to have formed the principal parts of his performances. In conjunction with Wolfgang Kilian, he executed the plates for a work, entitled, *Basilicæ SS. Vdalrici et afræ Augustæ Vindellicorum Historiæ*, published at Augsburg, 1626. He frequently marked his plates with the initials of his name only, in this manner: D. M. F. the F. as usual standing for *fecit*.

## A L L A I N M A N E S O N.

Flourished,

In all probability this man was rather an author, than an engraver, and only pursued the art in order to embellish his works with such cuts, as might be necessary for the more ready explanation of his discourses. I have seen a very indifferent engraving, representing the *celestial sphere*, with this inscription affixed, *Allain Manefon inv. et sculp. au College Royale de Bourgogne*.

## A D R I E N M A N G L A R D.

Born, Died, 1760.

A modern French painter, who during his studies at Rome, died in that city, A. D. 1760, according to Bafan. We have several etchings by his hand, particularly *landscapes* and *sea views*, from his own compositions.

## J A C O B M A N N L.

Flourished, 1730.

He was a mezzotinto scraper; and M. Heineken speaks of him as a man of abilities. He was employed by C. Lauch, the keeper of the grand gallery at Vienna, to engrave the pictures which were in that gallery. Accordingly, thirty-one were really finished, when the death of the employer and of the engraver prevented the further execution of this laudable enterprise. And it seems that only eleven were ever published; the rest of the plates being afterwards lost, or, as it is said, sold and destroyed by the heirs of Mannl. As these prints are now become exceedingly rare, I shall transcribe from the above mentioned author the complete list.

1. The work, he tells us, is without any title; but at the head of it is placed the portrait of *the emperor, Charles the Sixth*.
2. *A dead Christ in the tomb, supported by an angel*, half figures, after the younger Palma.
3. *The Virgin, a half figure, holding upon her knees the infant Christ, who is caressing St. John*, after Van Dyck.
4. *Mary Magdalen bewailing her sins, accompanied by an angel*, from Antonio Correggio.
5. *St. Francis praying*, from Giacomo Buffano.
6. *St. Clair praying*, from the same painter.

7. *The*

7. *The repentance of St. Peter*, a half figure, from Spagnoletto.
  8. *The martyrdom of St. Bartholomew*, from Luca Giordino.
  9. *Christ praying in the Garden of Olives, accompanied by an angel*, from Michael Angelo Caravaggio.
  10. *Venus beholding herself in a mirror, which is held by Love*, from Titian.
  11. *Judith departing from the tent of Holophernes*, from Paolo Veronese.
  12. *Christ in the Temple conversing with the doctors*, half figures, from Spagnoletto.
  13. *Sampson delivered to the Philistines*, a large print, from Van Dyck.
  14. *An ecce homo*, half figure, from Titian.
  15. *The Virgin Mary represented as very sorrowful*, a half figure, from the same master.
  16. *A philosopher meditating upon a skull*, a half figure, from Luca Giordano.
  17. *A geometrician measuring with his compasses the figures in a book*, a half figure from the same painter.
  18. *St Marguerita treading upon the dragon* from Raphael.
  19. *Tobit restoring his father to sight*, half figures, from Michael Angelo Caravaggio.
  20. *Christ betrayed*, half figures, after Manfrede.
  21. *Susanna at the bath*, from Tintoret.
  22. *Susanna surprised by the two Elders*, from Annibale Carracci.
  23. *Jupiter and Mercury entertained by Baucis and Philemon*, after Carl Loth.
  24. *Diana and her Nymphs at the bath*. The figures in this picture were painted by Abraham Willeborts, and the animals by John Fyt.
  25. *The Virgin holding the infant Christ upon a table*, from Titian.
  26. *A warrior accompanied by a man, to whom he gives his hand*, after Giorgione da Castelfranco.
  27. *A dying Magdalen*, from the younger Palma.
  28. *Christ carrying his cross, and St. Veronica receiving the Sudarium*, half figures, from Giacomo Bassano.
  29. *Judith with the head of Holophernes*, a half figure, from Alexander Varotari.
  30. *Judith*, a half figure, after Carlo Veneziano.
  31. *A child holding a dog*, a half figure, from Paolo Veronese.
- Prenner assisted by Stampart, also undertook this work; but the prints executed by them, chiefly etchings, are very indifferently executed, and by no means equal to those above cited by Mannl.

### JOHN ELIAS MANSFIELD.

Flourished, 1760.

A modern engraver, who, according to Bafan, resided in Germany; and by whom we have several prints from various masters.

## A N D R E A M A N T E G N A.

Born, 1451. Died, 1517.

According to the general opinion of authors, this celebrated artist was born at a village near Mantua. Some few indeed have asserted, that he was a native of Padua. However, all seem to agree, that he was of low parentage, and, in the early part of his life, had no other employment, than that of attending upon cattle. His leisure hours, which of course were not a few, he employed in drawing and designing. Some of these specimens of his genius being seen by his friends, he was placed with a painter, named Giacomo Squarcione, who was so pleased with him, that he adopted him as his son, and took all possible pains to instruct him in the principles of the art; very properly judging, from the early productions of his pencil, that he would, in process of time, acquire the reputation of a great master. Neither was he deceived; for it is said, that, at the age of seventeen, Mantegna was employed to paint the altar-piece for the church of Saint Sophia at Padua, which was looked upon with admiration by every one, and gained him the daughter of Giacomo Bellini for his wife. He studied the antiques with unwearied assiduity; and accordingly, in all his works, we discover much of that chasteness and simplicity, which is the characteristic of those noble relics of the remoter times. But, at the same time, being neglectful of nature, a knowledge of which ought always to be joined to the study of the antiques, his outlines are, in general, hard and dry; and the gradation of the lights and shadows, are not managed with that skill which is requisite to produce an agreeable effect. He was much employed by the duke of Mantua; who was so well pleased with his paintings, that he rewarded him in a bountiful manner, and conferred upon him the honour of knighthood. His most esteemed performance is said to be the triumph of Julius Cæsar, which is preserved at this time in the Royal Palace at Hampton Court.

Concerning the mode of engraving, adopted by this great artist, performed by single strokes, running from one corner of the plate to another, without any second strokes or hatching over them, in resemblance of drawings made with a pen, we have already spoken in the Essay prefixed to the first volume, Chap. IV. and VI. and a faithful copy from one of his engravings, is given, plate VI. of the same volume; to which the reader is referred. With respect to the general observation, that the Italians consider him as the inventor of engraving on metal, it must be made one would think, by such only, as have not seen Vasari, who expressly attributes the honour to Finiguerra, and places the æra of the invention as early as 1600; at which time, Mantegna was only nine years old. From the artist, whoever he might be, that executed the original of plate V. it is probable, that Mantegna, as well as his contemporary Pollaioli, received their instructions in the art of engraving; at least, it is certain, that they both of them adopted precisely the same mode of performance. By professor Christ, and others, a mark, composed of an M. and an A. joined together, sometimes with an F. either above the monogram, joined to it, or following it, is attributed to this master. But all those marks, without doubt, belong to Marc Antonio Raimondi, and not to Mantegna. The reader may see them



them distinguished upon the plate of monograms, among the marks of Marc Antonio. A tablet, like that expressed upon the same plate, is frequently found upon the engravings of Mantegna; but this is by no means a proof, that the print was executed by him; for Brixianus, and several other contemporary engravers, used a similar tablet. Mantegna's prints are best distinguished by the excellency of the design, and the truth of the outlines, especially where the naked parts of the human figure occur.

The following prints, among others, are by this master:

*The entombing of Christ*, a middling-sized plate, length-ways. On the tomb is this inscription, HUMANI GENERIS REDEMPTORI.

*Christ holding the standard of the cross between two saints*, a large upright plate.

*A battle of sea gods, in which is seen a back-figure of Neptune*; a middling-sized plate, length-ways.

*A battle of Tritons, &c.* without the figure of Neptune, the same.

*Four dancing female figures*, the same.

*A Bacchanalian*, a large plate, length-ways, in which a young man, intoxicated with liquor, appears seated upon a tub, supported by a satyr.

*The triumph of Julius Cæsar*, engraved from his own painting, on nine middling-sized plates, nearly square. A complete set of these engraving is exceedingly rare. They were copied in chiaro-scuro by Andrea Andreani.

BENEDETTO MANTEGNA. See MONTEGNA.

MANTUANUS. See GHISI.

RODOLPHE MANUEL. See DEUTSCH.

MANWAIRING.

Flourished, 1760.

A name affixed to the portrait of the *Rev. Mr. Madan*.

CARLO MARATTI.

Born, 1625. Died, 1713.

This celebrated painter was born at Camerino, in the Marquisate of Ancona. He was the disciple of Andrea Sacchi, and excelled in historical and portrait painting. He studied with great attention, not only the most excellent remains of antiquity, but also the remarkable paintings of the Italian schools; by which means he made himself master of the most beautiful and elegant forms; and these he introduced into his own compositions with great success. But he is particularly commended for the dignity and grace, which he manifested in the airs and turn of the heads of his female figures.

He amused himself with the point; and his etchings are executed in a free, spirited style; much neater, and better finished, than those of painters usually are. The characters of the heads of his figures

are finely expressed; and the naked parts of them, wherever they occur, are touched in a masterly manner.

We have many prints by him, all of which are much esteemed; and, among them, the following:

A set of ten small upright plates, the subjects taken from *the life of the Virgin*, after his own compositions.

Several *holy families* and *madonas*, the same, of various sizes.

*Joseph discovering himself to his brethren*, a middling sized plate, length-ways, from Francis Mola.

*Christ discoursing with the woman of Samaria*, a large upright plate, from Annibale Carracci.

*The scourging of St. Andrew*, a middling sized plate, length-ways, from Dominichino.

*Heliodorus driven from the Temple*, a large print, length-ways, arched at the top, on two plates, from a picture of Raphael in the Vatican.

*St. Charles Borromée, interceding for the people afflicted with the plague*, a large upright plate, from Perugin.

M A R C A N T O N I O. See RAIMONDI.

M A R C D E R A V E N N A. See RAVENNA.

A. M A R C E N A Y D E G H U Y.

Flourished, 1760.

A modern French engraver, by whom we have the following prints:

*Tobit restoring sight to his father Tobias*, a small upright plate, from Rembrant.

*The testament of Eudamidas*, a middling-sized plate, length-ways, from Poussin; and several portraits; among them, *Henry IV. of France, the duke of Sully, Marshal Saxe, &c.*

P E T E R M A R C H A N D, or M A R C H A N T.

Flourished, 1577.

An ancient engraver on wood and copper. According to professor Christ, he marked his prints with a monogram, composed of a P. and an M. joined together, in the manner expressed upon the plate at the end of the volume; to which was usually added the date, 1577. I much doubt, whether the mark with the date above-mentioned can possibly belong to this artist.

I have seen his name at length, affixed to a *book of goldsmiths ornaments*, consisting chiefly of sprigs and foliage, executed in a very neat, free style, with the graver only. To his name he added the date in this manner: "Petrus Marchant fecit, 1623." Sometimes he used a monogram, not greatly different from that given by M. Christ. See the plate of monograms.

MARCHAND is also the name of a modern artist, affixed to a portrait of *Mrs. Cibber*, after Hudson.

M A R C O.

## M A R C O.

Flourished,

This is only the baptismal name of some painter, for such he appears to have been, by a rude, slight etching of a landscape, into which is introduced *the Sibyl showing to the emperor Augustus the Virgin and Child, who appear in the clouds*. It is a large plate, length-ways; and the name is inscribed in this manner: MARCO. AV. F. but without any date.

## M A R C O U L.

Flourished,

According to Florent le Comte, we have engraved by him several ornamental prints for lock and gunsmiths, he being himself in that way of business.

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

Flourished,

An engraver and printseller, by whom, according to M. Heineken, we have some prints of *antique busts, statues, &c.*

## M I C H A E L M A R I E S C H I.

Born,

Died, 1743.

This artist was a native of Venice, and excelled in designing and painting of architecture. He worked a considerable time in Germany; and afterwards returned to Venice, where he painted the most remarkable views in that city, which he also etched. He died, 1743.

## J O H N M A R I E T T E.

Born,

Died, 1742.

This ingenious artist was a native of France. He studied under J. B. Corneille, his brother-in-law, with the intention, it seems, of becoming a painter. But, by the advice of Charles Le Brun, he quitted that pursuit, and applied himself to designing and engraving, and also carried on a considerable commerce in prints. His compositions have frequently a considerable degree of merit. The heads of his figures are often well characterized; his drawing, though much mannered, is not absolutely incorrect. His style of graving is coarse and slight. He worked with both the point, and graver; but never greatly excelled in the use of either. We have a prodigious number of prints by this master; many of them small plates for books, vignettes, and other ornaments of the like kind, as well from his own compositions, as from those of Corneille and other masters. The following are placed among his most capital works:

*St. Peter delivered from prison by an angel*, a large plate, length-ways, from Dominichino.

*Moses found by Pharaoh's daughter*, the same, from Nicholas Pouffin.



*The angels ministring to Christ in the desert*, a large upright plate from Le Brun.

## M A R I N U S.

Flourished, 1630.

This artist was a native of Flanders, and he resided principally at Antwerp. His plates are executed in a very singular style, with the graver only. The strokes are very fine and delicate, and crossed over each other in a lozenge-like form, which he filled up with thin, long dots. He also seems to have greatly affected to show his command of the graver, by the twisting and turning of the strokes, without the least restriction. His prints, though generally very neat, want the style of the master in the determination of the folds of the draperies, and the outline of the human figure, the extremities of which are heavy and not marked with precision. Cornelius Visscher seems to have had an eye to the works of this master; for his usual style of engraving bears no small resemblance to that of Marinus, but considerably improved, especially with regard to the clearness and beauty of effect. Fine impressions from the best plates of Marinus are held in very high estimation; among which the following may justly be reckoned:

*The flight into Egypt*, a night piece; a large plate, length-ways, from Rubens.

*St. Ignatius curing the diseased*; a large upright plate, from the same painter.

*St. Francis of Xavier restoring life to a dead person*, its companion, the same.

*The adoration of the shepherds*, a large upright plate, from Jaques Jordaens.

*Christ before the high priest Caiphas*, the same, from the same painter.

*The martyrdom of St. Apollinus*, the same, from the same.

*The village children forming a grotesque concert*, a middling-sized plate, length-ways, from C. Sachtleven, dated 1633.

He also engraved from Michael Angelo, Carravaggio, Van Dyck, and other masters.

## M A R I O T T I.

Flourished,

By this artist, who, I presume, was an Italian and a painter, we have etched, in a slight spirited style, a frontispiece to a collection of *altar-pieces*, published at Rome by Giovanni Giacomo Rossi, in folio. It is from a design of Ciro Ferri; and the naked parts of the figures which occur in it are well drawn, and in the style of a painter.

## M A R L I E. See LEPICE.

## M A R L O W.

Flourished, 1675.

The name of an obscure English engraver, whose only employment appears

to have been for the booksellers. We find it subscribed to a portrait of *John Mayne*, which was prefixed to a *Practice of Arithmetic*, in octavo, published 1675.

## E D M U N D M A R M I O N .

Flourished,

If this artist was not an Englishman, he certainly resided in England. We have several slight etchings by him, but not executed in a superior style. The manner he adopted bears some resemblance to that of Gaywood; but the latter was certainly the better artist of the two. I have seen two or three small domestic subjects by Marmion, representing *gentlemen and ladies*, from designs of his own. His name is also affixed to the portrait of *George Tooke* of Popes.

## J O H N M A R O T .

Flourished, 1670.

This artist was a native of France, and an architect of some note. He chiefly, however, employed himself in engraving plans and elevations of buildings, views of churches, palaces, and other great architectural works, in which he was assisted by his son. "His works," says M. Heineken, "are very considerable, especially if we join to them those of Daniel Marot, architect to William the Third, king of England, who also engraved a great number of plates. We have a collection of prints, entitled, *Recueil des Planches des Sieurs Marot, pere & fils*; and," continues the same author, "as I find, in that collection, prints marked with the name of Daniel Marot, I am led to believe, that Daniel, the architect above mentioned, was the son of John Marot."

A. D. MAROTTE is a name affixed to several plates, in a large folio collection of plans and elevations of the public buildings at Rome, entitled, *Les Edifices Antiques de Rome*, published at Paris by Antoine Desgodetz, 1682. The name probably ought to be spelt Marot, as I cannot find the least account of any artist named *Marotte*; and the style of engraving, in which those plates is executed, exactly resembles that of the Marots.

## W I L L I A M M A R S H A L L .

Flourished, 1640. ✓

He was one of those laborious artists, whose engravings were chiefly confined to the ornamenting of books. And indeed his patience and assiduity is all we can admire, when we turn over his prints, which are prodigiously numerous. He worked with the graver only, but in a dry, tasteless style; and from the similarity, which appears in the design of all his portraits, it is supposed, that he worked from his own drawings after the life, though he did not add the words, *ad vivum*, as was common upon such occasions. But, if we grant this to be the case, the artist will acquire very little additional honour upon that account; for there is full as great a want of taste manifest

manifest in the design, as in the execution of his works on copper. As far as one can judge from the portraits, which we have by him, he appears to have begun to engrave early in the reign of James the First; and he was employed by Moseley the bookseller, for forty years from the year 1634. Portraits constitute the best part of his performances; but we have besides a large number of frontispieces, ornamental pages, and other decorations for books, by his hand. I shall take notice of the following prints only:

*Alexander, earl of Sterling*, an oval in quarto.

*Dr. Donne when young*, an octavo plate.

*The Rev. Dr. John Taylor*, an oval quarto.

*The Rev. John Sym*, the same.

*Rev. Jesiah Shute*, an oval in folio.

*Sir Thomas Fairfax on horseback*, a small half-sheet print.

The frontispiece to *the Arcadian Princess*, in octavo, dated 1635.

The frontispiece to *the Evangelical harmony*, printed at Cambridge, in quarto.

The frontispiece to *Virgil's Works* by Ogilby, dated 1649.

#### DES MARTEAU.

Flourished, 1760.

This ingenious artist revived the species of engraving, which had been attempted in several styles by some of the old masters, also by Lutma, Bou langer, and other more modern artists; and indeed carried it to great perfection. It is performed with a point, and consists entirely of dots, which are also softened and harmonized with the graver. We have by Des Marteau, who was a native of France, and resided at Paris, several excellent engravings, in imitation of chalk drawings; particularly academical studies, from the drawings of the greatest French artists. He did not, however, confine himself entirely to academy figures; we have several pastoral subjects by him, from Boucher, and some few historical and emblematical prints: among them are the following:

*Lycurgus struck upon the face by a plebeian, by which blow he lost his eye*, a middling-sized plate, length-ways, from the younger Cochin.

*Justice protecting the arts*, a small upright plate, from the same.

*An allegorical subject upon the death of the Dauphin*, the same, from the same.

#### PETER MARTENESIE.

Flourished, 1760.

This artist was a native of Antwerp, and the disciple of Le Bas, whose style of engraving he imitated, and with some success. He resided at Antwerp, where he executed several plates; among others,

*The country watering place*, a middling-sized, upright plate, from Berchem.

*The father of the family*, a large plate, length-ways, from Greuze.

#### MARTIN SCHOEN. See SCHOEN.

M A R-



## M A R T I N E T.

Flourished,

The name of a modern French lady, who was daughter in-law to Nicholas Dupuis, from whom she learned the art of engraving. We have by her hand, among other things, *the death of Adonis*, a large upright plate, from Bianchi.

MARTINET, brother to the above-mentioned lady, engraved some small *views, vignettes, animals, &c.*

## M A R T I N I.

Flourished,

To an *emblematical subject*, very slightly, and indeed very indifferently etched, I have seen this inscription, *Martini opus*. It is a small upright plate; but the artist is entirely unknown to me.

## M A R T I R.

Flourished,

A name affixed to the portrait of *Vincentius Maculanus*.

## M A R V I E.

Flourished,

This artist does not seem to have been a regular engraver, but a designer. However, he etched a few plates, particularly one, representing *the rejoicing made at the birth of the duke of Burgundy*, which was finished with the graver by J. Ouvrier.

## F. D E L A M A S E.

Flourished,

By this obscure artist, who apparently was a native of France, we have some few etchings, which seem to merit more attention than has been paid to them. I shall mention one in particular, representing *St. Jerom in his cavern*, a middling-sized upright plate, from La Hyre, which proves him to have been a man of ability.

## M A S Q U E L I E R.

Flourished, 1760.

A modern French engraver, by whom we have several plates, and, among others, *an old man represented in a desert, kneeling near a skull*, a middling-sized upright plate, from Gerard Dou, entitled, *Diogenes*; also several *vignettes* and other *ornamental book-plates, &c.*

## M A S S A R D.

Flourished, 1760.

A modern French artist, by whom we have a variety of *vignettes* and other *book-plates*, from the younger Cochin, Parifeau, and other masters.

## J O H N B A P T I S T M A S S E.

Flourished, 1750.

This artist was an excellent miniature painter. He was living, when Bafan published his Dictionary, at Paris, his native city; but must, at that time, have been a very old man. It appears, that in the early part of his life, he applied himself to engraving; but he afterwards quitted that profession, and studied painting. However, to his care we owe the several fine engravings from the pictures of Le Brun in the gallery at Versailles. Part of the drawings he made himself, for the engravers who were employed to work from, and directed the work, which, says Bafan, required every exertion on his part, to bring it to that perfection with which it was executed. He engraved himself, the portrait of *Mary of Medicis*, which is placed at the head of the collection of prints, entitled, *the Luxembourg Gallery*, from the pictures of Rubens.

## G. M A S S I.

Flourished, 1730.

Is a name affixed to a portrait of *Alaman Salviati*, Card. from P. Nelli. dated 1730.

## C. M A S S I N I.

Flourished,

The name of an Italian artist, who was apparently a painter. It is affixed to a small upright etching, very slightly executed, from G. F. Greut, representing *Penelope with her web*.

## A N T H O N Y M A S O N.

Flourished, 1670.

This artist was a native of France. He flourished towards the conclusion of the last century, and resided, I believe, chiefly at Paris. It appears, that he sometimes amused himself with painting portraits from the life, some of which he also engraved. We have no account of the life of this extraordinary artist; nor are we even informed from what master he learned the principles of engraving. Indeed it seems to have been from no master; for he followed no particular style, but adopted a new one of his own. He worked entirely with the graver, and handled that instrument with astonishing facility. He seems to have had no kind of rule to direct him, with respect to the turning of the strokes; but twisted and twirled them about, without the least regard to the different forms he intended to express, making

them entirely subservient to his own caprice. Yet the effect he has produced in this singular manner, is not only far superior to what one could have supposed, but is often very picturesque and beautiful. It was not in historical engraving that his greatest strength consisted. He could not draw the naked parts of the human figure so correctly as was necessary; but where the subject required the figures to be clothed, he succeeded in a wonderful manner. He paid great attention to the minutiae of the designs he copied from. The hair of the *gray-headed man*, as the portrait of Brisacier is called, is executed with so much lightness and precision, that none, who have not seen and examined it, can form an idea adequate to its singular merit. But these beauties, in many other instances, occur in the works of Masson. It is needless to point them out more particularly, as they are obvious even to the common eye.

Among the most esteemed works by this admirable artist, may be reckoned the following:

*The assumption of the Virgin*, a large upright plate, from Rubens.

*A holy family*, a middling-sized plate, length-ways, from N. Mignard.

*Christ with the Pilgrims at Emaus*, a large plate, length-ways, from Titian, the original picture of which is in the cabinet of the king of France. This admirable print is commonly known by the name of *the table-cloth*, for the cloth, with which the table is covered, is executed in a very singular style. I have seen a proof impression of this plate, in which little more is done than outlines of the figures, &c. scratched in with a dry point upon the plate.

Also the following portraits:

*The comte de Harcourt*, a large upright plate.

*Guillaume de Brisacier*, secretary to the queen of France, a middling-sized upright plate; usually known in England by the name of *the Gray-headed Man*, because the hair in this print is so finely executed.

*Anne of Austria*, queen of France, a large oval plate, from Mignard.

*The vicomte de Turenne*, the same.

*M. Guido Patin*, Med. Doct. a small upright plate, from a picture painted by himself, as we may learn from this inscription affixed to it, *Ant. Masson ad vivam ping. et sculp. 1670.*

MAGDALENE MASSON, daughter to the above-mentioned artist, also engraved several portraits in a very neat style; among others that of *Louis Hen. de Gondrin de Montespan*, from a painting by her father.

## J A Q U E S M A T H A M, or M A E T H A M.

Born, 1571. Died,

This artist was born at Haerlem; and after the death of his father, Henry Goltzius, a celebrated painter and engraver, married his mother. From his father-in-law he learned the art of engraving. At what age this event took place is uncertain; but we may reasonably conclude, whilst Matham was yet very young. Advised, no doubt, by his tutor, he went to Italy, to complete his studies from the works of the greatest masters; and in that country he



engraved a considerable number of plates. At his return, he worked under the eye of Goltzius, and produced many very valuable prints. Following the example of his father-in-law, he worked entirely with the graver, in a clear, free style; but never equalled him in point of taste or correctness of drawing, especially when confined to the naked parts of the human figure.

The following prints by this artist are greatly esteemed.

*Abraham putting away Hagar and Ishmael*, a large upright plate, from Abraham Bloemart. The companion, representing *Elisba and the widow of Sarepta*, was engraved by Saenredam.

*Samson sleeping upon the knees of Dalilah*, a middling-sized plate, length-ways, from Rubens.

*The visitation of the Virgin*, a large plate, length-ways, from Francois Salviati.

*The nativity of Christ*, a large upright plate, from Taddeo Zuccherò.

*The Virgin and child, with Elizabeth and St. John, who is presenting a bird to the infant Christ*, a middling-sized upright plate, from M. de Boys.

*The marriage in Cana of Galilee*, a very large plate, length-ways, from F. Salviati.

*The same subject*, a middling-sized plate, length-ways, from Taddeo Zuccherò.

*Christ raising the widow's son from the dead*, a large upright plate, arched at the top, from Frederic Zuccherò.

*The crucifixion*, a large upright plate, from Albert Durer.

*The same subject*, after Goltzius, a middling-sized upright plate.

*Christ with the two disciples at Emmaus*, a small upright plate from the same.

*The assumption of the Virgin*, a large upright plate, from Taddeo Zuccherò.

*The alliance of Venus with Ceres and Bacchus*, a middling-sized plate, length-ways, from Titian.

*Mount Parnassus*, from the picture of Raphael in the Vatican.

*The loves of the Gods*, four middling-sized upright plates. I. *Jupiter and Europa*. II. *Apollo and Leucothoe*. III. *Mars and Venus*. IV. *Hercules and Deianira*.

*The type of the human life*, a very large print on three plates.

*Four times of the day*, four middling-sized plates, length-ways, from Carl van Mander.

*Perseus and Andromeda*, a middling-sized plate, length-ways, from H. Goltzius.

*Cupid and Psyche*, a middling-sized upright plate, from Abraham Bloemart.

Several large *landscapes*, from the same painter.

We have some few portraits by this master; among others, that of *Abraham Bloemart*, from Paul Moreelse, &c.

He also engraved from Michael Angelo, Paolo Veronese, Spranger, and a variety of other masters.

Matham sometimes used a monogram, composed of an I. an M. and an A. joined together. See the plate at the end of the volume.

## T H E O D O R E M A T H A M.

Flourished, 1630.

He was the son of Jaques Matham, mentioned in the foregoing article; and from his father learned the first principles of engraving. He went to Italy to complete his studies, and worked in the school of Cornelius Bloemart, conjointly with Michael Natalis, Persyn, and other Flemish engravers. He did not confine himself to the graver only, but sometimes called in the assistance of the point. The greater part of his works consists in portraits; and many of them are executed in a manner, that does him much honour as an artist. The following prints are by him:

*The Virgin and Child, with St. John*, a middling-sized upright plate, after Basan, for the collection of engravings from the pictures in the cabinet of M. Reynot.

*A holy family*, a middling-sized plate, length-ways, from J. Sandrart.

Add to these the following portraits:

*Michael le Blon, agent to the crown of Sweden*, a small upright plate, from Vandyck, very scarce.

*Stephen Vacht, dean of Sarten*, a middling-sized upright plate, from J. Spilberge.

*Claudius a Salmasi*, from Dubordieu, the same.

*Gaspar Barlaeus, Med. et Philos.* the same, from J. Sandrart.

*Nocuit Differ*, the same, without the painter's name, dated 1638.

With many others from P. Gribber, J. Mytens, J. Ravestien, and other Dutch and Flemish masters. He often signed the initials T. M. only to his plates; and sometimes he added to them the word *fecit* or *sculpit*.

## A D R I A N M A T H A M.

Flourished, 1630.

This engraver was a native of Haerlem, but of the same family with the two preceding artists. He worked with the graver only, in a style greatly resembling that of Jaques De Gheyn the elder, who was the disciple of Henry Goltzius; but his works are by no means equal to those of that master in point of merit. Matham drew the human figure very incorrectly; the extremities especially are heavy, and not well marked. The following engravings are by him:

Part of the plates for a large folio volume, entitled, *Academie de L'espée*, published at Antwerp, 1628, by Girard Thibault.

*The golden age*, a middling-sized plate, length-ways, from Goltzius.

*An old man caressing a woman, to whom he presents his purse*; a large upright plate, from the same. The heads are nearly half the size of nature.

*Two beggars*, one a man with a wooden leg, who is playing upon the viol; the other, a woman singing a ballad; a middling-sized upright plate, from A. Vander Venne.

## M A T H E U S.

Flourished, 1620.

This artist resided at Paris, where he appears to have worked considerably for the bookfellers. His engravings are by no means destitute of merit. They are excessively neat, performed with the graver only, and, from the style in which they are executed, I should suspect that he was the disciple of Thomas de Leu. They appear to be chiefly from his own designs, and consist in general, of frontispieces of various sizes, and other ornamental book plates. The figures, which he occasionally introduced, are not badly proportioned, or ill drawn. I shall mention the following prints only by this master, all from his own designs :

*The adoration of the wise men*, a small upright plate.

The frontispiece to *a General History of France*, in folio, published at Paris, 1619.

The frontispiece to a book, entitled, *Amours D'Endimion et de la Lune*, the same, 1624.

The frontispiece to *the Works of Thomas Aquinas*, Paris, 1622, &c.

## C. M A T H É Y.

Flourished,

The name of an engraver of no great note, affixed to the portrait of *Michael Angelo Corelli*, after Howard ; and some few others.

## A. M A T H I E U.

Flourished, 1656.

This artist was apparently a native of France. We have by him some spirited etchings, retouched with the graver, in a style somewhat resembling that of Callot, for a thin folio volume, entitled, *Les Armes triomphantes de son Altesse Monseigneur le Duc d'Esperon, pour le Sujet de son heureuse entree, faite dans la Ville de Düon, le 8me. May 1656*, consisting of the triumphal decorations, which were used at the public entry.

## C O R N E L I U S M A T S Y S.

Flourished, 1545.

This artist is placed by M. Heineken in the Flemish school. He flourished about the middle of the sixteenth century ; and from the smallness of his engravings in general, may properly be ranked among the little masters. We have a great number of plates by this artist, chiefly, if not all, from his own designs. His style of engraving bears some resemblance to that of Francis de Babylone ; but his drawing, though not entirely correct, is certainly superior to what we discover in the works of that old engraver. The figures designed by Matsys have much of the Italian taste in them ; and  
sometimes



sometimes they are by no means inelegant, or badly proportioned. What he failed most in seems to have been the heads of his female figures, which are neither handsome nor expressive. Matfys generally used a monogram composed by a C. an M. and an A. joined together, to which he often added the date. But we frequently meet with another monogram, much resembling that of Matfys, composed by a C. an M. and an E. joined together, bearing nearly the same date. Hence M. Heineken, and other ingenious authors have been led to conclude, that both marks belonged to the same person, and read the name Cornelius Met, or Metfys. Professor Christ attributes the last monogram to a painter named Gaspar, or rather Caspar Medebach, of Cologne; but he had forgotten that the same engraver has, on some few prints, not only affixed the monogram as mentioned, but his name, or the abbreviation of his name, thus, COR. MET. which he himself reads Cornelius Metensis; and perhaps with great probability of truth. Therefore the three last letters, MET. cannot agree with the name of Medebach. But, in order to avoid, as much as possible, this confusion of names, I shall lay before the reader my reasons for supposing, that these marks belonged to two different persons; and if they should not appear to be satisfactory, he must judge for himself. First, those engravings marked with the former monogram, have more spirit and appearance of originality of design, than those marked with the latter, which are not only very stiff and formal, but often copies from other prints. Secondly, the style of the former engravings is more loose and free; the latter appears to be founded upon that of Aldegraver; it is neater indeed, in general, but by no means equal in point of merit. Thirdly, in any compleat set of prints, whether taken from the *Bible histories*, or whether they represent the *virtues, vices, &c.* both these marks never occur, as they would be likely to do, if they were both of them adopted by the same master; especially as we find them upon different prints of the same date: for these artists were certainly contemporary with each other. The reader will find the prints, marked with the latter monogram, noticed under the article METENSIS; and both the monograms copied on the plate at the end of the volume. The following prints are all marked in the manner first mentioned:

A set of prints from the *Old Testament*, small plates, length-ways. Upon some of these, particularly that wherein the angel is represented appearing to Hagar in the desert, and that representing the meeting of Abraham with Melchizedeck, the above-mentioned monogram is not only affixed, but the name written at length in this manner, *Cornelius Matfys fecit*: they are dated 1549 and 1550.

*The cardinal virtues*, small upright plates.

*Cleopatra with the asp*, a small plate, length-ways, dated 1550.

*An old man with two old women, one of whom holds a basket of eggs*, a small upright plate, dated 1549.

*A set of goldsmiths ornaments*, small upright plates; and a variety of other subjects.

## CORNELIUS MATTEUS.

Flourished,

The name of an artist, who by his style of etching I suspect to have been a painter. It is affixed to a small landscape, with a ruin in the back-ground, etched in a slight, spirited style, bearing some resemblance to that adopted by H. Swanefield.

## LODOVICO MATTIOLI.

Born, 1662. Died,

This artist was born at Bologna. He learned the first principles of drawing from Carlo Cignani, and improved himself from the works of the great masters. He contracted a close friendship with Giuseppe Maria Crespi, a celebrated painter, and etched several plates from his paintings. We have also etchings by Mattioli from his own compositions, and from those of Lodovico Carracci, and other masters.

## M A U C O U R T.

Flourished,

A modern painter, who also engraved several mezzotintos from his own compositions. According to Basan, he resided at London.

## H E N R Y M A U P E R C H E.

Flourished, ✓

This artist was a native of France, and excelled in painting landscapes. He also amused himself with the point, and imitated the style of etching adopted by Swanefield, with some success. We have by him, a set of landscapes, into which he has introduced some historical subjects from the Bible; middling-sized plates, length-ways, from his own compositions. Six plates representing *the history of Tobit*, the same. Six representing *the history of the Virgin Mary*, from the annunciation to the flight into Egypt, both inclusive, the same. Twelve small *landscapes*, length-ways, from Swanefield.

## P A U L M A U P I N.

Flourished,

This artist was born at Abbeville in Picardy, and engraved upon wood. We have by him some prints in chiaro-scuro, from Jaques Stella, and a very large plan of Rome, with views of the public buildings, which Giovanni Maggi first undertook to perform; but that artist was obliged to abandon the enterprize, for want of sufficient money to complete it. Basan mentions another MAUPIN, who, he tells us, was a relation to the foregoing artist, and an engraver on wood; but he has not specified any of his works; and Papillon speaks of an engraver on wood, whom he calls SAINT MAUPIN, and informs us that he was a native of Lions, and that, in the year 1625, he engraved *a view of that town* on wood.

C H R I S -

## CHRISTOPHER MAUREAR.

Flourished, 1590.

This artist was an engraver on wood, and, according to professor Christ, the disciple of Tobié, or Christopher Stimmer. We have many neat little engravings by him, chiefly from the designs of Tobié Stimmer, and Jost Ammon. His mark is composed of a C. and an M. joined together, in the manner represented on the plate at the end of the volume. He appears to have been a native of Zurich.

## DE SAINT MAURICE.

Flourished, 1760.

This gentleman was an officer in the guards at Paris, and a lover of the arts. He was not only a man of taste and a collector, but he amused himself also with the graver. We have by him, among other prints, one representing *an old man playing upon the flute, encompassed by five children*; a very small plate, length-ways, from Le Nain.

## FRANCESCO MAZZUOLI, called PARMIGIANO.

Born, 1504. Died, 1540.

This justly celebrated artist was born at Parma, and was taught the first principles of painting by his two uncles. The great reputation, which Michael Angelo Buonaroti and Raphael had acquired by their works, incited his curiosity to go to Rome to examine them. In this city he resided a considerable time, and studied the paintings of the latter with great attention, and with great success. From the fertility of his genius, and the soundness of his judgment, it was reasonable to expect every thing that was excellent at his hand. But his progress towards perfection was greatly retarded by an idle infatuation, which led him to the study of alchemy; in pursuit of which, he not only wasted a considerable part of his property, but, what is far worse, much of that precious time, which if properly applied, would doubtless have greatly augmented his reputation.

As a painter, it is needless to speak of him here. The high esteem his works have justly been held in for so many years is a sufficient proof of their value. As a designer and an engraver only, he claims a place in the present work.

In the etchings of this great master, we discover the hand of the artist, working out a system, as it were, from his own imagination, and striving to produce the forms he wanted to express. We see the difficulty he laboured under; and cannot doubt, from the examination of the mechanical part of the execution of his works, that he had no instruction. It appears to be something entirely new to him, without the knowledge of any thing better. We know, that he certainly was not the first inventor of etching, because it was practised in Germany, before he was of age to attempt it, yet it appears, as if he had been unacquainted of the prior discovery, or only knew of it imperfectly by report; and, in the latter case, he might have been nearly



as much at a loss, as in the former. But to return from this digression. The spirit and genius, which appear through the cloud, are such as justly render his etchings exceedingly valuable; and on this account, they have been often copied, and sometimes indifferently. The mechanical part of them is scratched in with the point, often badly corroded with the aqua fortis, and retouched with the graver, without the least appearance of knowledge, as an engraver. But looking beyond these defects the sweet characters of the heads, to the elegant turns of the figures, and to the beauty and simplicity of the compositions of these rude sketches, what is wanting, in the excellency of the mechanical part of the art, is abundantly supplied to the judicious eye, in the fire and animation of the master. The copies are always better than the originals, with respect to the regularity of the workmanship. But even the best of them are exceedingly defective in style and spirit; so that they are easily distinguished upon the comparison. Good impressions of the originals are very rare; such, I mean, as are not retouched. From the foulness of the copper upon which he engraved, and the little skill he had in managing the aqua fortis, his etchings are seldom clear or perfect in their appearance; though some indeed are greatly superior to others in this respect; and those perhaps he executed in the latter part of his life.

It is also said, that he engraved many prints on wooden blocks in chiaro-scuro; but it is much more likely, as Basan justly observes, that he was only the director of these works, and that they were executed by Ugo da Carpi, Andrea Andreani, and other masters. De Piles tells us, that Parmigiano kept an engraver in his house, named Antonio Frontano, who robbed him of all his plates, designs, and wooden engravings for the chiaro-scuros, which drove him nearly to distraction; though he afterwards recovered the greater part of them. Papillon mentioning the same circumstance, adds, that Frontano was an engraver on wood and copper also. But how far this story is to be depended upon, I cannot say.

The following etchings are by this great master:

*Moses and the burning bush*, a small plate length-ways, which, from the great rudeness of its appearance, seems to have been one of his first attempts.

*A holy family, wherein the Virgin is represented seated, and the Child in a cradle before her*; a middling sized plate, length-ways.

*The adoration of the shepherds*, a small upright plate.

*The entombing of Christ*, a middling-sized upright plate. Guido copied this print, nearly in the same size.

*The resurrection of Christ*, a small upright plate.

A set of thirteen small upright plates, representing *Christ and the twelve apostles*, single figures.

*A mother instructing her four daughters* a small plate, length-ways.

A small upright plate, representing *a back figure of a man, with a woman by his side*. All these are from his own compositions.

*St. Peter and St. John healing the lame man*, from the cartoon of Raphael, a middling-sized plate, length-ways. Basan speaking of this print says, it imitates by means of a second plate (or rather perhaps a wooden block)

the effect of a drawing. I have never seen any of the tinted impressions. One which I have before me is a fine spirited etching. We see he has mixed his own sweet manner with that of Raphael, in the treatment of the heads; and it seems to me to lose nothing by the alteration. This, in my opinion, is one of his finest and most determined etchings.

## M A Z O T.

Flourished,

An artist of no note, by whom we have some few indifferent portraits; among others, that of *Christian IV. king of Denmark*.

## CHRISTIAN DE MECHEL.

Flourished, 1760.

This artist was a native of Bale. He resided at Paris at the time Basan published his Dictionary of Engravers. We have by him the following prints:

*A philosopher mending his pen*, a middling-sized upright plate, from Metz.

*Cupid shooting an arrow*, a middling-sized upright plate, from Carlo Vanloo.

Four small *views of the Rhine*, from Weirötter, &c.

## ISRAEL VAN MECHELN,

Born, Died, 1523.

I have already spoken of this artist, and of his works, in the fourth Chapter of the Essay on the Art of Engraving, given in the former part of the first volume. It appears, that he was born at Mecheln, a village near Bocholt, a town upon the banks of the Aa, in the Bishopric of Munster in Westphalia. But he resided chiefly at Bocholt.

His father, whose baptismal name was also Israel, was a goldsmith; and it is very probable, that the son himself was first brought up to that business. The great multiplicity of engravings by this artist, and the apparent distance of time in which they were executed, has led M. Heineken, a very able and accurate writer on the subject of engraving, to conclude, that the father engraved, as well as the son. I have already given my opinion in this doubtful case. I shall now proceed to lay before my reader a few specimens of the prints by this artist, which differ the most from one another, that the collector may the more easily refer to them, and decide for himself, if he thinks that difference sufficiently great to justify the supposition of their having been done by more than one engraver. If so, the rudest, of course, will be attributed to the father.

*The life of Christ*, a set of prints nearly eight inches and an half high, by five inches three quarters wide.

*The descent of the Holy Ghost*; seven inches and three quarters high, by four inches three quarters wide.



*St. Luke painting the Virgin and Child*, a middling-sized upright plate.

All the above prints may be ranked among his most early ones. They are drawn in a very bad style; the heads are short and thick, without expression; and the whole of the figures so poorly executed, that they bear the evident marks of a first attempt. These are, without doubt, the plates M. Heineken had before him, when he thought of dividing the works of this master, and attributing a part to the father. But, on carefully examining the rest of his performances, we shall see a gradual advancement in the art; so that it will be impossible, at any rate, to draw the line, with any precision, between the works of the father and the son. And it is also worthy observation, that we find those prints in general may be reckoned among his best, which were also engraved by Martin Schoen. This seems to prove, not only the priority of the engravings by Schoen; but also, that Israel was more skilful in imitating the works of others, than in designing for himself; and this may perhaps, in great measure, account for the manifest difference which appears in his engravings. The following plates may be reckoned among his best.

*Judith and Holofernes*. An army is represented in the back-ground, with cannons and other instruments of war, a middling-sized plate, lengthways.

*The death of the Virgin*, a middling-sized upright plate. M. Schoen, and several other contemporary artists, engraved this subject.

*The Virgin standing upon a crescent, crowned by two angels, and accompanied by two others; the fall of Satan is represented below*; a large upright plate.

*The Virgin seated in a landscape, holding the Child to kiss it; the Deity appears in the clouds above; and Joseph is represented sleeping at the Virgin's left hand*; a middling-sized upright plate. Albert Durer, and other masters, copied this print. There is a great singularity with regard to this print; for, instead of being finished in his usual style, it is scratched with the point of the graver; and the effect is by no means unlike that which we see in several of the prints by Rembrandt.

*The Virgin and Child surrounded by four angels*, a middling-sized upright plate, dated 1480.

*The Virgin seated holding the infant Christ; a garden wall appears in the back-ground*; a small upright plate, with this inscription: **Ave potissima Maria**. This design was also engraved by Martin Schoen.

*Herod's cruelty*, a middling-sized upright plate.

*Herodias with the head of John the Baptist, at the feast of Herod*, twelve inches long, by eight inches and a half high:

*The scourging of Christ*, a middling-sized upright plate.

*St. Jerom seated in a room, pointing to a skull which lies upon the table*; the lion's head appears to the right; five inches three quarters high, by four inches wide. This print, in my opinion, is his master-piece. It was copied in the same size and way by Lucas of Leyden.

*A man and woman walking, with death behind a tree shaking an hour glass*; seven inches and a half high, by four and a half wide. This was also engraved by an artist, whose mark is composed of an H. and an S. joined together;



together; by one, who signs his plates with a single W. and by several others; but the best copy is by Albert Durer.

*Several male and female saints*, single figures; among them is *St. Agnes*; which print is faithfully copied on the third plate given in this volume.

*St. Anthony borne into the air by many devils*; a middling-sized upright plate. This composition was engraved by Martin Schoen, and is, I think, one of that artist's most capital performances.

*Three naked women, with a globe hanging above them*, on which we find these three letters, G. B. A. which are thus interpreted, *Gott Behute Alle*, God keep all. Albert Durer and several other masters copied this print.

The portrait of *his father*.

*His own portrait*, and that of *his wife*.

*A portrait holding a scull*, with this inscription, *Respice Finem*.

*A cup richly ornamented*. The same cup was also engraved by M. Schoen, and in the same size.

A variety of *goldsmiths ornaments*, of several sizes; and a prodigious number of other subjects.

The engravings by this artist are usually signed in the following manner: I. M. or I. V. M. or *Israhel V. M.* or *Israhel V. M. tzu Boeckbolt*. The letters are usually expressed in the Gothic character, and are decorated with ornamental flourishes.

### M E C H E L N.

Flourished, 1623.

The name of an artist, affixed to the portrait of *Pope Urban the Eighth*, dated A. D. 1623.

### M A R Y O F M E D I C I S.

Born, 1574. Died, 1642.

This illustrious personage was queen to Henry the Fourth of France. She was a princess of the house of Medicis in Tuscany. When the arts were reviving in Italy, they met with great encouragement from the grandees of this noble family. It is indeed said, that many of them amused themselves in such branches of the arts as were agreeable to their fancy. Of this great lady we find it recorded, that she was not only exceedingly fond of painting, but drew very neatly. We have a wooden cut, said to have been executed by her own hand. Her partiality for the arts is indeed well known; and to her encouragement we owe that noble collection of pictures, painted by Rubens, preserved in the Luxemburg Gallery at Paris, in which are represented the several actions of her life. The life of the king was also intended to have been executed by the same artist; but the death of that monarch, with the troubles occasioned by that accident, prevented the completion of the design, though Rubens had already begun several of the pictures. The wooden cut above-mentioned is about eleven inches and a half-high. It represents *the bust of a young lady*; and some have supposed it to be intended for her own portrait, at the age of sixteen or eighteen.

The outline is tolerably correct, and the execution far beyond what one could reasonably expect from the hand of a person of such distinction. It imitates hatchings, crossed two and sometimes three times. The strokes, it is true, are rather unequal, and, in some few instances, broken into one another; but it is, however, sufficiently well engraved to convince us, that it was not her first essay. Papillon adds to his description of this print, that, with all its faults, it was superior to the works of several engravers on wood, whom he knew; engravers, I suppose he means, who had been regularly brought up to the art. At the bottom of this curious print is the following inscription.

MARIA MEDICI. F.

MDLXXXVII.

This print is also mentioned by the younger Fournier, in his Dissertation upon the Art of Engraving on Wood.

At the bottom of one of the impressions from this engraving, preserved in the royal collection at Paris, is written as follows:

*La planche de cette estampe a ete gravee par le Reine Marie de Medicis, qui la donna a M. Champagne, dans le temps qu'il la peignoit, le quel Champagne a ecrit derriere la planche ce qui suit.*

*Le Vendredi 22 de Fevrier 1629, le reine mere, Marie de Medicis, m'a trouve digne de ce rare present, faite de sa propre main. CHAMPAGNE.*

Which in English will read thus :

The plate, or rather *wooden block*, from which this print was taken, was engraved by queen Mary of Medicis, who gave it to *M. Champagne*, at the time he was painting her portrait; which *Champagne* wrote upon the back of the block as follows :

On Friday, the 22d of February, 1629, the queen dowager, Mary of Medicis, thought me worthy of this rare present, engraved by her own hand. CHAMPAGNE.

## JOHN VANDER MEER.

Born, 1627. Died, 1690.

This artist, according to some authors, was born at Haerlem; or, as others say, at Schoonhoven. It is equally uncertain under what master he learned the principles of painting; though Bafan, without mentioning his authority, tells us, that he studied under John Broers and Berchem; but he seems to have confounded him with the younger Vander Meer, who was a disciple of Berchem. He adds, that he went to Italy, in order to perfect himself in the art. He excelled in painting landscapes, battles, and sea views. He died at Haerlem, A. D. 1690, aged 63. We have by him four small *landscapes with sheep*, which are very scarce.

JOHN VANDER MEER, the younger, who was called DE JONGHE, was thought to be the son of the above-mentioned artist; and, it is said, that he also engraved. I have been inclined to attribute to this artist those spirited etchings, which the reader will find mentioned under DE JONGE. The battles there spoken of may have been engraved from the designs of his father. This artist, as before observed, was the scholar of Berchem, and a very celebrated landscape painter. He died 1688.

## D E M E E R E.

Flourished,

The name of a miserable engraver, affixed to a *crucifixion, with St. Francis at the bottom of the cross*; a middling-sized upright plate, from Rubens.

## M E H E U X.

Flourished,

An engraver, who flourished in the last century, by whom we have several mezzotintos of no great value; among others, a copy of *the rat poisoner*, from Cornelius Visscher.

## D. M E I E R.

Flourished, 1617.

A very indifferent artist, who would have done well to have kept his name in obscurity. It is, however, affixed to a slight etching of *a grand fire-work*, exhibited at Paris, at the celebration of the peace between France and Spain: It is dated 1617.

## C H R I S T O P H E R M E I G E L.

Flourished,

He resided at Nuremberg, where he published a small folio volume, containing a great number of very indifferent engravings, displaying *the follies of different people of all professions*, which apparently were engraved by himself.

## R O B E R T M E I G H A N.

Flourished, 1628.

He was not properly an engraver, but a bookseller. He lived in St. Dunstan's Church Yard. His name appears in the records of the stationers company; and, in the year 1630, he published an edition of the *Merry Wives of Windsor* by Shakspeare. A head of *John Clavel*, dated 1628, is said to have been executed by him.

## W. W O L F G A N G M E I E R P E C K.

Flourished, 1560.

This artist, who was a painter and engraver on wood, conjointly with George Liberal, designed and engraved on wood the plants, animals, and other figures, for *the Commentaries of Matthioli upon Dioscorides*, for three separate editions, in the German and Bohemian languages, and also in Latin: they were printed in Germany about the year 1560.

## B. M E I S.

Flourished,

By this artist, who, I suppose, was a painter, I have seen a small upright etching,



etching, very slightly executed, in a style something resembling that of Castiglione. It represents *a poet writing*, and is subscribed *B. Meis fecit*.

M E L. See MIELE.

#### A D R I A N M E L A R.

Flourished, 1650.

This engraver resided at Antwerp, where he had an opportunity of seeing the works of the great engravers from Rubens and Van Dyck. He seems, indeed, to have formed his taste upon those of Paul Pontius; but his imitations of that great master are every way defective. He engraved several portraits; and they, with all their faults, appear to me to be the best part of his works. We have by him,

A set of figures, representing *the inhabitants of Africa*, and of both the *Indies*.

*St. Michael overcoming the Devil*, a middling-sized upright plate, from Rubens.

The portrait of *Francois de Moura*; also that of *Christopher Bernhardt*, &c.

#### C O U N T D E M E L E U N.

Flourished, 1760.

This gentleman was fond of the arts, and amused himself with the point. We have several small plates engraved by him, from Berchem, Callot, and other masters.

#### C H A R L E S D O M I N I Q U E M E L I N I.

Flourished, 1760.

This artist was a native of Turin; but resided at Paris at the time Bafan published his Dictionary of Engravers. We have several engravings by his hand; and, among others, the following:

*The fair cause*, a middling-sized upright plate, from Nattier.

*The children of the prince of Turin*, from Drouais, a middling-sized plate, length-ways.

#### C L A U D E M E L L A N.

Born, 1601. Died, 1688.

This singular artist was a native of Abbeville in Picardy. His father was the receiver of the customs in that town; and he took great care of the education of his son. His genius for drawing discovering itself very early in life, he was sent to Paris and placed under the direction of Simon Vouet, in order to perfect himself in that art, and his studies promised success; but he was diverted from his application to them by the desire he had of learning the management of the graver, which he acquired with much facility. From Paris, at the age of sixteen, he went to Rome, where he engraved a considerable

siderable number of plates, many of which are held in great estimation; particularly those for the Justinian Gallery, the portrait of *the Marquis Justinian*, and that of *Pope Urban VIII*. Returning to France, he married at Paris, and settled there, A. D. 1654. The king of France being made acquainted with his merit, assigned him apartments in the Louvre, in the double quality of a painter and an engraver. Surrounded with honour, and blessed with an excellent constitution, which exempted him from the diseases usually attendant on age, he enjoyed a competent fortune, and was greatly esteemed by all who knew him. He died A. D. 1688, aged 87 years. He does not appear to have had any children; for his plates, at the death of his wife, became the property of his nephew.

Florent le Comte tells us, "that Charles the Second was so much pleased with his performances, that he invited him to come into England, making him, at the same time, very advantageous offers. But the love of his country," continues that author, "prevented his accepting of them."

It is remarked, that most of the plates which he engraved at Rome, and before he went thither, are executed in the usual manner; that is, with parallel strokes, crossed with second and third strokes, as the depth of the shadows might require. But afterwards he adopted a new mode of working with single strokes only, without any second strokes laid upon them; and the shadows are expressed by the same strokes, being made stronger, and brought nearer to each other. The effect, which he produced by this method of engraving, is soft and clear. In single figures, and small subjects, he succeeded very happily; but in large compositions, where great depth of shadow was required, he has failed, and that in proportion as the force of colour was wanted. Besides, in subjects where several figures occur, the sameness of style, which necessarily appears in every part of the plate, fatigues the eye, and prevents objects from relieving each other, and adds greatly to the flatness of the effect. His neatest plates in this style have an unfinished appearance, by no means suitable to large engravings; but, at the same time, a lightness exceedingly agreeable, when confined to small ones. According to Le Comte, the works of this master amount to 342. I shall mention the following only, chiefly from his own compositions: *The face of Christ*, called *the Sudarium of St. Veronica*, a middling-sized upright plate, which is executed entirely by a single spiral line, begun at the extremity of the nose, and continued without quitting over the whole face and back-ground; and the better to indulge this singular undertaking, the face is represented full in the front, and the point of the nose as near to the centre, as it could conveniently be placed.

*St. Peter Nolafque, carried by two angels*, a middling-sized upright plate. This is esteemed as one of his rarest prints.

Four large plates, length-ways, relative to the life of St. Bruno. I. *That saint giving the habit to a brother of the order*. II. *His exhortation to the brotherhood*. III. *His entry into the council*. IV. *The same saint showing the host to the soldiers*.

*St. Bruno praying in the desert*, a middling-sized upright plate.

St.

*St. Francis praying*, the same size as the above ; and several other subjects of like kind.

Part of the *antique statues* for the Justinian Gallery ; which work consists of two volumes and 312 prints,

Part of the *antique statues and busts* preserved in the royal palace of France : the set was completed by Stephen Baudet.

A great number of estimable portraits ; among others, that of *Pope Urban VIII.* and the *Marquis Justinian*, mentioned above ; also *Cardinal Bentivoglio*, the *Marquis de Crequi*, *M. de Peirese*, *M. de Gassendi*, &c.

He also engraved from Tintoret, Simon Vouet, Le Bernin, Nicholas Poussin, Stella, and other masters. It is to be observed, that Mellan did not always write his name at length, but sometimes the initials only, or abbreviated thus : C. M. or C. Mel. or Cl. Mell. &c.

### FRANCESCO ANTONIO MELONI.

Born,                      Died, 1713.

This artist was a native of Bologna. He appeared to be very fond of painting, and was accordingly placed in the school of Franceschini, in order to acquire a knowledge of that art. Time, however, soon convinced him, that his disposition was not altogether formed for that pursuit. He then took up the graver, and with more success. He worked not only from the pictures of his master, but also from those of several other Italian artists. He died at Venice, 1713. The following are reckoned among his best engravings.

*The adoration of the shepherds*, a middling-sized upright plate from Carlo Cignani.

*Aurora*, the same, from the same master.

### P. M E N A N T.

Flourished, 1715.

This artist, who appears to have been a native of France, drew after nature, a great part of the views of *the palace and gardens at Versailles* ; most of which he engraved himself : the rest are executed by Raymond, Fonbonne, Scotin, Lucas, and other artists. These views are contained in a very large folio volume. They are sufficiently neat ; but very stiff, and without effect. In short, neither the drawing or engraving do any honour to the artist.

M E N T Z. See MECHELN.

### J. G. M E N T Z E L.

Flourished, 1715.

He is spoken of as an engraver in the Printers Catalogues ; but I am not acquainted with his works,



## GIOVANNI BATISTA MERCATI.

Flourished, 1620.

This artist was a native of Sienna; but he resided, as we find by his prints, at Rome. His principal employment seems to have been drawing; but he etched also, and we have several very spirited prints by him, which, though slightly executed, indicate the hand of the master. I shall notice the following only.

*A female saint refusing to offer sacrifice to an idol.* As there is no painter's name to this print, it was probably etched from a design of his own.

*A holy family with St. Catherine,* a small upright plate, from Correggio. He worked also from Pietro de Cortona, and other masters.

## ANTHONY LE MERCIER.

Flourished,

By this artist we have some very slight, but spirited and masterly etchings, after the designs of P. Collo. They consist of a set of small folio plates of *architectal ornaments, chimney-pieces, &c.*

JAMES MERCIER is mentioned by Florent le Comte as an engraver; and that author informs us, that he worked from the designs of Michael Angelo Buonarota. I have seen the name "I. le Mercier." affixed to a slight etching in the painter's style, and not without merit, representing *the pope going in procession.*

## GASPAR MERIAN.

Flourished,

This artist was a native of Germany. He engraved a set of plates, representing *the ceremonies at the election of the emperor Leopold.*

## MATTHEW MERIAN, the ELDER.

Born, 1593. Died, 1651.

This ingenious artist was a native of Basil. His first studies were under the direction of Theodore Meyer, who instructed him in the art of drawing. When he quitted the school of this master, he entered that of Theodore de Brie, and added to his former attainments a knowledge of the art of engraving. Merian was a man of genius. His best works are landscapes and views of towns, palaces, &c. They are usually etched in a slight, free style, and retouched, as occasion required, with the graver. They have the appearance of being really copied from the subjects they represent, and with great exactness, for which reason they will always be valuable; but, at the same time, with no great taste, or attention to the picturesque beauties of the composition. The figures, which he has introduced into his prints, can by no means be considered as the best part of them. They are neither correct, nor well designed; but as his excellence did not consist in drawing of

the human figure, we ought to pass them over as secondary objects, and not be too severe in our remarks.

Merian married the daughter of De Brye, by whom he had issue; and he died, A. D. 1651, aged 58, at Francfort, according to some authors; or at Schwalbach, as is asserted by others. It is no small addition to the honour of this justly esteemed artist, that Wencefflaus Hollar was his disciple.

The works of Merian are exceedingly numerous. His landscapes, views, &c. according to Le Comte, amount to 500 and upwards.

I shall only specify his works (which are very common) in the following general manner:

A set of plates taken from *sacred history*.

A set of *landscapes*, from Paul Brill.

A great variety of *views of cities, towns, castles, palaces*, and other topographical works of different sizes.

Many *frontispieces*, and other *ornamental plates for books*.

Several portraits; and, among them, that of *Daniel Sennertus*, a small upright oval head; also *Arnoldus Weickerdus, Med. Doct.* the same, dated 1626.

The various marks, used by this artist, are copied on the plate at the end of the volume.

#### MATTHEW MERIAN, the YOUNGER.

Flourished, 1640.

He was son to the artist, mentioned in the foregoing article; but not equal to his father in merit. It is thought that he was in England; for we have engraved by him an *emblematical frontispiece*, with the portrait of *Dr. John Donne*, which was prefixed to the folio volume of his Sermons, published 1640.

C. MERIAN, *Junior*, was probably a relation of the above-mentioned artist, and is also supposed to have resided in England. The plates to *Dodona's Grove* by Howel, have the name of this artist affixed to them.

#### MARIA SIBYLLA MERIAN.

Born, 1647. Died, 1717.

This lady was the grand-daughter of Matthew Merian the elder, and probably the daughter of Matthew Merian, mentioned in the preceding article. She was born at Francfort, and, showing an early inclination for the arts, was placed under Abraham Mignon, from whom she learned that neatness and delicacy of colouring, which so eminently distinguishes her works. Her genius led her to the study of natural history; and she excelled in representing insects, reptiles, flowers, and fruit. She usually painted these subjects on vellum, in water colours, and finished them with the greatest precision and neatness. She undertook a voyage to Surinam, in order to paint the insects and reptiles peculiar to that country; and, at her return to Francfort, she caused them to be engraved, executing many of the plates herself, and published the collection in two large folio volumes, with a full description of them in the German language. In the British Museum

is preserved great part of her works, which deserve every possible commendation. They are so well known to the curious in general, that their merit need not be any farther insisted upon.

She died, A. D. 1717, aged 74, and left a daughter, named DOROTHEA HENRIETTA GRAFF, who painted in the same style. She accompanied her mother to Surinam, and, after her death, published a third volume, of *insects, reptiles, &c.* the plates being engraved from the remaining designs of Maria Sibylla.

### JAQUES VAN MERLIN.

Flourished,

This artist, with THEODORE VAN MERLIN, who was probably his brother, according to Florent Le Comte, engraved a few plates from Martin de Vos, Pelegrin and other masters. To a portrait of *Anthony Turner*, a Jesuit, the name *Van Merlin* is affixed; but to which of the above artists it should be attributed, I am at a loss to say.

### MADELAINE LE MERSSION.

Flourished,

This lady's name is affixed to a landscape with cattle, etched in a slight style, bearing some distant resemblance to that of Dankers, when he copied the designs of Berchem. It was published at Paris without date, or the painter's name.

### E. MESNIL.

Flourished, 1760.

A modern French engraver, by whom we have several prints, from Mieris, Karel de Moore, and other painters.

### METELLI. See MITELLI.

### CORNELIUS METENSIS

Flourished, 1540.

This artist is also called *Metfys*, and usually confounded with *Matfys*. I have, however, ventured to place him by himself, and have given my reasons for this separation in my account of *Matfys*, to which the reader is referred. *Metensis* constantly marked his prints in this manner: COR. MET. or with a monogram, composed of a C. an M. and an E. joined together, in the manner represented upon the plate at the end of the volume. His style of engraving bears some resemblance to that of *Matfys*; but in general, it is stiffer and neater; and several of his plates are copies only from other engravings. However, some of his works are not devoid of merit. Apparently he resided in Italy, for he copied the works of the Italian artists; and it is not improbable, but that he was the disciple of *George Pens*; but



this is my conjecture only. I shall mention the few following engravings by this artist, of which the two first are copied from other prints.

*The entombing of Christ*, a small upright plate from an etching by Parmigiano.

A small plate length-ways representing a *battle*, from G. Pens.

*Judith with the head of Holofernes*, a very small upright plate, dated 1539.

*The miraculous draught of fishes*, a small plate, length-ways, from Raphael.

*Several peasants seated in a shed*, a very small plate, length-ways, dated 1530.

Several *dancing figures*, &c.

### J. J. M E T G E R.

Flourished, 1672.

The name of this artist is affixed to the portrait of *Giovanni Everard Nitardo, Card.* engraved for the second volume of *Priorato's History of the Emperor Leopold*: it is, however, a very indifferent performance.

### J O S E P H M E T Z K E R.

Flourished, 1566.

According to professor Christ, this artist was a goldsmith, who resided at Gorlitz. The same author informs us, that he engraved on wood, and attributes to him the prints, marked with an I. and an M. joined together, in the manner expressed upon the plate at the end of the volume, and with the date 1566.

M E U N I E R. See MUNIER.

### I. F. M E U R S,

Flourished, 1670.

The name of this indifferent artist is affixed to the anatomical engravings for the octavo edition of *Thomas Bartholin's Anatomy*, published at Batavia, 1669,

J. V. MEURS, a name affixed to the portrait of *Tycho Brahe the astronomer*; a small upright plate, arched at the top. It is executed with the graver only, in a very neat, but stiff style. His labours were chiefly confined to the ornamenting of books. We have also several frontispieces by him, which do him no great credit.

C. H. VAN MEURS resided, according to Basan, at Amsterdam, where he engraved a set of prints from Mieris, Vander Werff, and other masters.

### R A P H A E L. D E M E Y.

Flourished,

This engraver, according to professor Christ, copied some of the works of Henry Goltzius, and perhaps was the disciple of that great master.

J O A C H I M

## J O A C H I M M E Y E R.

Flourished, 1570.

This artist was a native of Strasbourg. We have by him, engraved on wood, a set of sixty-two prints, representing a variety of *combats with the sword*.

## A N D R E A M E Y E R.

Flourished,

According to professor Christ, this artist was a native of Zurich in Switzerland. He followed the profession of a painter; and also amused himself with the graver. We have several views of towns, said to have been executed by his hand. See a very singular monogram on the plate at the end of the volume, which is attributed to him.

## D I R I C K, or D I D E R I C M E Y E R.

Born, 1571. Died, 1658.

He was a native of Zurich, and probably of the same family with Andrea Meyer, mentioned above. This artist painted both portraits and historical subjects with success. We have, engraved by him, a set of portraits of the illustrious personages of Switzerland. His mark, according to professor Christ, was composed of a D. and an M. joined together. See the plate at the end of the volume.

## R O D O L P H M E Y E R.

Born, 1605. Died, 1638.

He was son to Dirick Meyer, mentioned above. I do not find that he practised painting, but he engraved with tolerable success. We have by him several portraits, and some emblematical prints. His mark, composed of an R. and an M. is represented on the plate at the end of the volume.

CONRAD MEYER, brother to Rodolph Meyer, born A. D. 1618. He was both a painter and an engraver. Professor Christ attributes to him several fine engravings, dated 1670, particularly the cuts for *the Praise of Folly* by Erasmus, marked with the initials C. M. It is certain, that we have several engravings by this artist, from his own compositions.

## J O H N M E Y E R.

Flourished, 1600.

This artist resided at Nuremberg; but was probably of the same family as the foregoing. He was a painter; but we have several prints by him; some of them from his own compositions; particularly a set of *battles*, small plates, length-ways, etched in a very slight but spirited style. He also engraved a set of *fountains at Rome*, which were printed at Nuremberg, at the expence of Sandrart.

FELIX MEYER, a celebrated painter of landscapes and animals, said to be of the same family, etched a few plates from his own designs. He died, A. D. 1713, aged 60 years.

PAUL MEYER, who resided at Nuremberg, was also an engraver. He flourished towards the commencement of the seventeenth century, and was probably a relation of the above artists.

### A L B E R T M E Y E R I N G .

Born, 1645. Died, 1714.

This artist was a native of Amsterdam. He excelled in painting landscapes. The first principles of the art he received from his father, Frederick Meyering; but in order to improve himself, he travelled first to Paris, and from thence to Rome; where meeting with Glauber, they pursued their studies together. He returned to Holland ten years after, having acquired a considerable share of fame. We have several etchings of *landscapes* by him, which are executed in a very slight, hasty style. We see by them, that he took up the point merely for his amusement.

### J O H N M E Y S S E N S .

Born, 1612. Died, ✓

He was born at Bruffels, and learned the first principles of painting from Anthony van Opstal. Afterwards he became the disciple of Nicholas Vander Horst. He attempted both historical subjects and portraits, but was most successful in the latter. He settled at Amsterdam, where he published several collections of engraved *portraits*, not only from his own paintings, but from those of Van Dyck, and a variety of other masters, many of which he also etched himself. These, however, are not executed in a manner to add much to his fame. They are, in general, greatly inferior to what might have been expected from his point. We have also engraved by him, *Melcager presenting the head of the boar to Atalanta*, a small upright plate, from Rubens.

### C O R N E L I U S M E Y S S E N S .

Flourished, 1650.

This engraver was the son of John Meyffens, mentioned in the preceding article. He seems to have been chiefly employed by his father in the engraving of portraits; and we have a considerable number of them executed by his hand. He worked with the graver only, in a very stiff, tasteless style. His best works have no great merit to recommend them. The rest are slovenly performances, evidently executed in a hurry. I shall mention only a set of portraits of *the emperors of the house of Austria*, in folio, entitled, *Effigies Imperatorum domus Austriacæ*: to which is added, *Delineatæ per Joannem Meyffens, et æri insculptæ per filium suam Cornelium Meyffens*; which proves beyond contradiction, that Cornelius was the *son*, and not the *nephew* of John Meyffens.

The portraits of *the sovereign princes and dukes of Brabant*, in folio, entitled,  
*Les*



*Les Effigies des Souverains Princes et Ducs de Brabant.* In these he was assisted by Peter de Jode, Waumans, Van Schupen, and other artists.

Several *frontispieces*, and other *book ornaments*, with a variety of other subjects.

### JUSTO AURELE MEYSSONIER.

Born, 1695. Died, 1750.

This extraordinary artist was born at Turin. Bafan speaks of him as a painter, a sculptor, an architect, and a goldsmith. He distinguished himself in all these branches of the arts. He obtained the royal patent, as goldsmith to the king, and the place of the first designer in his cabinet. He died at Paris, A. D. 1750, aged 55; and left behind him a large number of architectural drawings, and ornamental designs for goldsmiths, the greater part of which were afterwards engraved and published by Huquier. Meyssonier etched several plates himself of *ornaments*, &c.

### M. M E Z I O S.

Flourished, 1626.

An engraver of great merit, though but little known. I have seen some few portraits executed by him, with the graver only, in a very neat, clear style; among others, that of *Joannis Petrus Lotbicus, Medicus et Poeta*; a half length, affixed to an edition of his works, published 1626, without the name of the painter.

### DOMINICO MICARINO DA SIENA, called BECCAFUMI.

Born, 1484. Died, 1549.

The true name of this artist appears to have been Micarino; that of Beccafumi he assumed in honour of his patron. He was born of mean parentage, at a village near Sienna; and his first employment was the keeping of sheep. Beccafumi, a citizen of Sienna, seeing him one day busied in designing with his stick upon the sand, conceived a favourable opinion of his abilities, and took him from obscurity. He was first placed with a painter, called Cavanaugh; and afterwards, as some writers affirm, he became the disciple of Pietro Perugino. It is certain at least, that he copied some of the pictures of that artist. But it was at Rome that he completed his studies, from the works of Raphael and Michael Angelo; after which he returned to Sienna, where he was employed in several great works, in fresco and in oil, which acquired him great applause. But nothing contributed more to the establishment of his reputation, than the pavement of the great church at Sienna, which was performed with stones of different colours, joined together in such manner, as the light and shadow of the object required.

Micarino was also an admirable engraver on wood. We have some very spirited *chiaro-scuro*s by him, executed sometimes on two, and sometimes on three blocks; one of them for the outline and deep shadows, the other for the lighter tints. These he engraved not only from his own designs, but  
from

from those of Titian and other masters. He also etched several plates in a very spirited style, and we have some few prints, executed by him with the graver only. In these the hand of the master is very evident. The figures are drawn in a spirited style; and the extremities are finely marked; but, from want of skill in the management of the point and the graver, the mechanical part of the work has a harsh and unpleasing appearance to the eye accustomed to neatness and precision. His usual mark is a B. divided in the middle by a horizontal line, in the manner expressed upon the plate at the end of the volume.

Professor Christ and others have attributed to him also the mark of Turtianus; but without any solid foundation. Evelyn speaks of *two apostles*, engraved on wood by this artist, as excellently performed; and an etching of *the alchemist*. I shall notice only a large upright print on wood, without the tinted blocks, representing a *nativity*, from Titian, cut in a very spirited manner, to which his monogram is affixed; and a middling-sized upright print, executed with the graver on copper, representing *an old man, standing with his arms elevated*; and a *fore-shortened figure of a young man, lying down, towards the right hand side of the print*. It is marked *Micarino, fec.*

MICHAEL ANGELO DE BATTAGLI. See CERQUOZZI.

J. W. MICHAELIS.

Flourished, 1700.

A very indifferent engraver of portraits, who resided at Francfort. Several of the heads in a work in folio, entitled, *Notitia Universitatis Francofurtanæ*, published 1707, are by him.

J. B. MICHEL.

Flourished, 1760.

A modern engraver. He was a native of France, and resided at Paris at the time Bafan published his Dictionary of Engravers. We have several plates by his hand; among others, *Venus and Cupid*, a middling-sized upright plate from Boucher; its companion, *the same subject*, from the same painter; and some few portraits, particularly that of *Voltaire*. Michel was a man of ability. These engravings, though slight, are by no means devoid of merit.

MICOCARD.

Flourished,

“I have seen,” says Papillon, “a print of *Diogenes*, from Parmigiano, engraved on wood by Micocard, an artist not mentioned by any of the authors on the subject of engraving; it is eighteen inches high by thirteen wide.” This print, I suppose, is copied from the design of Parmigiano, which Ugo de Carpi, and Mark de Ravenna also engraved.

## J A N M I E L.

Born, 1559. Died, 1664.

This great artist was a native of Flanders, and the disciple of Gerard Segers. He studied also in Italy a considerable time, and was admitted into the school of Andrea Sacchi, which, however, he soon left; and quitting the grand style of historical painting, applied his talents to more familiar subjects, such as huntings, carnivals, pastoral scenes, and conversations, in which he greatly excelled. He died at Turin, A. D. 1664, aged 65 years. We have several slight etchings by this master, executed in a most masterly manner, so as to produce a very agreeable effect. The figures and animals, which he introduced into these compositions, are drawn with great spirit, and freedom of the point. They are as follows, all from his own designs.

*The assumption of the Virgin*, a middling-sized upright plate.

Four small plates length-ways, representing *shepherds with cattle*. In one of them appears a fine figure, seated on a bank, picking a thorn out of his foot.

Several middling-sized plates, length-ways, representing *sieges and battles*, for *the History of the Wars of Flanders* by Strada,

## J O H N H E N R Y M I E L.

Flourished, 1760.

This artist, and JOHN WILLIAM MIEL, who was probably his brother, are mentioned by M. Heineken, as natives of Germany, and engravers; but he gives us a very unfavourable account of their abilities.

## S. C. M I G E R.

Flourished, 1760.

He was a native of France, and resided at Paris. We have several engravings by his hand; but none of them of any great account; also some portraits; among others, that of *David Hume, the English historian*, from Cochin, and *John Stanley the organist*, &c.

## N I C H O L A S M I G N A R D.

Born, 1608. Died, 1668.

He was born at Troyes, and in that city he acquired the first rudiments of painting, which he improved at Fontainebleau; but completed his studies at Rome. He painted historical subjects and portraits; but his inclination led him to prefer the former, in which he principally excelled. On his return to Paris, he was employed by the king; and at the time of his death, was rector of the Royal Academy of Arts in that city. He etched some few plates from the pictures of Agostino and Annibale Carracci, in one of the apartments of the Farnesean Palace at Rome. They are middling-sized prints, length ways.



PETER MIGNARD, called the ROMAN.

Born, 1610. Died, 1695.

This artist was the younger brother of Nicholas Mignard, and born at Troyes. He received his first instructions in the art of painting from Simon Vouet. He afterwards went to Rome, where he resided two and twenty years, studying the works of the great masters, especially those of Raphael, Michael Angelo, and Annibale Carracci. From his long abode in that city, he was distinguished by the appellation of *the Roman*.

He painted both history and portraits with great success; but the latter formed the most considerable part of his employment. On his return to France, he was patronized by Louis XIV. who honoured him with knight-hood; and, after the death of Le Brun, appointed him principal painter, and director of the manufactories. And that prince sat to him ten times for his portrait. We have by this artist only one etching, representing *St. Scholastique adoring the Virgin*, a small upright plate, from his own design.

J. MIGNON.

Flourished,

The name of an obscure artist, by whom we have a coarse, incorrect etching, representing *Abraham purchasing the cave of Macpelah from the children of Heth*; probably from his own design, as he has not affixed the name of the painter. It is inscribed *Jo. Mignon f.*

DANIEL MIGNOT.

Flourished,

This engraver is mentioned by Florent le Comte and other authors; and to him are attributed the prints marked with a monogram, composed of a D. and an M. joined together, in the manner expressed upon the plate at the end of the volume. His works consist chiefly, I believe, of architectural ornaments.

FELICE MILANESE.

Flourished,

By this artist, who was apparently a painter, we have a small upright print, representing *the Virgin seated upon a pedestal, holding the infant Christ*. A bishop with several children, appears before her. It is inscribed *Felice Milanese fec.*

ANDREW MILLER.

Flourished, 1740.

An Irish artist. He resided at Dublin, and engraved several portraits in mezzotinto; some of which are by no means destitute of merit. I shall mention the following only: *Dean Swift*, a whole length, from F. Bindon, dated 1743. *John Harper, in the character of Jobson*. *Mr. Lebeck*, a half length, from

from Kneller. *Lord Newport, lord chancellor of Ireland*, a half sheet print, from Stevens, dated 1747.

M I L L E R. See MULLER.

R O B E R T M I L N.

Flourished, 1710.

By this engraver we have some very indifferent prints of antiquities, belonging to Scotland, for a book published at Edinburgh, A. D. 1710, entitled, *Miscellanea quædam Eruditæ Antiquitatis, quæ ad Borealem Britannicæ majoris partem pertinent*, &c.

M I L O T.

Flourished, 1620.

An engraver, who resided at Antwerp, and apparently worked for the bookfellers only. We have several *frontispieces* and *portraits* executed by him, with the graver only, in a neat, but stiff and tasteless style.

M I L V I U S. See KYTE.

M I C H A E L J A N S E N M I R E V E L T.

Born, 1568. Died, 1641.

This artist was the son of a goldsmith, and born at Delft. His father, perceiving his early inclination for the arts, placed him, at first, with one of the Wierixes, of whom he learned to draw in crayons, and to engrave. At the age of twelve, he executed a print of *the Samaritan woman*; and not long after, a figure of *Judith holding the head of Holofernes*. These juvenile performances attracted the notice of Anthony Blockland, an historical painter of great note; and under his instructions Mirevelt took up the pencil. He was very successful in his attempts at painting history; but finding portraits to be more profitable, he quitted the former by degrees, and applied himself to portrait painting only. His reputation, according to De Piles, was so great, that he exacted what price for his pictures he pleased, never taking less than one hundred and fifty florins a piece. The portraits, drawn and painted by this artist, are exceedingly numerous; and many of them were excellently engraved by William James Delft, his near relation, a very skilful artist. I do not find, that Mirevelt did much with the graver, after he applied himself to painting.

D. M I S E R O T T I.

Flourished, 1760.

A modern Italian engraver, who executed several of the plates for the collection of prints, from the paintings in the gallery of the great duke of Tuscany.

## A G O S T I N O M I T E L L I.

Born, 1609. Died, 1660.

This artist was a native of Bologna. He learned the first principles of painting from Gabbriello Ferrantini, and afterwards became the scholar of Dentone. He excelled principally in painting of architecture and ornaments, which he executed in fresco, as well as in oil. He was much employed at Madrid, by Philip IV. king of Spain; and died in that city, A. D. 1660, aged 51 years. We have several spirited etchings by him, consisting chiefly of *architectural ornaments*, and a set of forty-eight *friezes*, from his own designs.

## G I O S E F F O M A R I A M I T E L L I.

Born, 1634. Died, 1718.

This artist, the son and scholar of Agostino Mitelli, mentioned in the foregoing article, was born at Bologna. From his father he received the first rudiments of design and painting. But, I believe, he is much better known by his engravings, than by his pictures or drawings. He etched in a very slight, feeble style, without effect. The naked parts of the human figure he did not sufficiently attend to; neither did he mark the extremities correctly. Yet his works prove him to have been a man of genius; and they seem only to have required more time and attention, to have stamped a higher value upon them. From their being, in many instances, the only engravings from the pictures of several great masters, they are, however, worthy of the attention of the curious. He died at Bologna, A. D. 1718, aged 74 years. We have a very considerable number of etchings by him; and some few of them from his own compositions. I shall mention the following only:

A set of twelve large upright plates, from the most estimable pictures in the churches at Bologna.

*The history of Æneas*, contained on seventeen large plates, including the title, from the pictures painted by Annibale Carracci, in the Favian palace at Bologna.

*The cries of Bologna*, on forty-one middling-sized upright plates, from the same master.

*The four and twenty hours of human felicity*, in small folio. There are two additional prints; so that the set consists of twenty-six. These are probably from his own designs. They were published at Bologna, 1675.

*The adoration of the shepherds*, from Correggio, a large upright plate.

*The invention of the cross*, a large plate length-ways, from Tintoretto.

*The martyrdom of St. Erasmus*, from Nicholas Poussin, a large upright plate.

He also engraved many prints from Titian, Paolo Veronese, and other masters.

His monogram, composed of a G. and two M.'s joined together, is copied on the plate at the end of the volume. He sometimes signed his plates in this manner, G.<sup>MA</sup> M.<sup>11</sup><sub>F.</sub>



## C. F. M O F F E I.

Flourished,

This name is affixed to a coarse, incorrect etching, representing *the death of St. Francis*. It is a small plate, length-ways, and probably from the artist's own design; for it is inscribed, *C. F. Moffei fecit*.

## H I E R O N Y M U S M O C E T U S.

Flourished, 1510.

The prints by this ancient master are by no means common. He worked with the graver only; but did not excel in the management of that instrument. His style of engraving bears some resemblance to that of Robetta. Though it is considerably neater and clearer, he did not draw the naked parts of the human figure correctly. The extremities especially, are very defective. The study of the chiaro-scuro was at this time very little attended to. We must not wonder, therefore, at finding the works of this artist totally destitute of effect. However, they are not without merit; though, it must be confessed, that their scarcity stamps the greatest value upon them. We have by him,

*The resurrection of Christ, with four soldiers at the foot of the tomb*, apparently from his own design.

*A sacrifice, with many figures*, from an antique bas-relief; a middling-sized plate, length-ways.

Also several battles, with other subjects; all of them marked with his baptismal name, written in the manner expressed upon the plate at the end of the volume.

## N I C O L E T O D A M O D E N A.

Flourished, 1515.

He was a painter of Modena, and seems greatly to have studied architecture and perspective. He is ranked as one of the first engravers of the school of Lombardy; and, when we examine his works, it seems as if the name of engraving only had reached him, and that he had been obliged to work out his own system. It is astonishing, at a time when so many engravers of consequence were living, and had produced such a variety of excellent prints, especially Marc Antonio and his scholars, that this man, who was himself a painter, should have been so much at a loss, not only in the mechanical part of the execution of his plates, but with respect to the compositions and drawing of them also. If these rude productions have any merit to recommend them, it must consist in the buildings and architectural ornaments, which he introduced into his designs, and with which he has frequently crowded them in a very absurd manner. He worked with the graver only; and his largest plates seldom exceeded the common folio size. He usually signed his name at length; but in some few instances, he used the two monograms copied upon the plate at the end of the volume.

We have by him,

*The adoration of the shepherds*, a middling-sized upright plate, marked with his name at length.

*St. Sebastian*, a middling-sized upright plate, marked with his baptismal name, *Nicoletto*, on a tablet.

*St. Sebastian*, a middling-sized upright plate, inscribed, *ORA PRO NOBIS, SANCTE SEBASTIANE*, and marked with a monogram, composed of an N. and an I.

*St. Jerom*, seated, and reading with spectacles, a very small upright plate, marked with a monogram, composed of all the letters of his baptismal name.

*St. George*, a small upright plate, marked with his name at length.

*St. Martin*, inscribed *DIVO MARTI*, and marked with his name on a tablet. With a variety of other subjects.

C O S M O M O G O L L I.

Flourished, 1730.

He was a native of Italy, the disciple of Giovanni Batista Foggini, a sculptor of Florence. What progress he made, as a sculptor, I know not; but he seems to have applied much of his time to engraving; and if he succeeded no better in the former than he did in the latter, his works have very little merit to recommend them. We have by him, many of the plates for a book of Etruscan antiquities, published by Thomas Dempster, at Florence, 1724; and part of the plates for the *Museo Fiorentino*; with other works of the like kind. He frequently marked his plates with the initials C. M. only.

FRANCOIS LE MOINE, or MOYNE.

Flourished, 1660.

This artist was a native of France. He worked chiefly with the graver, in a neat, but stiff style; and was concerned with Berain and Chauveau, in drawing and engraving the ornaments of painting and sculpture, which are in the gallery of Apollo at the Louvre.

P E T E R S T E P H E N M O I T T E.

Flourished, 1760.

A modern French engraver, by whom we have a considerable number of engravings; and, among others, the following:

*The watering place*, a middling-sized plate, length-ways, from Wouvermans; and *the repose of the travellers*, its companion, from the same painter.

*The fishmonger*, from Gerard Dow, a middling-sized upright plate. These prints belong to the collection of the comte de Bruhl.

*The triumph of Venus*, from Boucher, a large plate, length-ways.

He engraved also from Greuze, Cochin, and other masters.

## PIETRO FRANCESCO MOLA.

Born, 1609. Died, 1665.

He was born, according to most authors, at Lugano, a city belonging to the Switzers. Others affirm, that the place of his birth was Coldra, in the district of Como. He was at first the disciple of Giuseppe D'Arpino, and afterwards of Albano. When he quitted the school of the latter, he went to Venice, and studied assiduously the pictures of Titian, Tintoretto, Bassan, and Paolo Veronese. He painted historical subjects and landscapes with great success; but his genius seemed more particularly adapted to the latter. His pictures, in both styles, are spoken of with the warmest commendations. He sometimes amused himself with the point; and his etchings, though slight, are uncommonly fine. He added to a masterly style correctness of drawing; and the heads of his figures are exceeding beautiful.

The following are by him:

*The Virgin giving the breast to the infant Jesus*, a very small upright plate, from his own design.

*A holy family with angels*, a large upright plate, the same. This plate was begun by him, and finished afterwards with the graver, by some unskilful hand, in a very stiff and tasteless manner.

*Joseph discovering himself to his brethren*; a middling sized plate, length-ways, from his own composition. This plate has been attributed to Carlo Maratti,

*A holy family, with two angels kneeling, and presenting flowers to Christ*; a middling-sized upright plate, from Albano.

## GIOVANNI BATISTA MOLA.

Born, 1620. Died,

This artist was brother to Francesco Mola, mentioned in the preceding article, and was also the disciple of Albano. He painted both historical subjects and landscapes; but his works will not bear a comparison with those of his brother. He imitated the style of Albano, his master; and there are four pictures, said to have been painted by him at Rome, which have been usually taken for the works of Albano. We have some few etchings by him, and, among others,

*Two little Cupids drawing a third Cupid seated in a chariot*, a small plate, length-ways, from Albano.

## J. MOLENAER.

Flourished,

By this artist, who was probably a painter, we have a slight etching, representing *two peasants playing upon musical instruments, and a third singing, whilst a woman behind him is picking his pocket*; a small plate, length-ways, apparently from his own design.

MOLET.



## M O L E T.

Flourished,

We have some plates of gardening by this artist, according to Florent le Comte; but they are not specified by that author.

## M O L I G N Y.

Flourished, 1760.

A French artist, who resided at Paris, where he engraved several portraits; among others, that of *Joannis Brute Cure de St. Benoit*, from Cochin.

## A N D R E M O L L E S.

Flourished,

Florent le Comte speaks of this artist, and tells us, that he excelled in engraving fountains; but he has not specified any of his works.

## PETER MOLYN, called TEMPESTA, and PIETRO MULIER.

Born, 1637. Died, 1710.

He was a native of Haerlem, and, according to some authors, the disciple of Snyders, whose manner of painting he at first imitated. But his genius led him to the study of dismal subjects; and he so far excelled in painting tempests, storms at sea, and shipwrecks, that he was called by way of distinction, *Tempesta*. His pictures are very rare, and held in the greatest estimation. The name of *Pietro Mulier*, or *de Mulieribus*, was given him, on account of having caused his wife to be assassinated, in order to marry a young lady of Genoa, with whom he was in love. But this villainous transaction being discovered, he was seized, imprisoned, and capitally condemned. However, the greatness of his merit, as an artist, occasioned a mitigation of the sentence; but he was still detained in prison, where he diligently followed his profession, and would have continued there, in all probability, for life, had he not met with an opportunity of escaping to Placentia, at the time Louis XIV. bombarded the city of Genoa, after he had been in confinement sixteen years.

To this artist are attributed several very neat prints, executed with the graver only, in a style greatly resembling that of John Vander Velde. They consist chiefly of candle-light pieces, and dark subjects, and are marked, *P. Molyn, fec. or fecit*, the F. and M. being joined together in the manner expressed on the plate at the end of the volume. I shall specify one only, which represents *some figures by candle-light, standing by the door in masquerade: at a distance is seen a mock procession*. M. Heineken mentions Peter Molyn the elder, who was a native of Holland, and a painter; but not so eminent as *Tempesta*. I own, I should rather be inclined to suppose the prints above mentioned ought to be ascribed to the latter, if the time in which he lived agrees with that, in which we may suppose those prints to have been executed, which was apparently towards the conclusion of the

last

last century. Though very neatly executed, they are laboured, heavy performances, and not equal in any degree to what one might expect from the hand of an artist of so much repute as Tempesta. If they were by him, they were probably his juvenile productions: but the decision of this point I must leave to my readers.

### JOST, or JODICUS MOMPERT.

Born, 1580. Died,

A very excellent painter of landscapes, said to have been a native of Flanders. His pictures, those especially which are carefully finished, have many admirers. Velvet Brughel and David Teniers often assisted him, by painting the figures for his landscapes, which, in this case, acquire no small additional value. We have several small *landscapes* etched by him, from his own compositions.

### PETER MONACO.

Flourished, 1760.

A modern Venetian artist, by whom we have several engravings, from the paintings of the most celebrated masters, preserved at Venice in the cabinets of the curious.

### BALTHAZAR MONCORNET.

Flourished, 1650.

Moncornet was one of those laborious artists, whose only merit seems to have consisted in his patience and assiduity. What he wanted in taste and correctness of design, he endeavoured to supply by neatness. Basan hardly does him justice, when he calls him one of the most indifferent French engravers. France certainly produced many worse; and indeed some few of the portraits of Moncornet are not altogether despicable. I shall only mention that of *John George Godelman*, a small upright oval plate, as a proof of this assertion. He was a native of Paris, and established in that city as a printfeller. He often worked with the graver only; but sometimes he called in the assistance of the point.

The number of portraits which he engraved is almost incredible. According to Le Comte, they amount to one thousand three hundred and ninety one. I shall specify the following engravings only by this artist:

*The battle of Constantine against Maxentius*; a middling-sized plate, lengthways, from Rubens.

*The triumph of Constantine*, the same, from the same. Both these pictures were afterwards engraved by Nicholas Tardieu.

A set of *ornaments* for goldsmiths and jewellers.

A small etching, representing several *rabbits*, in imitation of the style of Hollar.

## M. DE MONGEROUX.

Flourished, 1760.

A modern connoisseur, who for his amusement etched several plates; among others, a small upright *landscape, with figures and animals*, from Casanove.

## J. M O N I.

Flourished, 1570.

This artist was a native of Lyons, and a very skilful engraver on wood. Papillon informs us, that he was also a painter and designer, and that he engraved, from his own compositions, a set of prints for *the Bible History*, published at Lyons by William Rouille, about the year 1570. He also copied the engravings on wood from the Bible, executed by Solomon Bernard, called the *Petit* or *Little Bernard*, which copies were published 1582, at Lyons. That author mentions several other prints of merit by this artist, and adds, that his monogram was composed of an M. surmounted by a double cross, with a figure resembling a 4 at the top, and sometimes he signed his prints with the initials I. M. only.

## JOHN BAPTIST MONNOYER.

Born, 1635. Died, 1699.

This celebrated artist was born at Lisle in Flanders; but was educated at Antwerp; and in the early part of his life was instructed in painting historical subjects. But, on his return to Lisle, he applied himself to the painting of flowers; and succeeded so well, that Le Brun employed him to assist him in the ornamental part of his pictures at Versailles. Whilst he was at Paris, the duke of Montague was struck with the beauty of his performances, and brought him into England; and he, in conjunction with Rousseau and Le Force, embellished the house of that nobleman in Bloomsbury, now the British Museum, with very capital paintings, all the flowers, fruit, and other decorations of that kind, being by his hand. He was afterwards employed by lord Carlisle, lord Burlington, and several others of the nobility. But his most curious work is said to be a looking glass at Kensington palace, which he adorned with flowers for queen Mary, who held him in such high esteem, that she honoured him with her presence, nearly the whole time he was busied in the performance.

He died at London, A. D. 1699, aged 64.

He began to publish a large collection of prints, from flowers and fruits, after his own designs; and many of the plates for that collection he etched himself in a bold, free style.

## BENEDETTO MONTAGNA.

• Flourished, 1500. ✓

He was a native of Venice, and is spoken of as a painter; but, I believe, he is more generally, if not better, known by his works as an engraver. It  
is



is possible, that the prints of Albert Durer, which were brought to Venice, and those of Marc Antonio, who worked some time in that city, might induce him to take up the graver. The invention of engraving was still considered as a novelty, and had not, when he first attempted to pursue the art, been carried to any very great perfection in Italy; for Marc Antonio had not then produced any of his capital works. The efforts of Montagna, as an engraver, are very feeble. Indeed his drawing is exceedingly defective; and the mechanical part of the execution of his plates is very harsh and rude, though, in some few instances, he has attempted to harmonize the lights with small dots.

The prints by Benedetto Montagna bear, however, some resemblance to the first and rudest engravings by M. Antonio; and they are all from his own designs. I shall notice the following only, all marked with his name at length.

*The Virgin seated, holding the infant Christ. St. John is standing by her side naked, and Joseph appears below; a town is represented in the back-ground, with a river, and a bridge over it; a small plate, length-ways.*

*The judgment of Midas, a small upright plate.*

*A naked figure standing by a tree, a middling-sized upright plate.*

*Two figures, an elderly man and a youth; the former is playing upon the bagpipes, and the latter, upon the violin; a small upright plate.*

*A landscape, with a cottage, and an old man seated upon a bank, a small upright plate.*

M O N T A G N E. See PLATTENBERG.

M O N T E N A T.

Flourished,

An engraver on wood, by whom, according to Papillon, we have several prints, from the designs of Simon Vouet.

The M A R Q U I S of M O N T M I R A L.

Flourished, 1733.

A French nobleman and lover of the arts, who, for his own amusement, engraved several *landscapes*, from his own designs; and others, from Albert.

N I C H O L A S M O O J A E R T.

Flourished,

He was a native of Amsterdam, and flourished during the last century. He was a painter, and imitated the style of Rembrant. We have several engravings by him, from his own compositions.

C. D. M O O R.

Born, 1656. Died, 1738.

This artist was a native of Leyden, and resided at the Hague, where he

died, A. D. 1738, aged 82. He was a portrait painter; and we have some few heads etched by him, from his own designs, in a very slight and hasty manner. I shall mention the three following only: *Gerard Douw*, *John Van Goyen*, and *Francis Van Mieris*.

MOOR, the name of a modern English artist, affixed to a portrait of *the Rev. George Whitfield*, after Jenkins.

## S A M U E L M O O R E .

Flourished, 1715.

This gentleman resided in London, and belonged to some office at the Custom House. He seems to have dedicated much time to the arts, especially drawing and engraving; though it does not appear that he ever arrived at any great degree of perfection in either. His prints are very coarse and heavy, being first roughly etched, and afterwards retouched with the graver. I shall mention only *the coronation procession of king William III. and queen Mary* by this artist; which, as he has not given the name of the designer, we may conclude, was composed by himself; and the indifferent style, in which it is executed, may perhaps justify the supposition.

Vertue tells us, that he made a medley of several things, drawn, written, and painted, which he presented to Sir Robert Harley, speaker of the house of commons, afterwards earl of Oxford: It resembled those, I presume, which we see in the present day, consisting of letters, cards, prints, ballads, and the like, all crowded into one composition, and represented as lying carelessly one upon another.

## G I O V A N N I B A T I S T A M O R A N D I .

Flourished,

An Italian artist, mentioned by Florent le Comte, who tells us, that he engraved several portraits of the popes and cardinals. I rather suspect, that he means *Giovanni Maria Morandi*, an eminent painter of historical subjects, and of portraits: if so, we may suppose, that he was the painter, and not the engraver, of the portraits mentioned by Le Comte.

## E D M E M O R E A U .

Flourished,

This artist was a native of Rheims. He engraved, says Le Comte, from his own compositions, and after the designs of St. Igny and other masters, whose names he has not affixed to his prints. He flourished in the last century.

## L O U I S M O R E A U .

Flourished,

This artist was a native of France; and probably of the same family with the above-mentioned engraver. He flourished during the present century; but we have very few prints, according to Basan, to which he has affixed his name,

name, having been almost continually employed in ornamental subjects. He worked with the graver only; and the following is cited as a fine specimen of his abilities as an artist, *Christ raising the daughter of Jairus from the dead*; a large upright plate, after La Fosse.

## J. M. MOREAU.

Flourished, 1750.

It is probable, that this artist, who was a native of France, was related to the two preceding engravers. Basan speaks of him as a designer, and tells us, that he etched a diversity of prints; among others, *Bathsheba*, a large plate, from Rembrant.

I have seen the name J. Moreau, affixed to a large plate, length-ways, representing *the bringing of the little children to Christ*, executed entirely with the graver, in a cold, tasteless style.

## PAUL MOREELSE.

Born, 1571. Died, 1638.

He was born at Utrecht, and studied painting under Michael Mirevelt. He was very successful, not only in portraits, but historical subjects and architecture; particularly after he had improved his taste by his studies in Italy. We have some excellent wood cuts in chiaro-scuro by this artist, executed on three blocks; the first for the outline, which is cut in a very spirited style, and the hatchings or cross strokes are delicately expressed; the second is for the dark shadows; and the last for the demi tints. These prints have a light, airy appearance. They are drawn in a slight, but masterly manner; and the union of the several tints produces an agreeable effect. He usually signed the name Moreelse at length, P. the initial of the baptismal name being joined to the M. in a sort of cypher; and in some few instances, he has affixed the cypher only. See the plate of monograms at the end of the volume. We have, among other prints by Moreelse, the following:

*The death of Lucretia*, a middling-sized print, length-ways, dated 1612.

Several *dancing figures*, the same, bearing the same date.

## MORGAN.

Flourished, 1660.

The name of an obscure engraver, whose only noted performance was *a plan of London*, for Ogilby.

## JOHN ELIAS MORGEN, or MORGHEN.

Flourished, 1750.

This artist was a native of Germany; but he resided some time in Italy, particularly at Florence, where he made many of the drawings for a collection of prints, engraved after the capital pictures of the Florentine artists, which



which are in the palace of the great duke of Tuscany; part of which, according to Basan, were also engraved by him.

JOHN MORGEN, is mentioned by M. Heineken, as a distinct artist from the preceding engraver, though probably of the same family; who, together with PHILIP MORGEN, was concerned in the engravings from the antiquities of Herculaneum, published at Naples, 1757.

M O R I L L O N. See CAVE.

J O H N M O R I N.

Flourished, 1660.

He was a native of France, and a man of great ability. He was the disciple of Philip Champagne, a celebrated French Artist; and under his instruction he learned the principles of painting. It does not appear, indeed, that he ever arrived at any very great perfection in that art; for he is better known by his works as an engraver, than as a painter. His plates are executed in a singular style, being a mixture of strokes and dots; and they are harmonized with each other, so as to produce a very agreeable effect. They are chiefly etchings: for he does not appear to have understood the management of the graver, by any means equal to that of the point. His portraits, which form the larger part of his works, are many of them executed in a very masterly manner; and, though not finished with all the precision and delicacy, which the graver is capable of producing, manifest, at least, the good taste, freedom of hand, and knowledge of the artist. The following are among his most estimable works.

*A crucifixion*, a large print on three plates, from Champagne.

*The Virgin with the infant Jesus, who is holding a nosegay of flowers*; a middling-sized upright plate, from Raphael.

*The Virgin adoring the infant Christ*; the same, from Titian. This is a fine specimen of the artist's ability.

Several *landscapes* of various sizes, from Foquier. He has attempted in these to finish the distances with dots; but not with his usual success.

Four small *landscapes*, length-ways, from Poelenberg.

Twenty-four portraits of *the illustrious personages of his time*, after Philip Champagne. Some of these are very finely executed.

A variety of other *subjects, portraits, &c.* from Gorgione, A. Carracci, and other masters.

B A T I S T A D E A N G E L O D E L M O R O.

Flourished, 1560.

This artist was a native of Verona. According to most authors, he studied painting under Francesco Tobido, called Il Moro; but Florent le Comte, speaking of him, says he was the scholar of Titian, and promised to be one of the most famous artists of the age; but that he died young, being then under thirty years of age. We have several slight, but spirited etchings by him:

him : the extremities of the figures are drawn in a very masterly style. I shall mention the following :

*A holy family, with Joseph at a window*, from Raphael, a small plate lengthways.

*Another holy family*, from the same painter, the same.

*The baptism of Christ*, a large upright plate, from Bernadino Campi of Cremona.

*The martyrdom of St Catherine*, the same, from the same painter.

Several *landscapes*, fifty according to Le Comte, from Titian.

### JOHN MORTIMER.

Born, 1743. Died, 1779.

This excellent artist was born with every requisite to make a great painter. His genius was fertile, and his imagination lively. There is an originality in his works, which add greatly to their value. No man perhaps touched in the heads and other extremities of his figures with more spirit; and few could draw them more correctly. When he failed, it was from his haste to express his thoughts; so that, at times, he did not attend with that precision, which historical painting requires, to the proportion of his figures; and they are sometimes heavy. This defect is, however, well repaid by the lightness of his pencil, and the freedom which appears in his works. He died at his house in Norfolk-street in the Strand, aged 36.

King John granting the Magna Charta to the barons, and the battle of Agincourt, two of his capital pictures, have been engraved. The first was nearly finished by Mr. Ryland, and completed by Mr. Bartolozzi. It is a most admirable print. The plate was purchased from the assignees of the late Mr. Ryland, for the benefit of his widow and family. The last, intended as a companion to the former, was published by Mrs. Mortimer. We have several excellent etchings, in a bold, free style, by Mr. Mortimer, from his own drawings, in pen and ink; and, among them, a set of twelve large circular plates, representing *characters* from Shakespeare.

His drawings are also exceedingly valuable; most of which have been engraved by M. Haynes his pupil, Robert Blythe, and other artists.

M O S I N. See MOZIN.

### C. MOSLEY.

Flourished, 1760.

He resided at London, and worked chiefly for the booksellers. We have many engravings by him, but much cannot be said in their praise. Among his best prints, I think, we may place some few of his portraits. I shall mention only *Charles the First on horseback*, from the celebrated picture of Van Dyck at Kensington; and *Marshal Belleisle, on horseback*.

## I S A A C M O U C H E R O N .

Born, 1670. Died, 1744.

A celebrated landscape painter. He was the son of Frederic Moucheron, and born at Amsterdam, where he learned the first principles of this art ; but he completed his studies in Italy. His pictures are held in high estimation. He amused himself with the point ; and we have a set of plates engraved by him, consisting of nineteen *views of Heemstede, in the province of Utrecht*, from his own designs. Also several *landscapes* from Gaspar Pouffin, &c.

M O U N I E R . See MUNIER.

## G E R A R D M O U N T A I N , or M O U N T I N .

Flourished,

This artist was probably a Dutchman, or a German ; but it appears also, that he resided in England. He engraved portraits in a neat, stiff style, with the graver alone. They do not, however, possess any great share of merit. I shall mention the following only : *The progenie of the renowned prince James, king of Great Britain, France and Ireland*, with Latin and English verses under it composed by John Webster. *The excellent princess Mary of Austria*. His name is affixed, " Gerrit Mountin sculp." and the portrait of *Francis White*. Sold by Peter Stent.

## C H R I S T I A N L O U I S M O Y A E R T .

Flourished,

An artist, mentioned by professor Christ, who attributes to him the engravings marked with a C. and an L. joined together, followed by an M. See the monograms at the end of the volume.

## J O H N M O Y R E A U .

Born, Died, 1762.

This artist was a native of France, and resided at Paris. He painted, designed and engraved. His most excellent works are from the pictures of Wouvermans, and form a set of eighty-seven prints. They are etched and retouched with the graver, so as to preserve much of the effect of the pictures ; but if they had been more neatly finished, it would doubtless have added considerably to their value. He did not draw the human figure correctly ; whenever, therefore, he attempted such plates, as required truth of outline, he has not been equally successful ; as appears in a middling-sized plate, length-ways, representing *the resurrection of Lazarus*, which he has inscribed in this manner : *Peint et grave par J. Moyreau, d'apres le tableau original de Bon Boulouge l'aine*. We have also by him two subjects of hunting, middling-sized plates lengthways, from Van Falens ; and the

*hunting*



*bunting of lions and tygers*, a middling-sized plate, length-ways, from Rubens : Suyderhoef engraved a print from the same picture.

LITTLE MOSES. See UYTENBROECK.

MICHAEL MOZIN, or MOSIN.

Flourished,

This artist, if not a native of Holland, resided at Amsterdam. He united the point and the graver in the execution of his plates ; but he was not successful. His style is heavy and laboured, and his drawing exceedingly incorrect. We have by him *several children at play*, a small plate, length-ways, from Cornelius Holstien. *Women returning from the bath*, the same, from Poeleberg. A set of *ornaments*, middling-sized plates, length-ways, from Lutma. He also engraved from Castiglione, Charles Errard, Testelin, and other masters.

J. M U L D E R.

Flourished, 1710.

This artist resided at Amsterdam. He worked chiefly with the graver, in a neat, stiff style, without taste or powerfulness of effect. Views of palaces, churches, and public buildings, constitute his best performances ; and these he frequently engraved from his own drawings. He did not understand the human figure ; and of course he has failed grievously in every instance, when he attempted to execute historical subjects, as may be seen by the plates, which he engraved for a set of prints from the Bible, in folio, published at Amsterdam, 1720, entitled, *Figures de la Bible*, designed by Picart and other masters. I shall mention besides, a set of small plates, length-ways, entitled, *Veues de Gunterstein*. They are inscribed, " J. Mulder ad vivum del. et fecit."

M U L I E R I B U S. See MOLYN.

HERMAN M U L L E R.

Flourished, 1585.

This artist is said to have been a native of Holland. He flourished towards the conclusion of the sixteenth century. He was the disciple of Henry Goltzius ; but apparently entered the school of that great artist, before he travelled into Italy. The plates of Herman Muller, which were performed with the graver only, have all that laboured exactness, not to say formality and stiffness, which characterized the Flemish and Dutch school at this period, and which Goltzius himself pursued in the early part of his life. Muller was a man of ability. He drew with tolerable precision ; and his best prints are not devoid of expression. He seems to have made more attempts than one to alter his style of engraving, and imitate the bold, free manner introduced by his master ; but he was not successful. His

prints are sufficiently numerous, and by no means uncommon. I shall specify the following only :

*The cardinal virtues*, four middling-sized plates, length-ways, from Martin Heemskerck.

Part of several sets of *Bible cuts*, conjointly with the Galles, the Sadeliers, &c. from Stradan, and other masters.

*Lucretia*, a middling-sized upright plate, from C. Ketel.

*St. Cecilia*, the same. In this plate he has attempted to alter his style of engraving; no painter's name.

*A man holding a cock*, a small circular plate, the same.

He engraved also from Spranger, Martin de Vos, and other painters.

### JOHN MULLER.

Flourished, 1600.

This artist was of the same family with Herman Muller, mentioned in the preceding article; but how nearly related to him does not appear. He was also a disciple of Henry Goltzius; and probably did not enter his school, till the return of that artist from Italy. He imitated the style of his master, and pursued it to a degree of extravagance, which borders upon what may be called enthusiasm in engraving. Basan expresses himself happily enough in these words, *Il gravoit vigoureuement au Burin*. The facility with which he handled the graver, for he worked with that instrument only, cannot be sufficiently expressed; his works must be seen, to convey a proper idea of it to the mind. If in freedom of execution he equalled his master; in every other requisite to form the complete artist, he fell short of him. His drawing is mannered and heavy; and the extremities of his figures are not correctly marked. Also in point of harmony his prints are sometimes very defective. When compared with Goltzius, Muller must certainly yield the palm. He is not, however, much dishonoured by being ranked as inferior to so great an artist. Muller's engravings are valuable, as productions of a very extraordinary nature; exclusive of which they have a prodigious share of merit. Some of them are from compositions of his own, which do him no small credit. I shall mention the following prints by this artist, which are placed among his most estimable performances.

*The works of the creation*, seven middling-sized circular plates, from Goltzius.

*Lot and his two daughters*, a middling-sized plate, length-ways, from Spranger.

*The hand writing on the wall*, a middling-sized plate, length-ways, from his own composition.

*The adoration of the wise men*, the same, from the same. Fine impressions of both these prints are very rare.

*The resurrection of Lazarus*, a large plate, length-ways, from Abraham Bloemart.

*The martyrdom of St. Sebastian*, a middling-sized upright plate, from J. van Aken.

*Bacchus and Ceres*, a large upright plate, from Spranger.

*Venus and the Graces*, a small upright plate, from the same.

*A satyr taking a thorn from the foot of a fawn*, companion to the preceding, from the same.

*Perseus armed by Minerva and Mercury*, a large upright plate, from the same.

*The apotheosis of the arts*, a large upright print on two plates, from the same.

*Fortune distributing her gifts*, a large print, length-ways, on two plates, from the same.

Several much-esteemed *portraits*, and among them the following:

*Maurice prince of Nassau*, a middling-sized upright plate, from Mirevelt.

*Ambrose Spinola*, the same, from the same.

*Albert, archduke of Austria*, the same, from Rubens.

*The infanta Isabella*, the same, from the same.

*The king of Denmark*, the same, from the same.

He also engraved from Adrian van Vries and other masters.

#### S O L O M O N M U L L E R.

Flourished,

He was probably of the same family with the above-mentioned artist, and flourished apparently at the commencement of the last century. From the style of his engraving, I should suppose he was taught that art in the school of the Wierixes, whose neat manner he imitated. His drawing, however, is incorrect, and the heads of his figures are not well characterized. We have by him a set of small upright prints from the *Sacred History*; and as he has not affixed the name of the painter, it is not improbable, but they may be from his own designs. He sometimes wrote his name *Miller*.

#### J A C O B M U L L E R.

Flourished,

The name of this artist is affixed to the *frontispiece and plans*, from the designs of George Hatzel, for a book of Gardening, published at Augsburg by Jeremiah Wolf. They are neatly executed, with the graver only; but in a dry, tasteless style.

#### G. A. M U L L E R.

Flourished, 1760.

This artist resided at Venice, where he engraved a considerable number of prints; among others, part of the set of prints from the pictures of Rubens, representing *the History of Decius*: the rest were executed by Andre and Joseph Schmutzer. The *two children of Rubens*, a middling-sized upright plate, from a picture painted by that master, which was also engraved by Daulle and Danzel.



## JOHN SEBASTIAN MULLER.

Flourished, 1760. ~

An artist of great abilities, who resided in London, where he engraved many estimable plates: namely, several *landscapes*, after Vander Neer; a large *landscape*, length-ways, from Claude Lorraine; and a set of *ruins*, large plates, length-ways, from Giovanni Paolo Pannini.

## J. MUNICHUYSEN.

Flourished,

A Flemish artist, who flourished in the last century. He executed several meritorious works with the graver; and among others, *two boys representing Autumn and Winter*, a middling-sized upright plate, from Gerard Laireffe. The companion, *two boys, representing Spring and Summer*, was engraved by H. Bary after Van Dyck. We have by him also a considerable number of portraits; among others, *the burgomaster Jost Spiegel*, after M. Limbourg; also *Henry Vander Graft*; and *Cornelius Tromp*.

## JOHN MUNIER.

Flourished, 1553.

He and John Perrin seem to have been booksellers and partners. They resided at Tholouse, and were both of them indifferent engravers on wood. They worked conjointly about the year 1551. Perrin marked his prints with the initials I. P. separate or joined together, as expressed upon the plate at the end of the volume; and Mounier constantly used the initials I. M. among others, we have by these engravers, the wooden cuts for a small octavo volume of emblems, entitled, *La Morosophie de Guillaume de la Perriere Tolsain, contenant cent Emblemes*, published at Lyons, by Mace Bonhomme, 1553.

## GERARD MUNTINCK.

Flourished,

This artist appears to have been a native of Groningen, and flourished during the last century. We have by him several portraits executed with the graver only, in a very neat but tasteless style.

## ANDREA MURANO.

Flourished,

Palmer, at the end of his History of Printing, speaks of a print, which, he tells us, was marked with the initials, A. M. and dated 1412. He adds, that it was executed upon that mixed metal, on which goldsmiths used to engrave their first proofs; and he supposes the artist, to whom we owe this singular curiosity, was Andrea de Murano. M. Heineken, with great appearance of justice, supposes, that Palmer, who certainly was not one of the most accurate

accurate writers, had mistaken the date, and that it was 1512, instead of 1412.

If it be thought extraordinary, that only Palmer should have seen such a print, it will not appear to be less so, that he should positively tell us the very species of metal, of which the plate itself was made. It is much to be wished, that he had described the subject of the print; and then, without doubt, the mistake might have been discovered. For if such a print really did exist, it was probably the work of Marc Antonio, Agostino de Musis, or some other contemporary artist.

### DOMENICO MARIA MURATORI.

Born, 1661. Died,

This artist was a native of Bologna, and followed, in the early part of his life, the profession of a goldsmith; but his genius inclining towards the arts, he applied himself to drawing, and became the disciple of Lorenzo Pasinelli. He painted historical subjects and portraits with success. We have by him some few etchings, which are executed in a slight, but masterly style. I shall mention only, *the Virgin and Child, with St. Francis*, a small upright plate, from Simon Canterini, dated 1685. The figures in this little etching are very finely drawn.

### A G O S T I N O D E M U S I S.

Flourished, 1509 to 1536.

This great artist is better known by the name of Agostino Veneziano, or in England by that of Augustin the Venetian, but Musis was his proper family name, as we shall see below. He was a native of Venice, and scholar of Marc Antonio Raimondi. It is not certain at what period he begun his studies under that celebrated master; but the first dated print by Agostino appeared, A. D. 1509, at which time, it is probable, his tutor still resided at Venice. After the death of Raphael, which happened 1520, Agostino de Musis, and Marc de Ravenna his fellow disciple, who had conjointly assisted each other, separated, and worked entirely upon their own account.

The troubles, which happened upon the taking of Rome by the Spaniards, occasioned a dispersion of the artists, who resided in that city. Accordingly Agostino went to Florence, and applied himself to Andrea del Sarto for employment; but that master, dissatisfied with an engraving which Agostino had made, A. D. 1516, from a dead Christ supported by angels, painted by him, would not permit any more of his pictures to be engraved during his life-time.

It is uncertain at what time Agostino died; but his prints are not dated later than 1536. So that it may be reasonably supposed, that he did not long survive that period.

Agostino de Musis imitated the style of his master with great attention, and was, upon the whole, the most successful of all his scholars. In neatness, and mechanical execution with the graver, he has often equalled, if not sometimes exceeded him; but in point of taste, and in the purity and correctness

of outline, he certainly fell greatly short of him. Agostino's drawing had more of manner and stiffness; the heads of his figures are not so accurately marked; nor the other extremities expressed with equal truth.

I have already spoken of the merit of this artist in the Essay, at the beginning of the present volume, to which I refer the reader; adding only, in this place, that he may apparently be considered as the first inventor of that species of engraving, which is performed by dots only.

His common mark was composed of the initials. A. V. with or without a tablet, to which he usually added the date.

I shall specify the following engravings by this artist, most of which are very scarce. Indeed the works of Agostino Veneziano are rarely to be met with complete, and fine impressions.

*Noah's sacrifice*, a middling-sized plate, length-ways, from Raphael.

*The benediction of Isaac*, dated 1522, the same, from the same painter. This plate was re-engraved, A. D. 1524; but the first is by far the scarcest.

*The Israelites gathering the manna*, the same, from the same. It is said, that Marc Antonio began this plate. Some have attributed the invention of this print to Polidoro Caravaggio.

*Samson bound by the Philistines*, a middling-sized circular plate, supposed to be one of his most early engravings, and from a design of his own.

*A nativity*, a large upright plate, from Julio Romano, dated 1531.

*A nativity*, a small upright plate, copied from a wood cut by Albert Durer.

*Christ bound to a pillar*, with the emblems of his passion; the same, from the same. Both these prints are very rare.

*The last supper*, a large upright plate, the same, from the same.

*The massacre of the innocents*, copied in small, from the engraving after Raphael, by Marc Antonio: very scarce.

*Lucretia stabbing herself*, a small upright plate, copied from an engraving by Marc Antonio, from Raphael. It has an inscription underneath it, beginning with these words, *Proh dolor, saevo, &c.*

*The burying place, or assemblage of emaciated figures, with skeletons, and a figure of Death holding a book.* To this print he signs his name at length, in this manner: AVGVSTINVS VENETVS DE MVSIS FACIEBAT, 1518, and adds the usual initials A. V. after Baccio Bandinelli.

*The school of Baccio Bandinelli, in which that artist is represented among his scholars*; a large plate, length-ways, the same, dated 1531.

*The battle of the sabre*, so called, because a sword or sabre lies upon the fore-ground, fallen from the hand of a warrior, who is represented as dead, towards the right hand side of the print. The composition of this print is by some attributed to Julio Romano; and by others to Luca Pennis.

A large print, length-ways, called *the climbers*, from the cartoon at Pifa, by Michael Angelo Buonarota, dated 1523, very different from that by Marc Antonio, known by the same name, and consisting of many more figures. This is distinguished by an old man putting on his stockings, and a young soldier, represented as a back-figure, tying up his breeches.

*An emperor on horseback, with many attendants*, called by some *the triumph of*



of *Marcus Aurelius*, a large upright plate. This print has the tablet also of *M. Antonio*, who was probably concerned in the engraving of it.

*A Bacchanalian, wherein Silenus is represented supported by two favons, with women dancing before him.*

*An old philosopher or magician, seated upon the ground, measuring with his compasses a circle, in which are included the sun and moon, with a dragon and scull in the foreground, dated 1509.* The same print was re-engraved, A. D. 1514, the contrary way.

*An old man seated upon a bank, with a cottage in the back-ground, a very small plate, length-ways.* The face of this figure is executed entirely with dots, made with the point of the graver.

Also several *portraits* of various sizes.

### L O R E N Z O D E M U S I S.

Flourished, 1535.

This artist is supposed to have been the son, or some near relation, of *Agostino de Musis*; as is also,

*GIVLIO DE MUSIS.* They were both of them engravers, and imitated the style of *Agostino*; but with no great success. The two following prints are executed by them :

The portrait of *Barbarossa* in profile, a middling-sized upright plate, marked above, MDXXXV. LORENZO DE MUSI FACIEBAT. L. M. and at the bottom, RE DE ALGERI DITTO BARBA ROSA. SOLTAN CHARADIN.

A large print, length-ways, with this title: *Antiqua Species Urbium, Portus, par Pyrrhum Ligorium facta, &c. Julius de Musis in aes incidit, M.DLIIII.*

### M U T E L.

Flourished,

A name affixed to the portrait of *Thomas Fantel de Lagny*.

### M U Y S.

Flourished,

An obscure artist, whose name is affixed to the portrait of *William prince of Orange*.

### V A N D E R M Y N.

Flourished,

This artist, a native probably of Holland, resided some time in London, where he engraved the portrait of *Richard Leveridge*.

### J. M Y N D E.

Flourished, 1760.

This engraver resided chiefly at London, and worked considerably for the booksellers. His prints have very little merit to recommend them; but among

among his best may be reckoned some *anatomical figures*, and several *portraits*, of which last I shall mention the two following only: *Roger, earl of Orrery*; and *William Harris, D. D.*

## PETER MYRIGINUS, or MYRICINUS.

Flourished,

He is mentioned as an engraver by professor Christ; but that author has not specified any of his works, and speaks very obscurely concerning a cypher composed of an A. an M. and an E. surmounted with a P. which, in some cases, he supposes may be attributed to this engraver.

## N.

## N A C H T G L A S.

Flourished,

**T**HE name of a very indifferent engraver of portraits. He worked with the graver only, in a stiff, tasteless style, and probably from his own designs; for he usually adds the word *fecit* to his name.

## N A D A T.

Flourished, 1530.

An ancient German engraver, by whom we have a considerable number of prints, marked with a mouse-trap; near which he usually placed a small scroll with this inscription, NA DAT. which the generality of authors take to be the name of the artist, and notwithstanding the small distance, which frequently appears between the two first letters and the three last, read it as one word, *Nadat*. Papillon and some few others indeed divide the letters, supposing the first two to be the initials of the baptismal name, *Natalis*; and the three last of *Datus*. The matter is, however, very uncertain, and the reader must be left to prefer that interpretation, which seems to him to be the nearest to the truth. The works of this master are executed entirely with the graver. They consist chiefly of small prints, representing processions and armies on the march. The manner of engraving, which was adopted by Theodore de Brye, resembles so much that of this artist, one may, I think, with no small appearance of probability, suppose that De Brye was his scholar. See the mark of this engraver, copied on the plate at the end of the volume. I shall specify only the following prints by him:

*An army on the march*, a small plate, length-ways, with the mark, dated 1530.

*An army exercising*, the same, no date.

*The Virgin and Child, with Elizabeth seated, in an arch to the right is represented the angel appearing to Joseph, holding a tablet, inscribed, FILI DAVIT NE TIMEA, &c. and to the left, an angel appearing to Joachim, &c.*, a middling-sized upright plate.

## P E T E R N A G E L.

Flourished, 1500.

This artist was probably a native of Flanders, and instructed in the art of engraving by Philip Galle, whose style at least he imitated, but not very successfully. His prints are by no means well finished, neither did he draw the human figure with any tolerable degree of correctness. He worked much from Martin Heemskerck, and the contemporary painters of his country; and his engravings consist principally of sacred subjects. He



sometimes signed his name at length; but more frequently used a sort of cypher, composed of a P. and an N. joined together. See the plate at the end of the volume. At other times separate, thus, P. N. fec. or P. Na. or P. Na. fecit. I shall mention the following prints only by this artist.

*The seven acts of mercy*, small plates, length-ways, from Heemskerck.

## A R N O L D N A G T E G E L.

Flourished,

¶ An obscure and indifferent engraver in mezzotinto. We have by him, the portrait of *Isach Aboab Rabin*, a half length, apparently from a design of his own; for he adds to his name the words, *Delin. et fecit*, without the name of any painter.

## H E N R Y N A I W Y N C X.

Flourished,

This artist was a native of Holland, and a painter of landscapes. I am not acquainted with his pictures; but his etchings are greatly in the style of Anthony Waterloo; but he has improved upon the mechanical part of the workmanship. They possess great merit, and appear to be very faithful representations of nature. We have by him,

Six small upright *landscapes*. The first impressions of these plates are before the name of Clement de Jonghe was affixed as the publisher. Le Comte spells his name *Naiwikex*; but on what authority I know not.

## R O B E R T N A N T E U I L.

Born, 1630. Died, 1678. ✓

This admirable artist was born at Rheims. His genius for the arts discovered itself in the very early part of his life; and, during his studies in the classics and other polite branches of literature, he found time to cultivate it. He married whilst he was very young; and going at length to Paris, he abandoned all other pursuits, and applied himself entirely to the engraving of portraits, which he usually drew himself, from nature, in crayons. Louis the Fourteenth being made acquainted with his merit, caused him to draw his portrait in crayons; and he was so pleased with the performance, that he appointed purposely for him the place of designer and engraver of the cabinet, adding the yearly pension of one thousand livres, which was confirmed by letters patent. Nanteuil died at Paris, A. D 1678, aged 48 years. It seems astonishing, as Basan remarks, that having lived so short a time, he should have been able to engrave no less than two hundred and fifty portraits, exclusive of the number of drawings which he made, and the time, which the agreeableness of his conversation was the occasion of his losing, his company being much sought after by men of genius and of the first rank.

Nanteuil's first mode of engraving seems to have been in imitation of that usually adopted by Claude Mellan, executed with single strokes only, without  
being

being crossed by other strokes ; and we have several portraits by him in this style ; but he quitted this manner, and applied himself to another infinitely superior, crossing the strokes as occasion required, and harmonizing the lights with dots, made with the point of the graver ; so that in clearness and beauty of effect, his best engravings have never been excelled, and rarely, if ever, equalled. He drew correctly ; and from the great difference we perceive in the characters of his heads we may conclude, that they were faithful copies of nature. His slightest prints possess great merit, and manifest the hand of the master.

The portraits by this excellent artist are well known ; and it will be impossible to particularize many of them in this work ; much less so to say, with any degree of precision, among so many beautiful ones, which are the best. I shall only mention, therefore, the few following, which are said to be ranked among the scarcest of them.

Several portraits of *Louis XIV.* at different ages, after his own pictures, and in part from the paintings of P. Mignard.

*Louis of Bourbon, prince of Conde*, from his own design, half-sheet print.

*Viscomte de Turenne*, the same.

*John Chapelain the poet*, a small upright plate, the same.

*John Loret*, the same.

*Cardinal Richelieu*, the same, after Philip Champagne.

*John Baptist Colbert*, the same, from the same.

*Anne of Austria, queen of France*, a middling-sized upright plate, from Mignard.

*Mr. John Evelyn*, a small upright plate, from his own design.

#### N A P O L I T A I N. See ANGELI.

#### GIOSEFFO NICCOLO NASINI.

Born, 1660. Died, 1736.

This artist was born at some distance from Sienna, and was instructed in the first principles of historical painting by his father, Francesco Nasini ; but at eighteen years of age he was sent to Rome, and entered the school of Ciro Ferri, with whom he studied two years ; and acquired not only great command of pencil, but a fine taste for design. He was recommended by Ciro Ferri to the grand duke Cosimo III. who employed him to copy the pictures of Pietro da Cortona, in the Pilazzo Pitti ; and he succeeded so well, that he was handsomely rewarded by the duke. He was also honoured with knighthood by the emperor Leopold, and had several other great favours conferred upon him. We have one small upright etching by this artist, representing *the Virgin with the infant Christ and St. John*, from a composition of his own.

#### M I C H A E L N A T A L I S.

Flourished, 1650.

This artist was a native of Liege. At Antwerp he learned the first principles

principles of drawing and engraving. From thence he went to Rome, where he joined Cornelius Bloemart, Theodore Matham, and Regnier Perfyn, all artists from the Low Countries, and assisted them in completing the statues and busts, which they were engraving from the collection in the Justinian gallery, consisting of one hundred and fifty prints. In Italy he engraved many other plates, from the pictures of the greatest masters. On his return to Flanders, he was invited to Paris, where he resided a considerable time.

He engraved in a bold, open style; but not with much taste. We see by his works, that he handled the graver with great facility; the strokes are clear and regular, but, at the same time, cold and heavy; and from want of proper attention to the *chiaro scuro*, all his works are faulty in the general effect. But his greatest failing appears to be the incorrectness of his drawing, and the want of character in the heads of his figures. The other extremities are also but indifferently expressed. The following prints are ranked among the most estimable by this master.

*The Virgin and Child, with Joseph seated behind, leaning his head upon his hand*, a middling-sized upright plate, from Andrea del Sarto.

*A holy family*, from N. Poussin, a large plate, length-ways; the first impressions are before the nudity of the infant was covered with linen.

*The Virgin holding the infant Christ, who is sleeping; and St. John is represented by her side*; a middling-sized upright plate, from Sebastian Bourdon. The first impressions are before the breast of the Virgin was covered with linen.

*The marriage of St. Catherine*, a large plate, length-ways, from the same painter.

*Mary washing the feet of Christ*, a large plate, length-ways, from Rubens.

*The last supper*, a middling-sized, upright plate, from Diepenbeck.

*The assembly of illustrious ecclesiastics*, a large print, length-ways, on-four plates, from Bertholet Flemael.

Also several much-esteemed portraits; and, among them,

*The marquis del Guast, with his mistress*, represented as Venus; a middling-sized upright plate, from Titian, &c.

He also engraved from Raphael, Romanelli, Andrea Sacchi, Sandrart, and other masters.

### J U A N N A V A R O .

Flourished, 1598.

This artist was apparently a native of Spain, and resided at Seville, where he engraved several *frontispieces* for books, which were published in that city. They are executed entirely with the graver, in a very indifferent style.

### T H O M A S N E A L E .

Flourished,

This engraver was probably a native of England, and resided at London, where he etched the portrait of *Bindo Altoviti*, in quarto, from Titian. It



is executed in a style greatly resembling that of Gaywood; and the face is finished with much care, and not without some merit, when we consider the print as an etching only. From the style in which the drapery of this figure is etched, I think we may fairly conclude, that he had a great share in the execution of the plates for the octavo edition of Ogilby's Fables, published at London. They are, however, by no means, favourable specimens of his abilities.

## N E E.

Flourished, 1760.

A modern French engraver, who resided at Paris. He was the scholar of Le Bas, and imitated the style of his master not unsuccessfully. We have by him a considerable number of *landscapes*, after Adrian Vander Veldt, and other masters; also several *vignettes* for Ovid's Metamorphoses, printed at Paris in octavo.

## JAMES NEEFF, or NEEFFS.

Flourished, 1635.

This artist was a native of Flanders, and resided at Antwerp. He was probably of the same family with Peter Neeffs, a celebrated painter of architecture. He worked with the graver only, and handled that instrument with great facility. He drew the human figure with some degree of correctness; but in a mannered style. The characters he has given to the heads of the figures, which required great expression, are sometimes too much *outré*; but his best works have much merit. The following, among many other engravings, are by him.

*The falling angels*, a middling-sized upright plate, from Rubens.

*The meeting of Abraham and Melchisedech*, a very large plate, length-ways, from the same painter.

*A crucifixion*, a large upright plate, from the same.

*Christ brought before Pilate*, a middling-sized upright plate, from Jaques Jordaens.

*The martyrdom of St. Thomas*, a large upright plate, from Rubens.

*The judgment of Paris, and the triumph of Galatea*, commonly called the *Ewer of Charles the First, king of England*, a large plate length-ways, from the same.

*The satyr with the man who blowed hot and cold*, a middling-sized plate, length-ways, from Jordaens. The first impressions have not the address of Bloeteling.

Also several portraits; and, among them, the following:

*The marquis de Barlemont*, from Van Dyck.

*The countess of Egmont*, from the same painter.

*Francis Snyders, the painter*, from the same.

And a variety of other subjects from Seghers, Annibale Carracci, Erasmus Quillinus, and other masters.

## NICCOLO NELLI.

Flourished, 1568.

This artist appears to have been a native of Venice, and from the style of his engraving, a scholar of Marc de Ravenna. I have seen by him an *architectal frontispiece, ornamented with figures*, for a book of Plans and Views of the most illustrious Cities in the World. The title runs thus: *De Disegni delle piu illustri Citta et Fortezze del Mondo, Parte I.* with the date, 1568. The figures are by no means badly drawn; and the print possesses great merit. This inscription is affixed, *Nicolo Nelle Venetiano F.* the F. standing for *fecit*. As there is no painter's name added to the inscription, it is highly probable that the print was engraved from a composition of his own.

I suspect, that many of the engravings, without marks, of the foregoing date, may with justice be attributed to this master; particularly those which bear resemblance to the works of Marc de Ravenna. Florent le Comte mentions this artist as an engraver of German portraits: I am not acquainted with them.

## FRANCIS DE NEVE.

Flourished,

This artist was a native of Flanders; but he resided a considerable time in Italy. He excelled in painting landscapes, into which he introduced small figures very successfully. He also amused himself with the point. We have many very spirited and masterly etchings by him, of *landscapes with figures*, from his own compositions, which prove the excellency of his taste, and the fertility of his genius. And though they are executed in a slight style, the general effect is exceedingly agreeable.

## A. NEURAUTTER.

Flourished, 1715.

He was apparently a native of Prague, at least, he resided there, and engraved a set of figures, entitled *Statuæ Pontis Pragensis*, published 1715. They are small upright plates, executed entirely with the graver, but in a cold, stiff style, which indicates his patience, rather than his genius or good taste.

## EDWARD NEWTON.

Flourished,

This name is affixed to the portrait of *William Tansur, the musician*, which, it appears, the artist engraved after a drawing of his own from the life.

JAMES NEWTON, a relation probably of Edward Newton. He engraved the portrait of *Sidney Parkinson*.

## SUTTON NICHOLLS.

Flourished, 1710.

This very indifferent engraver was, I presume, a native of England. He resided at London, and executed a considerable number of plates for the booksellers. His best prints are slight etchings of *shells*, and other trifling subjects; but when he worked with the graver only, his performances are below all criticism, especially when he attempted the representation of the human figure.

## G. D. C. NICOLA I.

Flourished, 1760.

A modern artist, concerned with A. I. Prenner, in the execution of the plates from the pictures in the grand gallery at Vienna,

## D. NICOLE.

Flourished,

A name affixed to a set of slight views, etched in the style of a painter. To these prints there is added the monogram, composed of a W. and an R. joined together, which, I should suppose, belongs to the inventor. See the plate at the end of the volume.

NICOLETTO DU MODENA. See MODENA.

## WILLIAM VAN NIEULANT.

Born, 1584. Died, 1635.

A celebrated painter of landscapes and architecture. He was born at Antwerp, and became the disciple of Rowland Savery. After he quitted his master, he went to Rome, and resided in that city with his countryman, Paul Bril, three years. His paintings are held in high estimation. Nieulant died at Amsterdam, A. D. 1635, aged 51 years. For his amusement he etched several plates of landscapes, partly from his own designs, and partly from those of Paul Bril. They are executed in a slight, free style, and often retouched with the graver, to harmonize the lights, and strengthen the masses of shadow. I shall specify only a set of *ruins in and about Rome*, middling-sized plates, length-ways, with this inscription, *G. van Nieuwlant, fecit et excud. Antuerpiæ.*

## JOHN ELIAS NILSON.

Flourished, 1770.

A modern German artist, who resided at Augsburg. He is mentioned as an engraver by M. Heineken; but I am not acquainted with his works.



## BALTHASAR MENEIUS NIMECIUS.

Flourished,

A very indifferent engraver on wood. He was a native of Saxony, and, according to professor Christ, used a singular monogram, composed of a B. an M. and an N. See the plate of monograms at the end of the volume. But these initials are sometimes separate upon his engravings, in this manner, B. M. N.

## N I X O N.

Flourished, 1750.

This singular engraver was, I believe, a native of England. Small portraits constitute the greater part of his works, which he executed in a style prodigiously neat; and finished the faces with dots only. The following portraits are by him. *The duke of Cumberland*, a small circular plate. *The duke of Cumberland*, a small upright oval plate. *Frederic, prince of Wales*, the same. *Earl Granville*, the same, &c.

## N O B L E S S E.

Born, . Died, 1730.

This artist appears to have been a native of France. He studied the works of Jaques Callot with great assiduity, and formed his taste upon them. He excelled principally in drawing with the pen, which art he also professed to teach. We have some few small *landscapes* etched by him, in the style of Callot. He died 1730, at a very advanced age.

## N O B L E T.

Flourished,

The name of a very indifferent artist, who worked with the graver only. His labours were confined to *vignettes*, and other *book-plates*.

## H. N O B L I N.

Flourished, 1680.

He engraved several large portraits; but in a style, which does him no kind of honour. We have by him the head of *Cardinal Howard*, a half-sheet print.

## J. E. N O C H E R.

Flourished, 1760.

A modern French engraver, who studied under Stephen Fessard. We have several *vignettes* by this artist, and also some few *portraits*; among which may be reckoned, that of *Jean Jaques Rousseau*.

## C A R L O N O L L I.

Flourished, 1760.

A modern Italian artist, who was concerned in the engravings, made at the command of the king of the Two Sicilies, of *the Antiquities discovered at the Herculaneum*.

## J. B. N O L L I N, or N O L I N.

Flourished, 1687.

This artist engraved several of the large folio plates for a set of prints, entitled, *Les vues, plans, coupes & elevations du chateau de Versailles*, i. e. "The views, plans, sections, and elevations of the palaces of Versailles." While he was pursuing his studies in Italy, he engraved several plates from A. Carracci, Pouffin, and other masters.

## P E T E R N O L P E.

Flourished, 1640.

This artist was a native of Flanders. He is spoken of as a painter; but apparently his engravings are far more numerous than his pictures. As an engraver only I shall consider him this place. He worked with the point and the graver, and usually united them; but some of his plates are executed with the graver only, which instrument he handled with much more facility than taste. The disposition of the light and shadow is not happily managed in his historical prints; and they are defective in harmony; neither did he draw the extremities of the human figure correctly. But his views and landscapes are executed in a very spirited, bold style, which manifest the hand of the master. The following engravings may be reckoned among his most estimable works.

*Judith and Thamar*, represented in a large landscape, length-ways, from a composition of his own. The same figures were afterwards introduced into another landscape, upon a much smaller scale.

*An overflow of water, occasioned by the bursting of a water bank*; a large plate, length-ways, the same. This is a very scarce print, and executed with great spirit.

*Eight months of the year*, great plates, length-ways, the same. I am not acquainted with these prints, and Bafan tells us, that he never saw the other four.

*St. Paul the hermit, fed by an eagle in the desert*, a large plate, length-ways, from Pieter Potter.

*St. Peter delivered by the angel from prison*, a middling-sized plate, length-ways, from J. V. Vucht.

A set of *beggars*; in the style of Quast, small upright plates, with other grotesque subjects.

*The grand cavalcade*, made by the citizens of Amsterdam, at the entry of the queen Mary of Medicis into that city, A. D. 1638, a large plate, length-ways, from C. Molyn the younger.

He usually signed his name at length upon his plates, joining the initials P. and M. together, in the manner as expressed upon the plate at the end of the volume ; and in some few instances he used that cypher only.

RICHARD ABBE DE ST. NON.

Flourished, 1760.

He was a native of France, and a lover of the arts. For his amusement he etched several plates in a very peculiar style, resembling washed drawings, in Indian ink. This species of engraving has lately been carried to perfection in England by P. Sandby, and other capital artists. The works of St. Non consist of small subjects, representing *landscapes with ruins*, from the antique ; and from Boucher, Le Prince, and other French painters.

J. V. NOORDT.

Flourished, 1645.

An artist of great merit, by whom I have seen a slight, spirited etching of a *landscape with ruins*, in a broad masterly style. It appears to be a view in Italy. The figures, which are introduced into this etching, are executed in a very superior style.

COEN V. NOORDT, or NOORDE, who was probably a relation to the above-mentioned artist, engraved *his own portrait*.

JOHN NORDEN.

Flourished, 1600.

Norden was a man of ability in the topographical line. He is thought to have been born in Wiltshire. It appears, that he was a commoner of Hart Hall, Oxford, in the year 1564, and took the degree of master of arts, A. D. 1573, and that he afterwards resided at Hendon in Middlesex. He was patronized by lord Burleigh, and also by Robert earl of Salisbury, the son of that nobleman. In the year 1614 he enjoyed the office of one of the surveyors of the king's lands.

Norden's great work was his *Speculum Britanniae, or Historical and Chorographical Description of Middlesex and Hertfordshire*, with maps.

Vertue makes mention of a *view of London, with a representation of the lord mayor's shew*, as in the collection of Mr. Bagford, and also a *plan of London*. I have carefully examined all the papers, collected by Bagford, now at the British Museum ; but have not been lucky enough to meet with these curious engravings.

NORISINO. See PARASOLE.

N O U A L.

Flourished,

A name affixed to a portrait of *Thomas Wilson, bishop of Sodor and Man*.

S I M O N



## S I M O N N O V E L L A N O .

Flourished, 1590.

This artist, conjointly with Francis Hogenbergh, etched in a coarse, poor style, *the pompous funeral of Frederick the Second, king of Denmark*, on twenty-one plates, length-ways, in folio, published 1592. A second impression of these plates was re-published, A. D. 1689, with no material variation. He also etched several plates for Braun's *Civitates Orbis Terrarum*, printed at Cologne, 1572.

## J O S E P H N U T T I N G .

Flourished, 1700.

This artist was a native of England, and resided at London. He worked principally for the bookfellers, and his engravings have very little merit to recommend them. The best part of his works consist of portraits; and some of them, from their scarcity, have acquired a value, which they do not otherwise in the least deserve. I shall mention the following portraits only: *Mary, dutchess of Beaufort*, from Walker. *Matthew Mead*, father of Dr. Mead, the physician. *Sir John Cbeke*, from an old painting. *G. Parker the almanack maker*. *Johannes Jacobus Scheuchzerus*, from Melchior Fufsl.nus. And *William Elder the engraver*, from a drawing by the elder Faithorne.

## J O H N G E O R G E N U V O L S T E L L A , or N I V O L S T E L L A .

Born, 1594. Died, 1624.

This artist was a native of Mentz. He worked principally on wood, and executed a set of prints for Virgil's *Æneis*, and other poetical subjects. He also engraved a set of the *Holy Fathers*, from the designs of Tempesta.

## O.

## LEON HENRY VANDER O.

Flourished, 1660.

**A**N engraver of no great eminence, who worked chiefly for the booksellers. We have, among others, the following portraits by him, in Priorata's History of the Emperor Leopold: *James, duke of York. J. C. di Konigsmarch. Gualter Leslie, Éq. Aur. Pietro Strozzi, &c.*

## MAURO ODDI.

Born, 1639. Died, 1702.

This artist was a native of Parma. He is spoken of as a painter, and as an engraver; and the etchings, marked with an M. and an O. in the manner expressed upon the plate at the end of the volume, are attributed to him.

## MICHAEL ODIEUVRE.

Flourished, 1735.

He was a printseller, established at Paris; but it appears, that he sometimes amused himself with the graver, as we find particularly in a set of portraits of *illustrious personages*, published by him, A. D. 1738, with this title, *Portraits des Personages illust. de l'un & de l'autre Sexe, recueillis et gravés par les soins de Michel Odieuvre, marchand d'Estampes à Paris.*

## MATTHEW OESTEREICH.

Flourished, 1750.

This singular artist was a designer and engraver. His plates are chiefly etchings, in a slight, spirited style. Among his most estimable performances are reckoned, a set of twenty-four *caricaturas* from Ghezzi, in folio, published at Dresden, 1750; with this title, *Raccolta de XXIV. Caricature, diseguate colla penna dal celebre Cavalier Ghezzi, conservati nel Cabinetto di sua Maesta il Re de Polonia. Math. Oestereich.* These plates were republished at Potsdam. A. D. 1766, with the addition of eighteen others, from the designs of John Baptist Internari, and other masters. To these may be added a set of forty plates, in folio, from the drawings of the great masters, in the collection of the Count de Bruhl, published at Dresden, A. D. 1752. Oestereich assisted also in engraving the pictures in the grand gallery at Dresden. See his mark composed of an M. and an O. joined together, on the plate at the end of the volume.

## GIROLAMO OLGIA T U S.

Flourished, 1572.

To a large arched print, length-ways, representing *the Trinity, with a multitude of angels, saints and prophets*, from a picture of Frederic Zuccherò, his name and date are affixed in this manner, "*Hieronymus Olgia tus F. 1572.*" I know little of this artist; except that he copied with great accuracy the style of engraving adopted by Cornelius Cort and Agostino Carracci; but his drawing is not correct; neither are the heads or other extremities of his figures marked with precision.

## P E T E R O L I V E R.

Born, 1600. Died, 1660.

He was the son of Isaac Oliver, the celebrated miniature painter. Peter was instructed by his father in the art of painting in miniature, and surpassed him in excellency of finishing, especially of portraits. He resided at London, where he died about the year 1660, aged threescore, and was buried near his father at White Friars.

Vertue informs us, that he etched some small historical subjects; but he has not specified any of them.

## J O H N O L I V E R,

Born, 1616. Died,

It appears that his baptismal name was John, and not Isaac, as it is generally reported. He was a relation to Peter Oliver, mentioned in the preceding article. The honourable Mr. Walpole supposes him to have been his nephew. He was a painter on glass, and certainly possessed great merit. There is a window executed by him in Christ Church, Oxford, representing the delivery of Peter from the prison by the angel, which is a sufficient testimony of his abilities. It is thus inscribed: *I. Oliver aetat. suae 84, anno 1700, pinxit deditque.* It is to be observed, that the initials I. and O. are joined together, the former passing through the centre of the latter. To this artist are attributed some few portraits, particularly those of *James the Second of England*, in mezzotinto, and of *lord chancellor Jefferies*, and of *John Woremburg, the Dutch dwarf*, &c. A mezzotinto print representing *a boy asleep with a scull by him*, inscribed *Mortis Imago*, from Artemisia Gentilesia, a middling-sized plate length-ways. To a slight etching of *views at Tangiers* he signs his name *I. Oliver fecit*; also to a *view of the Hot Wells at Bath*, *I. Oliver fecit aqua forti*, adding the date 1676. We have several other etchings by him, views, &c.

## MELCHISEDECK VAN OOREN.

Flourished,

This artist, according to Florent le Comte, engraved a view of a town upon a circular plate.



## N I C O L O O R A Z I.

Flourished, 1760.

A modern Italian engraver, who executed several plates of *the antiquities of Herculaeum*, in folio, for the large volumes, published by the authority of the king of the Two Sicilies.

ORAZ, *f.* I have seen this name affixed to a coarse etching of *architectal ornaments*: It is probably the baptismal name of the engraver only.

O R I Z O N T E. See BLOEMEN.

## R I C H A R D V A N O R L E Y.

Flourished, ✓

He was a native of Flanders, and flourished in the last century. He is spoken of as a painter; but to what degree of excellency he arrived in the art of painting, I do not know. His prints, however, possess no great merit; they are slightly and coarsely etched, and very defective in point of drawing. The following may be reckoned among his best works:

*The marriage of Joseph and the Virgin*, a middling-sized plate, lengthways, from Luca Giordano.

*The fall of the rebel angels*, a large upright plate, from Rubens, containing a prodigious multitude of figures.

A set of twelve prints, from Guarini's *Pastor Fido*.

The greater part of a set of twenty-eight middling-sized plates, lengthways, taken from *the New Testament*, after John van Orley, who etched some few of them himself.

JOHN VAN ORLEY was probably the brother of Richard. It appears, that he frequently made drawings from pictures for the latter to engrave after. He etched, as we have seen above, some few of the historical plates, taken from *the New Testament*, after his own designs.

## C A R L O O R S O L I N I.

Flourished, 1760.

A modern Italian engraver, who was established at Venice, where he carried on a considerable commerce in prints. We have by him several of the plates in the Museo Fiorentino, published at Florence, &c.

O P E L L I. See AVIBUS.

W A L T H A R V A N O S S E N. See ASSEN.

## J. V A N O S S E N B E C K.

Born, 1627. Died, 1678.

He was born at Amsterdam, where he learned the first principles of landscape

scape painting; but he finished his studies at Rome. He excelled in the execution of markets, fairs, conversations, landscapes, and cattle; and his pictures are spoken of with great commendation.

We have several etchings of various sizes by this master, performed in a slight, free style; but they appear to have been the amusements only of his leisure hours, and have no superior merit to recommend them. Those, which he executed from the pictures of Basan, appear to me to be his best. He worked also from several other painters; and his plates form part of the collection, commonly known by the name of *the Gallery of Teniers*. To these may be added two *landscapes*, from Salvator Rosa, which are rather uncommon.

#### A D R I A N V A N O S T A D E.

Born, 1610. Died, 1635.

This artist was born at Lubeck, and placed in the school of Francis Hals. He excelled in painting conversations, dancings, and humorous subjects, taken chiefly from low life, which, however, he executed with admirable taste, and beauty of colouring. But the merits of this great master are too generally known, to need any repetition in this place. He amused himself with the point; and we have a considerable number of spirited etchings by him, which are very justly held in high estimation. They are not all of them executed in the same style; some of them are dark and coarse, and seem to have been printed, as the aqua fortis left them, with little or no assistance from the graver. Others again are much more neatly executed, and finished in the manner of Rembrant.

See the marks used by this master, when he did not sign his name at length, copied upon the plate at the end of the volume.

His etchings consist of fifty-two plates of various sizes, and all of them from his own designs, of which I shall mention the few following only:

*Several peasants at the door of a cottage, with a fair represented in the background*; a middling-sized upright plate.

*A Dutch wake*, the same.

*Several peasants fighting with knives*, a small plate, length-ways, dated 1653.

*The cottage dinner*, the same, dated 1653. All these are in his bold style of etching.

Those which follow are such as he finished with more care.

*The painter*, with an inscription beginning in this manner: *Pictor Apellæ, pingas*, and the first impressions of this plate are with the cap considerably above the eyes of the figure; in the second impressions the cap nearly touches the eyes.

*A mountebank*, a small upright plate, arched at the top.

*The spectacle seller*, a small upright plate.

*A man, woman, and child, at the door of a cottage*, a middling-sized plate, length-ways, dated 1652.

*Several peasants, half figures, at a window: one of them is singing a ballad, and another holds the candle*; a small upright plate.

*A man*

*A man leaning over a hatch, blowing a horn, the same.*

*A cottage entertainment with figures dancing; a middling-sized plate, length-ways.*

GIOVANNI OTTAVIANI.

Flourished, 1760.

A modern Italian engraver, by whom we have several etchings, after Guercino, and other masters.

FRANCIS OTTENS.

Flourished, 1760.

A modern Dutch engraver, by whom, among other things, we have the portrait of *F. Halma*.

H. F. OTTO.

Flourished, 1707.

This indifferent artist appears to have been a native of Berlin. His works consist chiefly of portraits for books, which are executed in a style, that does him very little credit. Part of the heads in a folio volume, published at Franckfort, 1707, with this title, *Notitia Universitates Francofurtanæ*, are by him.

JOHN BAPTIST OUDRY.

Born, 1686. Died, 1755.

This artist was a native of Paris, and excelled in the painting of chases and huntings of animals. We have several etchings by him, from his own compositions; and among others, a set of prints entitled, *the comical romance*, consisting of twenty-six; a subject, into which are introduced some *fishermen upon the sea shore*; and several other prints of *animals*, &c.

BONAVENTURA VAN OVERBEKE.

Flourished, 1700.

This artist was a native of Holland. By him we have a set of plates, representing *the ruins of ancient Rome*, which he engraved from drawings, made by himself upon the spot. This set of prints was published at Rome, A. D. 1707, in three folio volumes.

J. OUVRIER.

Flourished, 1760.

A modern French engraver, by whom we have several prints; among others, *two views of the Alps*, from Vernet. *The genius of design*, an emblematical print, from the younger Cochin. He also engraved from Schenau, Eisen the elder, and other masters.

N. OZAN-



N. O Z A N N E.

Flourished, 1760.

A modern French artist, who designed, as well as engraved. We have a considerable number of prints by him, chiefly views of *sea ports* and *shipping*, from his own drawings.

The sisters of this master were also artists; and we have, among other things engraved by them, two *pastoral subjects*, after Philip Wouvermans.

## P.

## H. L. PADTBRUGGE.

Flourished, 1700.

HE was apparently a native of Stockholm, and engraved a considerable number of plates for a work, entitled, *Suecia Antiqua et Hodierna*, published about the year 1712, in three folio volumes. The prints consist of *maps* and *perspective views*, chiefly of the bird's eye kind. Those executed by Padtbrugge, are in a bold, free style, which prove him to have been a man of no mean abilities.

When he omitted to sign his name at length, he substituted a monogram, composed of an *H.* an *L.* and a *P.* joined together, in the manner expressed at the end of the volume.

## MATHIO PAGAN.

Flourished, 1555.

This artist, according to Papillon, was a native of Venice. He engraved on wood several *charts and maps*, from the designs of Jacomo Gastaldo. The above-mentioned author particularly speaks of *the plan of Piedmont*, engraved upon two blocks, and dated 1555.

## PAIGEOLINE.

Flourished,

This name is affixed to a middling-sized plate, length-ways, very slightly etched, from a picture of Paolo Veronese, representing *the mother of Moses brought to Pharoah's daughter as a nurse for her own son*.

## GIOVANNI BATISTA PAGI.

Born, 1545. Died, 1628.

This artist was a native of Genoa, where, according to Le Comte, he died A. D. 1628, aged 73. He engraved several plates, which he published at Genoa, 1707, with this title, *Definizione & Divisione della Pittura*.

## LEO PALLAVICINI.

Flourished, 1604.

He is mentioned as an engraver by professor Christ, who informs us, that  
he

he resided at Milan, where he published several prints marked with these initials, L. P. f.

### G I A C O P O P A L M A.

Born, 1544. Died, 1628.

This artist, who was an admirable historical painter, is usually called the younger Palma, to distinguish him from Giacomo, or Giacompo Palma, his uncle, who was also an historical painter of great eminence. The younger Palma was born at Venice, and became the disciple of Tintoretto, whose manner he followed in the early part of his life. But he afterwards studied, with great attention, the works of Titian and other great masters, in order to complete his taste; and his labours were attended with all the success that he could possibly have expected. We have several spirited and masterly etchings by this artist, executed in a very slight style. He frequently signed his name at length; and sometimes he used a monogram, composed of a P. intersected by a palm-branch. See the plate at the end of the volume.

The following prints are by him.

*An ecclesiastic and a naked figure, with two boys at the bottom*, represented upon a small upright plate, and marked with the above-mentioned monogram.

*Samson and Dalillah*, a middling-sized plate, length-ways.

*Judith putting the head of Holofernes into a bag, which is holden by the maid*, a middling-sized plate, length-ways, marked with his name.

*A holy family, with St. Francis and St. Jerom*, half figures; a small plate, length-ways.

*The woman taken in adultery*, the same.

*The tribute money*, the same.

*Christ answering the Pharisees, when they disputed his authority*, the same.

*The incredulity of Thomas*, a small upright plate.

*A drawing book, &c.*

### E G B E R T V A N P A N D E R E N.

Flourished, 1625.

He appears to have been a native of Haerlem; for he often added the word *Haerlemensis* to his name. He resided at Antwerp, according to Basan, where he engraved a considerable number of plates. He worked entirely with the graver; but in a stiff, formal style; and his prints have neither harmony of effect, nor correctness of drawing to recommend them. The following engravings, among others, are by him:

*The Virgin Mary interceding with Christ for the salvation of mankind*; a middling-sized upright plate, from Rubens.

*The four Evangelists*, half figures; middling-sized upright plates, from Peter de Jode, the elder.

Part of the plates for a large folio volume, published at Antwerp, 1628, entitled, *Academie de L'espée*, by Girard Thibault.



## WILLIAM PANNEELS.

Flourished, 1635.

This artist was a native of Antwerp, and, as he himself informs us by the inscription upon his prints, a disciple of Rubens. I am not acquainted with his merit as a painter; and, I believe, indeed, he is more generally known by his etchings, than by any of his other performances; several of which are from compositions of his own; but the greater part after the pictures painted by his master. He handled the point with much freedom, and sometimes produced a bold masterly effect; but the merit of his works is greatly obscured by the slovenly incorrectness of his outline. The naked parts of the human figure are very badly drawn, particularly the extremities, which are often below criticism. I shall mention the following prints only by him:

*St. Sebastian*, a small upright plate, from his own invention.

*Jupiter and Antiope*, the same, inscribed, *Guliel. Pannceels, Discip. Rubeni, inv. et fec.*

*Esther before Ahasuerus*, a small plate, length-ways, from Rubens.

*Sampson killing the lion*, with its companion, *David killing the lion and bear*; two small plates nearly square, from the same painter.

*Anativity*, a small upright plate, from the same.

Several *holy families* of various sizes, from the same.

*The adoration of the wise men*, a small upright plate, from the same. This design was also engraved by S. Bolwert.

*St. John baptising Christ*, the same, from the same, dated 1636.

*Mary washing the feet of Christ*, a small plate, length-ways, from the same. M. Natalis also engraved from this picture.

*The assumption of the Virgin*, a small upright plate, arched at the top.

*Jupiter and Juno*, in a small upright oval.

*Meleager presenting the head of the boar to Atalanta*, a small plate, length-ways, &c.

The portrait of *Rubens*, in an octagon border, with a variety of other subjects, from the same master, &c.

## ONULPH PANVINUS.

Flourished, 1568.

This artist was a native of Antwerp. He published a set of twenty-seven portraits, entitled, *Elogia & Imagines Pontific. Max. ad viv. delin* 1568.

We have also many other portraits by him, and, among them, that of *Rubens*.

## P A I O T.

Flourished,

A very indifferent artist, who appears to have been a native of France, and to have worked for the bookfellers only; at least, all the engravings I have seen by him, seem to have been frontispieces, and other ornamental book plates. They have no merit of any kind to recommend them to the public

public notice. I shall therefore only mention the following: *David*, a half figure, from Vignon, a small upright plate.

### FRANCESCO DE PAOLI.

Flourished, 1640.

This artist is ranked by Florent le Comte among several other engravers of *views*, particularly of the city of Rome. I am not acquainted with his works.

### JOHN PAPILLON.

Flourished, 1670.

This artist was born at Roen in Normandy, and according to the account of his grandson, engraved on wood, but never arrived at any superior degree of excellence. He was taught by Du Bellay, who was also a native of France, and an engraver on wood.

JOHN PAPILLON, the younger, son of the artist above-mentioned, was born at St. Quentin, A. D. 1661. He received the first principles of drawing and engraving on wood from his father; after which he was sent to Paris, and placed under the direction of Noel, or Nicholas Cochin, with whom he perfected himself in drawing with the pen, which he performed with great facility of spirit. He met with much encouragement, and turned his mind to engraving on wood; and his works in this branch of the art, possess a very considerable share of merit. Papillon the son informs us, that he invented that species of paper for covering of rooms, which resembles tapestry: this invention he made public about the year 1688, and carried it to a great degree of perfection. He was twice married, and left behind him two sons and a daughter. He died February 3, 1723, aged 62.

JOHN NICOLAS PAPILLON, brother to John Papillon the younger, was also an engraver on wood; but his works are of no great value.

### JOHN BAPTIST MICHEL PAPILLON.

Born, 1698.

This ingenious artist was the eldest son of John Papillon, the younger, mentioned in the preceding article. He was instructed by his father in the art of design; and engraved on wood with great success. Such of his performances as have fallen under my examination, do him great credit; especially those engravings, which represent *ornamental foliage and flowers*. Many beautiful specimens of these are inserted in his publication upon the art of engraving on wood, of which we shall speak more particularly below. Those which strike me as the best, are executed with single strokes, without cross hatching, which produces a clear and pleasing effect. There are two *shells* in the second volume, page 288 and 299, which are in my opinion admirable specimens of the artist's superior abilities. The difficulty of cutting such long strokes on wood, and at the same time, with such regularity

larity and clearness, must strike the eye of the curious observer at first sight. In the above-mentioned work he has also given us two specimens of figures in chiaro-scuro, executed with four several blocks each ; one of which, between the pages 154 and 155 of the second volume, he gives proofs of, from the separate blocks, followed by the figure complete. These figures, and the various specimens he has produced in that work, may serve to convince us, that he was a very skilful master in every branch of the art he professed. The human figure he seems to have been the least acquainted with ; he has consequently failed most in those prints, into which it is introduced.

We may hereafter, perhaps, consider ourselves as more obliged to this ingenious author, than we care at present to acknowledge. He has given us a curious history of the art of engraving on wood, which was published at Paris in two octavo volumes, with this title, *Traite Historique et Pratique de la Gravure en Bois*. And he has also employed nearly the whole of the second volume in explaining the manner in which it is performed in all its branches, giving accurate representations of the different utensils necessary for the performance, and proper directions for the printing of the engravings, when they are finished. This may certainly be of great use to a variety of artists, as many designs, particularly in the ornamental branch of engraving, may be executed with much more exactness, spirit, and truth, on wood, than in any other way. And with respect to the sketches, and tinted drawings of the great painters, there is no mode, in which, I conceive, they can be represented with equal success.

It is urged, and with no small degree of truth, that Papillon, in his historical account of the engravers on wood, is guilty of many mistakes ; but it should be remembered, that he had very little light to assist him in his researches ; at the same time that those researches were very extensive. The multitude of names, which he collected together, many of which are confounded with each other by different authors, may in some measure plead his excuse. It is to be wished, he had not given so many upon report, or trusted with so much confidence to the catalogues of the Abbé Marolles.

Papillon had a younger brother, by his father's second wife, who also engraved some few things on wood ; but with no great success.

### G I U S E P P E P A P I N I.

Flourished, 1750.

A modern Italian artist, by whom we have several engravings of *ceilings*, and other decorations from the Tuscan gallery, published by Ignazio Orfini.

### D O M I N I C O P A R A S A C H I.

Flourished, 1630.

He was a native of Italy, and resided at Rome. It appears from his etchings, that he was a painter, or, at least, a designer ; for several of his plates are engraved from drawings of his own. He executed, conjointly with Giovanni Maggi, a set of engravings from the Fountains at Rome, which



were published 1618. This collection, with additions, was afterwards republished with this title, *Raccolte delle principali Fontane dell Citta de Roma, dessegnati et intagliate da Domenico Parafacchi*. In Roma, l'anno MDCXXXVI.

## LEONARDO PARASOLE NORRINO.

Flourished, 1600.

This artist was a native of Italy. He was an engraver on wood of some eminence, and much employed by Antonio Tempesta. At the command of Pope Sixtus V. he engraved on wood *the plants, &c.* for *the Herbal of Castor Durante*, the physician to that pontiff. He died at the age of 60.

ISABELLA PARASOLE, the wife of the foregoing artist, was a woman of great ingenuity. Among other things she executed on wood several designs for *lace*, and a considerable number of *plants* for Prince Cesi.

BERNIDINO PARASOLE, the son of Leonardo Parafole mentioned above, was a painter; but also executed some few engravings on wood.

IERONIME PARASOLE, a lady of the same family with the preceding artists. She also engraved on wood, and among other subjects, *the battle of the Centaurs*; a large print, length-ways, from A. Tempesta. It is coarsely executed, and with much spirit; but the drawing is very incorrect.

P A R I A. See PERRIER.

## P A R I S E T.

Flourished, 1770.

This artist was a native of France, and probably worked with Des Marteau. He came into England about the year 1769, and was employed by Mr. Ryland, to etch several plates for him in the chalk style; some few of which are in the collection of engravings from the sketches of the great painters, published by the late Mr. Rogers. He was, however, upon the whole, a very indifferent artist. We have by him, the portraits of several of the *nobility*, and of the *English artists*; from drawings by Falconet, octavo plates. If I mistake not, he worked afterwards for Mr. Bartolozzi, and died in England.

## AUGUSTINUS PARISINUS.

Flourished, 1640.

He was apparently a native of France. He worked entirely with the graver; but in a style, which does him no great credit as an artist. His engravings do not possess either good taste, correctness of drawing, or neatness of finishing. They are, however, chiefly confined to book ornaments. Florent le Comte mentions five prints by this artist, from Florius Macchius, which he has not specified. He also engraved several of the plates for a book of emblems, by Paul Maccius, after the designs of Florius Macchius; the

the remainder of which were executed by an artist, superior to him, who signs his name in this manner, *Cori fec.* which is probably the abbreviation of the name of Giovanni Batista Coriolano.

Parifinus frequently used a monogram, composed of an A. with a small P. underneath it; or else with an A. and an F. joined together; and the P. in like manner beneath the cross bar of the A. See both monograms copied on the plate at the end of the volume.

### P H I L I P P A R I Z E A U.

Flourished, 1760.

A modern French painter, who, for his amusement, etched two middling-sized plates, length-ways, from Salvator Rosa, representing *soldiers, &c.*

### B A P T I S T A P A R M E N S I S.

Flourished, 1588.

This artist was a native of Parma, and apparently a painter. He resided at Rome, where he engraved, A. D. 1588, a middling sized upright print, representing *the Virgin and Child appearing to St. John the Divine*, from Frederico Baroccio. It is executed with the graver only, in a style bearing great resemblance to that of Cornelius Cort. The prints marked with the initials B. P. and B. P. F. cannot, I believe, with any degree of propriety, be attributed to this artist; for they are generally slight etchings, assisted but very little with the graver. To the print above-mentioned, he signs his name, *Baptista Parmensis*, and adds the following words with the date, *fec. Romæ, 1588.*

JACOBUS PARMENSIS, another artist probably of the same family. We have by him, among other prints, *the martyrdom of St. Peter and St. Paul*, a middling-sized plate, length-ways, from Parmigiano. It is executed entirely with the graver, in a slight style, bearing some resemblance to that of Caraglio, to whom it has been frequently attributed; but Caraglio was a native of Verona, and not of Parma. Besides, the heads and extremities of the figures are not so well drawn as we find them in the engravings of Caraglio.

FRANCISCUS PARMENSIS, or more properly, Francesco Mazzuoli, commonly called Parmigiano, is mentioned by professor Christ, who tells us, that he often affixed the initials F. P. to his etchings. But, with all due deference to that author, I think it will, on examination, appear, that these initials are not to be found upon the original plates; at least, not upon the first impressions of these plates. The account of this artist is given under the article Mazzuoli.

### L. P A R M E N T I E R.

Flourished,

This name is affixed to the title of *the Works of Philip Wouvermans*, with the *portrait* of that artist at the bottom, from a design by J. de la Jove, in folio.

P A R M I G I A N O. See MAZZUOLI.

R. P A R R.

Flourished, 1740.

This artist was a native of England, but of no superior eminence. His works consist chiefly of portraits and book-plates. I shall specify the following only: the portrait of *Mary Louisa, daughter of Charles the Second of England*, whole length; that of *John Fisher, bishop of Rochester*; and that of *W. Becket, &c.*

J O S E P H P A R R O C E L.

Born, 1648. Died, 1704.

This artist was a native of France, born at Brignol in Provence. He learned the first principles of painting in his own country; but going afterwards to Italy, he became the disciple of Giacomo Corteri, called Bourguignon. He excelled in painting battles, skirmishes, and subjects of that kind, following the style of his master. He returned to his native country, and died there, A. D. 1704, aged 56. We have several very spirited etchings by this artist, from his own designs. They are as follows:

*The life of Christ*, a set of forty-eight small plates, length-ways.

*Four battles*, the same.

*The four times of the day*, the same.

C H A R L E S P A R R O C E L.

Born, 1688. Died, 1752.

This artist was the son of Joseph Parrocel, mentioned in the preceding article. He was born at Paris, A. D. 1688. His first instructions in the art of painting he received from his father, who died whilst he was only sixteen years of age; and, of course, before he had nearly completed his studies. He was then placed with Charles le Fosse; and at length went to Italy, where he continued several years. He excelled in painting battles; but his works are much less estimable, than those of his father, whose style he imitated. He not only amused himself with the point, but handled the graver with much facility. We have by him a set of prints, representing *horse and foot soldiers*, executed with great spirit.

S T E P H E N P A R R O C E L.

Flourished, 1750.

This artist was a relation to those mentioned in the two preceding articles. He was a painter, and resided at Paris, when Basan published his Dictionary of Engravers. By him we have several slight etchings executed in a bold, free style. I shall mention the following only: *A Bacchanalian subject*; a small plate, length-ways, from a composition of his own. *The triumph of*



*Mordecai*, a large plate, length-ways, from J. F. de Troy. *The triumph of Bacchus and Ariadne*, the same, from Subleyras.

GIOVANNI BATISTA PASQUALINO, or PASCALINI.

Flourished, 1620.

This artist was a native of Cento, a village near Bologna, where Guercino was born; from whose designs the far larger part of the engravings by Pasqualino were taken. He attempted to imitate with the graver the bold spirited style, in which Guercino drew with the pen; but he did not possess sufficient command of that instrument to produce an agreeable effect; and, from the incorrectness of his drawing, the chief beauty of the originals is lost in the engraving. A modern artist has lately done great justice to several of the admirable drawings of Guercino, which are in the royal collection; and when we cast our eyes from them to those of Pasqualino, we cannot help lamenting, that so many beautiful compositions should have fallen into the hands of so indifferent an engraver. As the works of Pasqualino are by no means uncommon, I shall not specify any more than the few following:

*The Aurora*, a large print, length-ways, on two plates, from the celebrated picture of Guido. This has been finely engraved by Frey, and also by Audenarde.

*Christ giving the keys to Peter*, a middling-sized upright plate, from Guercino.

*Christ taken in the Garden of Olives*, a middling-sized plate, length-ways, from the same.

*The understanding, the memory, and the will*, three allegorical subjects, middling-sized plates, length-ways, from the same.

He also engraved from Lodovico Carracci and other masters.

JOHN JAMES PASQUIER.

Flourished, 1760.

A modern French engraver, who was pupil to Laurence Cars, and resided at Paris, at the time Basan published his Dictionary of Engravers. We have by him, among other things, *Arion upon the dolphin*, a middling-sized plate, length-ways, from Boucher, and a variety of *vignettes* and other *book-ornaments*; several of which are from his own compositions.

P A S S A R O. See PASSERI.

BARTOLOMEO PASSAROTTI.

Flourished, 1560.

This artist was a native of Bologna. He is spoken of with great commendation, as excelling in painting portraits and historical subjects. He was also the founder of that famous academy at Bologna, in which the Carracci

Carraccii made such considerable figures. We have by his hand several very slight etchings; some of them from his own compositions, and others from F. Salviati, &c.

CRISPIN DE PASSE THE ELDER.

Flourished, 1610. ✓

This ingenious master was a native of Utrecht; and, according to his own account of himself, in the preface to a drawing book, published by him at Amsterdam, he applied himself very early in life to the study of the arts, and particularly delighted in drawing and designing from the works of the most famous artists of the time in which he lived. He mentions M. Freminet, P. P. Rubens, Abraham Bloemart, Paul Morelson, and P. Vander Berg, as his friends and encouragers; particularly the last, to whose assistance, it appears, he was greatly indebted, being introduced by him into the academy, and to the acquaintance of the most celebrated masters who visited it.

He was sent to Paris by Prince Maurice, to teach drawing at the academy of Monsieur Pluvinel, riding master to Louis XIII. of France; and for that gentleman he engraved a set of folio prints for a book, written by him, entitled, *Instruction du Roy Louis XIII. en l'Exercise de mounter a Cheval, par Messire Ant. de Pluvinel*: The plates represent the different exercises of the horses, and the manner of tilting at the barriers, &c. The portraits of all the great personages of the court of France are occasionally introduced. This is esteemed the greatest and best work by Passe.

The time in which he came into England is very uncertain, and that of his departure is not much better known. However, as Vertue informs us, that the plates, which he engraved in this kingdom, do not bear date beyond the year 1635, we may reasonably conclude, that he did not reside here long after that period.

He published his drawing book at Amsterdam, 1643, at which time he must have been very far advanced in years; for we have engravings by him dated as early as 1589; these, from the style in which they are executed, prove, that they were by no means the first exertions of his graver.

Passe worked entirely with the graver, in a neat, clear style, which has much originality in it; and, excepting some little stiffness which frequently appears, and the want of harmony, with respect to the distribution of the light and shadow, a fault which prevailed at the time in which he lived, his best works possess a very considerable share of merit, especially his portraits, many of which he drew from the life; and the far greater part of his historical and emblematical subjects are engraved from his own compositions. He drew the human figure very correctly, and marked the extremities with a degree of exactness, not usually found in the works of those masters who employed themselves upon small subjects. When Passe attempted large subjects he was not equally successful. His works are exceedingly multifarious, and by no means uncommon: I shall only specify them in general terms.

*The Seven Liberal Arts and Sciences, small upright plates.*

*The Nine Muses*, small circular plates, from his own designs.

*The Twelve Months*, the same, from M. de Vos.

The plates for a book of *Emblems* by George Wither, consisting of 200.

One hundred plates for the *Emblems* of Gabriele Rollenhagen.

*The History of Tobit*, middling-sized plates, length-ways, from Martin de Vos.

Several sets of prints from sacred and prophane history, chiefly after his own designs.

*The life of man from ten to an hundred.*

Variety of *holy families*, *Madonas*, *emblematical subjects*, *ornaments*, &c. &c. from Bafan, Rottenhamer, A. Bloemart, Brughel, Stradan, and other masters. To these I shall add the few following English portraits, which are reckoned among his scarcest and best.

*Queen Elizabeth sumptuously habited*, a small half-sheet print, from Isaac Oliver.

*James the First, with a sceptre in his hand*, a half-sheet print.

*James the First and his Queen*, two small oval plates.

*Henry Prince of Wales, and Charles his brother*, afterwards king of England, the same.

*The Count Palatine*, afterwards King of Bohemia, and *Elizabeth his wife*, small folio oval plates.

*Thomas Percy the conspirator*, a small oval plate.

He also engraved a prodigious number of foreign portraits. See his mark, composed of a C, a V, and a P, joined together, on the plate at the end of the volume.

The works of Crispin de Passe and his family are preserved in the Royal Library at Paris, and fill three large folio volumes.

#### CRISPIN DE PASSE THE YOUNGER.

Flourished, 1620.

He was the eldest son of Crispin de Passe, mentioned in the preceding article, and learned from his father the principles of drawing and engraving. But whether he died young, or quitted the profession for any other employment does not appear. His name however is affixed to very few engravings; among which are the following: the portrait of *Frederic, Elektor Palatine*, when young; a large octavo oval plate, with this inscription: *Crispin Passus jun. figu. et sculps.* Three prints for the story of *Dives and Lazarus*. The fourth, which completed the set, was engraved by his father.

#### WILLIAM DE PASSE.

Flourished 1620.

He was the son of Crispin de Passe the elder, mentioned above, by whom he was instructed in the principles of design and engraving. He imitated the style of his father, with all possible success; and his best engravings, which consist of portraits, are justly held in very high esteem.



esteem. How long William resided in England does not certainly appear; but probably the greater part of his life; at least we find, that his best works were executed in this kingdom.

The engravings by this artist are very numerous. I shall specify the few following only, which may rank, at least, among his scarcest:

*James the First and his family*, with this title, *Triumphus Jacobi Regis Augustæ que ipsius prolis*, a half-sheet print.

*James the First, with Henry Prince of Wales standing by him*, a half-sheet print. After the death of Prince Henry, his face was erased, and that of Charles his brother substituted in its place. It is dated 1621.

*A family piece*, unknown; but supposed to be the Palatine family, in which the youngest child is represented playing with a rabbit; a half-sheet print. The name of the engraver is not affixed to this print.

*The Bohemian family*, a half-sheet print, thus inscribed: *Will: Pass fecit ad vivum figurator*, dated 1621, with English verses at the bottom.

*George Villars duke of Buckingham on horseback*, with shipping in the back ground, dated 1625.

*Robert Dudley earl of Leicester*, an oval in quarto, with his monogram, composed of a W. and a P. joined together. See the plate of monograms at the end of the volume.

*Robert Devereaux earl of Essex on horseback*, a small half-sheet print.

*Frances duchess of Richmond and Lenox*, half-length in quarto, very neatly finished, and inscribed, *Anno 1625, insculptum Guliel. Passæ Londinum*.

*Sir Henry Rich*, a small folio oval plate, very finely finished.

Also several foreign *portraits*, and some few *historical* and *devotional subjects*, which, though by no means devoid of merit, are not so successfully executed as his portraits.

## S I M O N D E P A S S E.

Flourished, 1620.

A third son of Crispin de Passe the elder, mentioned above. He learned the art of engraving from his father, and imitated his style with great success. He was employed by Nicholas Hilliard to engrave counters of the royal family. His portraits constitute the best and largest part of his engravings; but we have also some devotional subjects, frontispieces, and other book plates by him, which are very neatly executed.

According to Vertue, he resided in England about ten years, and afterwards went into the service of the king of Denmark, and probably died abroad. His earliest works executed in England are dated 1603.

The following are reckoned among his most estimable prints, chiefly from his own drawings.

*James the First seated in a chair*, a whole length, a half-sheet print.

*Anne, queen to James the First, on horseback*, with a view of Windsor in the back ground; a small half-sheet print.

*Prince Henry with a lance*, a whole length, a small half-sheet print.

*Robert Carr, earl of Somerset*, in an oval, a small folio plate.

Francis

*Francis countess of Somerset*, the same.

*George Villars duke of Buckingham*, the same.

*Count Gondamer*, the same.

*Sir Walter Raleigh*, the same.

*Sir Thomas Smith*, the same.

Also a variety of other portraits relative to England, and several fine foreign portraits, particularly that of *Fred. Henry, prince of Orange, with emblems*; a whole sheet print, intitled, *Liberum Belgium*.

### MAGDALEN DE PASSE.

Flourished, 1620.

This ingenious lady was the daughter of Crispin de Passe the elder, mentioned above. She learned the art of engraving from her father, and practised it with much success, though her works are not equal to those of her brothers. She worked with the graver only, in a neat, but laboured style. In two or three small subjects, which she has engraved from Elsheimer, she has attempted to imitate the style of Count Goudt; but she has not produced the same neatness of colour, and forcible effect; they however possess great merit. I shall specify the following engravings by this lady, which, I believe, constitute the principal part of her works:

*Catharine dutchess of Buckingham, with a feather in her hand*, a small quarto print.

*The four Seasons*, small upright plates, from designs by her father.

*Cephalus and Procris, Salmacis and Hermaphroditus*, dated 1623, and *Lactona changing the Lycian peasants into frogs*; with some other subjects, from Ovid's metamorphoses; small plates, length-ways, from Elsheimer, Pinas, and other masters.

A set of *landscapes*, middling-sized plates, lengthways, from Rowland Savery, and A. Willeres, among which is a *storm with a shipwreck*.

### BERARDINO PASSERO, or PASSARI.

Flourished, 1580.

This artist was a native of Italy, and resided at Rome. He is spoken of as a painter, by authors in general, and in the *Abecedario* he is called a *universal engraver*; but I know not for what reason this appellation is applied particularly to him. It is certain that we have a considerable number of prints by him, which he usually first etched, and afterwards retouched with the graver, in a bold, but loose style. The subjects are almost entirely devotional, and chiefly from his own designs. His works prove him to have been a man of genius; but his drawing is not perfectly correct, nor are the characters of his heads always beautiful, or well chosen. He often signed his name at length; when he omitted to do that, he substituted a cypher, composed of a B reversed, and joined with a P, in the manner expressed on the plate at the end of the volume.

The following are all I shall select from his works, which are by no means uncommon:

*A Holy*

*A Holy Family*, in which the Virgin is represented with a Bohemian bonnet, a middling-sized upright plate, dated 1583.

*The Life of St. Bruno*, represented on several middling-sized upright plates. Also several *Madonnas*, and other subjects.

MATTEO PASTI, or DE PASTIS.

Flourished, 1470.

This artist was probably a native of Italy. He is said to have been a painter, and an engraver on wood. By him we have the prints for a folio volume entitled, *De Re Militari*, written by Rob. Valturius, published at Verona, 1472.

J. DE PASTILL.

Flourished,

A native probably of France. His employment seems to have been that of copying prints only, in which however he never arrived at any tolerable perfection. I shall mention only the *murder of the Innocents*, after the engraving by Louis Audran, from Le Brun.

T. P A T C H.

Flourished, 1770.

This artist engraved from the pictures of Tomaso Masaccio, which are dated 1770, a set of twenty-six folio plates.

LAURENCE PATAROL.

Flourished, 1700.

This artist was apparently an Italian. I have seen by him several book plates, and among them, a *frontispiece* for a book of coins, in quarto, published at Venice, 1702.

P A T A S.

Flourished, 1760.

A modern French artist, by whom we have several small engravings. I shall mention only *the Judgment of Paris*, in an oval, from Queverdo.

PATAVINUS. See AVIBUS.

PATICINA. See ADLER.

JOHN PATIGNY.

Flourished, 1750.

This artist was apparently a native of Italy. I have seen very few engravings by him; and those are but indifferent. I shall specify the following only: *The Virgin and Child with St. John*, from Annibale Carracci; a middling-sized upright plate. He appears to have copied the style of engraving adopted by Agostino Carracci, but with no great success. The heads, and other extremities of the figures, are not correctly drawn: neither is he more happy, in the management of the general effect.



## P A T O U R.

Flourished, 1760.

A modern French engraver, by whom, according to *Bafan*, we have the *Little Lyar*, a small plate from *Albert Durer*.

## P A T T E.

Flourished, 1760.

A modern architect. He was a native of France. *Bafan* informs us that he engraved several plates of *Architecture*, &c.

## A N D R E W P A U L, or D E P A U L I.

Flourished,

This artist was a native of Flanders. He flourished in the last century, and engraved several plates; among which are the following: *Peter denying Christ*, a small upright plate.—*Titian and his mistress*, from the etching by *Vandyck*, the same. *The Tooth Drawer*, from *Theodore Roelanto*, a small plate, length-ways.

## S. P A U L.

Flourished, 1760. ✓

By this artist we have some few mezzotintos, and among them, the portrait of *Mrs. Barry*, from *Kettle*.

## R O B E R T P A U L.

Flourished, 1762.

He studied in the academy of *Glasgow*, and we have several slight etchings of various sizes, representing views of that city, by him, particularly a large one lengthways; also a north view of the *cathedral church*, &c. dated 1762.

## G I A C O M O P A U L I N I.

Flourished,

An artist of no great note. We have several plates by him. I shall mention the two following only: A figure of *St. Peter*, A middling-sized upright plate, probably from a design of his own, for he has added the word *fecit* to his name. And the *Ponte de Rialto*, a middling-sized plate, length-ways.

## J O H N L E P A U T R E.

Born, 1617. Died, 1682.

This ingenious artist was born at *Paris*; and in the very early part of his life, he was placed with a working goldsmith, from whom he learned the principles of *Drawing*; and so far improved by his instructions, that in the end he acquired prodigious facility in designing and drawing with a pen. He afterwards turned his mind to engraving, and worked with the point, and with the graver; but the style in which he executed his plates, is by no means commendable. It is usually dark, coarse, and heavy, without

without any pleasing effect, or harmony of light and shadow. He drew hastily, and his engravings partake of the same expedition, and therefore are rarely very highly finished. His works are exceedingly numerous, and in general consist of *architectural decorations, vases, ceilings, and ornaments* of every kind, which are executed from his own designs, and abundantly prove the fecundity of his genius. We have however some historical plates, several holy families, and other devotional subjects by him; but these are certainly to be considered as inferior to those before mentioned. Florent le Comte says justly of Le Pautre, "That it is hardly possible to find an engraver, who has produced more inventions than he, or whose genius was more adapted to every species of subject:" he added, "that every professor of the liberal arts or mechanics may find something in his works worth the trouble of examining them."

He became a member of the Royal Academy of Painting and Sculpture at Paris, A. D. 1677, and died in that city, A. D. 1682; aged 65.

The engravings by this artist being so very numerous, and so well known, they do not need any further specifications than what is given above. I shall only add, that he sometimes signed his plates with the initials of his name only, thus, I. P. or I. le P. but his works are easily distinguished.

#### P E T E R L E P A U T R E.

Born, 1659. Died, 1744.

He was the son of John le Pautre, mentioned in the preceding article. He learned the principles of design from his father; and he is spoken of as a sculptor with no small commendation. We have several *friezes* by him, and a figure of *Poetry*, engraved for Perault's Cabinet des beaux Arts, published at Paris, 1690. These are very neatly executed, and principally with the graver. He also etched several plates, as well from his own composition, as from those of other masters.

#### J O H N P A Y N E.

Flourished, 1635.

This artist was a native of England, and a disciple of Simon Passé. He was a man of genius; and though his works are not very numerous, they nevertheless manifest his superior abilities. At the same time it must be added that the reason he made no greater figure in the arts, when so much was expected from him, was owing to his own indolence and dissipation. He was recommended to Charles the First of England, and had a fair prospect of making his fortune; but careless of that, as he was of his fame, he neglected his business, and died in indigence, A. D. 1647 or 1648, before he had reached his fortieth year. His chief engravings consist of *frontispieces* and other *book-plates*, and *portraits*. But he also engraved a variety of other subjects, such as *landscapes, flowers, fruit, birds, beasts, &c.* His portraits however are, in my opinion, by far his best

works. Those he executed entirely with the graver, in a free, open style, so managed, as to produce a very pleasing effect. Mr. Evelyn, speaking of this artist, commends him not only for his portraits, but also for a ship which he engraved. This ship, Vertue informs us, was the *Royal Sovereign*, built by Phineas Pett. The print was of a prodigious size, and engraved on two plates, being, when joined, three feet long, by two feet two inches high. The following portraits by him are very fine :

*Dr. Alabaster*, in an oval quarto, from Cornelius Janfen.

*Sir Benjamin Rudyard*, the same, from the same.

*Alderman Leate*, the same, from the same.

*Arthur Lake, Bishop of Chichester*, in an oval, in folio.

*George Withers the Poet*, with a hat on, a quarto oval.

### A N T O N I O P A Z Z I .

Flourished, 1760.

A modern engraver, who resided at Florence at the time Basan published his dictionary. He worked chiefly with the graver. We have by him several portraits, and other subjects; among them, the *Virgin with the infant Christ sleeping*, a middling-sized upright plate, from Vandyck.

### J A M E S P E A K .

Flourished.

I have seen several bold, spirited etchings by this artist, in the style of a painter; among others, one representing a view of Waltham-Abbey in Essex, from a design of his own. He was a native of England, according to Basan. He also engraved several prints from the drawings of Pillament and other masters.

### H E N R Y P E A C H A M .

Flourished, 1630.

“He was,” says Mr. Walpole, “certainly a judge of the arts of painting and engraving; and having contributed to their illustration, deserves a larger article than I am able to give him,” for want, I suppose, of proper materials for that purpose. He was author of a book, entitled the *Complete Gentleman*. The only engraving specified by this artist is a portrait of *Sir Thomas Cromwell, Knight, afterwards Earl of Essex*, from Holbein.

### E D W A R D P E A C K E .

Flourished, 1640.

This artist, conjointly with ROBERT PEACKE, who was probably his brother, engraved several plates of *friezes* and other *architectural ornaments*, which, according to Florent le Comte, are dated 1640. I believe they were both natives of England.



## W I L L I A M P E A C K E .

Flourished,

This artist, who was probably a relation to the two Peackes mentioned in the foregoing article, was a native of England; and his engravings consist chiefly of portraits. I shall mention the following only by him: *Henry Earl of Holland, in armour; Robert Rich Earl of Warwick, in armour with a scarf.*

## G E O R G E P E H A M .

Flourished, 1594.

By this artist we have several slight, but bold etchings, in the style of a painter. He seldom signed his name at length, but used the initials in this manner, G. P. I shall specify the two following prints only by him: *Neptune rising from the Sea*, a small upright plate, with the name at length. *Hercules and Antaus*, the same, with initials only.

## P I E T R O P E I R O L E R I .

Flourished, 1760,

This artist was a native of Turin. We have several engravings by him; among others, *Bacchus seated upon a cask*, a middling-sized upright plate, from Rubens, &c.

## P E L A I S .

Flourished,

The name of an obscure engraver, affixed to a large upright print, representing *St. John preaching in the Wilderness*, very badly executed in every respect. There is no painter's name affixed to this wretched engraving, but it is inscribed *Pelais fec.*

## P. P E L H A M .

Flourished, 1735.

This artist was probably a native of England. He engraved several portraits in mezzotinto; among others, *Oliver Cromwell*, from Walker, and *Thomas Holles, Duke of Newcastle*.

## C O R N E L I U S P E L K I N .

Flourished, 1663.

An obscure artist, who worked chiefly with the graver, in a loose, careless style, without any merit to recommend it. The frontispiece to a book, entitled, *Spiegel der Spaensche Tirannie*, printed at Middelburgh, 1663, is by him, and probably from a design of his own.

## DOMENICO PELLEGRINO TIBALDI.

Born, 1540. Died, 1582.

This artist was the son and scholar of Pellegrino; known also by the name of Tibaldi da Bologna. He learned from his father the principles of painting; in which art he not only succeeded, but also in that of architecture. We have several spirited etchings by this artist, from the designs of his father: also from Parmigiano, and other masters.

## D A V I D P E L L E T.

Flourished,

The name of a French artist affixed to a middling-sized upright plate, representing Louis XIII. when young, on horseback, with the portraits of Henry the Fourth, and Mary of Medicis in small ovals at the top; it is neatly executed with the graver only, but in a stiff and tasteless stile; it was probably from a design of his own, as he has added the word *fecit* to his name.

## P E L L E T I E R.

Flourished, 1760.

A modern French artist, by whom, among other engravings, we have *The Fish Market*, and its companion, *The Green Market*, small upright plates from Pierre.

## HISBEL PEN, or PEUN.

Flourished, 1520.

This artist is also called Hispean, and Hispeun, and sometimes confounded with Hans Sebald Beham, because his cypher resembles that of Beham; but it is evident, when the works of the one are compared with those of the other, that they must have been executed by different masters. If it be objected, that there is very little authority to be found, that either of the above names certainly belonged to this master, the only answer I shall make is, that his works are too considerable to be entirely omitted; and as these names have been adopted by the old monogramists, it will be more advisable to agree with them, than invent a new one, upon conjecture only: at least, it will be more convenient to those, who choose to refer to the former authors.

This engraver was certainly a German, and, according to the author of the *Abecedario*, a native of Nuremberg. He was prior to Beham; and the difference between them consists rather in the greater excellency of Beham, than in their mode of engraving. According to the custom of that time Pen designed the subjects which he engraved, and worked both on wood and on copper. With respect to the latter, they are, two or three etchings excepted, executed entirely with the graver. Pen understood the human figure; and his outlines are sometimes very correct. His prints, though not equal upon the whole to those of Beham, are every way deserving of notice. It is to be observed, that Beham copied many of the engravings

engravings of Pen. The mark of this artist, composed of an H. an S. and a P. is copied upon the plate at the end of the volume. His works are very numerous. The following only can be mentioned, and in a general way.

*Adam and Eve*, two very small upright plates, dated 1523 and 1524. These were copied by Beham.

*Adam seated, holding an apple*, a small upright plate, dated 1519.

*A set of apostles and saints*, small upright plates.

*The virtues and vices*, the same.

*The heathen gods, goddesses, and heroines*, the same.

*A woman carried away by a sea-god*, a middling-sized upright plate, from Albert Durer, the contrary way to the original; small ornamental plates.

Some spirited figures of *Soldiers*, very small upright plates, etched in a bold, masterly style, dated 1520.

*Meeting of Elizabeth and Mary*, the same, an etching.

*A holy family*, a small upright print, very spirited, cut on wood.

*The life of Christ*, a set of small upright prints, the same also on wood.

#### J. PENCHARD.

Flourished, 1678.

An indifferent artist whose labours were confined to bookseller's shops. He worked with the graver in a stiff, tasteless style. The frontispiece and engravings for the anatomical works of Reg. de Graaf, published at Leyden, 1678, are by him. He also added the portrait of De Graaf; but it is executed in a manner, which does him no honour.

#### PENNA. See PESNE.

#### F. PENNENSUS.

Flourished,

By this artist, who was probably a painter, we have several slight, but spirited etchings, in a neat, free style. The heads of his figures are executed in a masterly manner; but the other extremities are not always quite correct. The following prints, among others, are by him: *A holy family with St. Catherine, and an angel flying in the air, with a crown of laurels*; a small upright plate, from Parmigiano. *The espousals of St. Catherine*, the same, probably from a design of his own.

#### LUCA PENNI.

Flourished, 1550.

This artist was a native of Italy, born at Florence, and brother to Giovanni Francesco Penni, called Il Fattore. He worked a considerable time under the observation of Pierino del Vaga. He painted historical subjects with great success; and many of his compositions have been finely engraved by George Ghissi of Mantua.—Penni came into England, and



and was employed by king Henry the Eighth, and afterwards was engaged by some of the merchants of London. On his return to Italy, he applied himself to etching and engraving; and we have several prints by his hand. His mark was usually composed of an L. and an R. joined together or separate; for he chose to add the word *Romanus*, or the Roman, to his name, or the initials of it; and sometimes he affixed an L. and a P. only: but it is necessary to caution the young collector, with respect to these marks (all of which are copied on the plate at the end of the volume), because they were used by other masters greatly inferior in point of abilities to Penni, that his engravings are not only executed in a very spirited style, but also accurately drawn. He chiefly etched, but at times he worked with the graver only.

## N. P E N N E Y.

Flourished,


This artist was probably a native of France. We have several devotional subjects by him, very neatly executed with the graver only, in a style, which does more credit, however, to his patience, than his taste. I shall notice only *the Virgin and Child appearing to St. Bartholomew*. As he has added the word *fecit* to his own name, without mentioning that of any painter, it is probable, that it was engraved from a design of his own.

## B. P E N O Z Z I.

Flourished,

An engraver on wood. Papillon informs us, that he had seen a very fine print by him in *chiaro scuro*; but he has not specified the subject.

## G E O R G E P E N Z, or P E N E Z.

Flourished, 1540. 

This great artist was a native of Nuremberg, and learned the first principles of designing, painting, and engraving from Albert Durer. He profited greatly by the instructions of that master; but it was in Italy that he improved his taste, and acquired that correctness of drawing, which we find in his best works. How far he succeeded in painting, I cannot say; but his compositions are many of them admirable. The heads of his figures are finely characterized, and the other extremities marked in a masterly manner. It is said, that he worked conjointly with Marc Antonio, from the designs of Raphael; and it seems very likely, for his style of engraving has much of Marc Antonio's best manner in it. His plates are executed entirely with the graver, and they manifest, by their neatness, the skill with which he handled that instrument. They are finished with great care, and precision, but without that formality and stiffness, which characterizes the works of the greater part of his contemporaries.

The far greater part of the engravings by Penz are of a small size; and for that reason he is usually ranked among the little masters: but we have

have some few large prints by him, one especially, which the reader will find noticed below. His mark is composed of a G. and a P. joined together, in the manner expressed upon the plate of monograms at the end of the volume. This great artist engraved chiefly from his own compositions. His works are very numerous; I shall therefore specify the following only in a general manner:

*The history of Joseph*, small plates, length-ways, dated 1544.

*The history of Tobit*, the same.

Several very small sets of historical subjects from the *Old Testament*, of different shapes.

Several sets of historical subjects, from the *New Testament*, the same.

A set of very small prints, length-ways, from the *Roman History*.

A set of six middling-sized plates, length-ways, representing the *triumphs of time, death, &c.*

A great variety of single figures, representing the *heroes and heroines* of ancient times, the *virtues*, the *vices*, the *arts*, the *sciences*, &c. of different sizes.

*An army passing a ditch, and scaling the walls of a town*, a very large plate, length-ways, from Julio Romano: an admirable specimen of the artist's superior abilities. The following inscription is affixed upon a tablet, GEORGIVS PEN CZ PICTOR NVRNBERG FACIEBAT ANNO MDXIXXXIX, to which he has added his usual cypher.

#### S T E V E N D U P E R A C .

Flourished, 1750.

This artist was a native of Paris. He is spoken of as a painter, and as an architect. He studied a considerable time in Italy, but especially at Rome, where he made drawings of all the principal antiquities found in that city, which he etched in a style, bearing no small resemblance to that of A. Tempesta. The figures, which he occasionally introduced into those subjects, are not very commendable. On his return to Paris, he was made architect to the king of France, and painted several pictures for the hall, appertaining to the bath at Fontainebleau.

Besides the architectural works mentioned above, we have by Perac several *landscapes*, from Titian, very slightly etched. He sometimes signed his plates with the initials S. P. only, or S. P. F. the F. as usual standing for *fecit*.

#### J O H N P E R C E L L E S .

Flourished,

The Flemish engravings, representing all sorts of *shipping*, marked with the initials I. P. were executed, says professor Christ, by John Percelles, or by his son Julius Percelles. I am not acquainted with those prints; but care must be taken not to confound these two engravers with an old German master, who used the same initials, and etched in a coarse, but spirited style.

GABRIEL.

## G A B R I E L P E R E L L E.

Flourished, 1640. *e*

If this ingenious artist was not a native of Paris, he certainly resided there during the greater part of his life. He excelled in designing and engraving of landscapes; and we have a considerable number of sets of prints by him of various sizes. His works prove the fertility of his genius, rather than his attention to nature. They are composed in a very pleasing style, and the distances especially are executed with great taste, and enriched with ruins and other embellishments, which are very happily introduced to vary the objects, and give a lightness and elegance to the design. His fault is the want of masses. The lights are too powerfully, and too equally diffused, and that in spots; so that the eye is fatigued, and the effect totally destroyed. The foliage of his trees is heavy, and so very unlike nature, that even the warmth of imagination, which we discover in them, will hardly be thought a sufficient excuse. The greater part of Perelle's works are from compositions of his own; but he also engraved from those of other masters. He used both the point and the graver in the execution of his plates, and if he had done more with the first, and less with the latter, much of that stiffness and formality which sometimes distinguishes his best engravings would have been avoided. His works are so very numerous, and so common, that any farther description of the manner in which they are performed, or of the prints themselves, may be justly thought needless.

ADAM PERELLE, and his brother NICHOLAS PERELLE, were both of them sons of Gabriel Perelle, mentioned above. They assisted their father, and, after his decease, engraved a considerable number of plates of *architectal views, plans, landscapes, &c.* I shall specify by the former, only one hundred and twenty-four middling-sized plates, lengthways, representing *the palaces, fountains, gardens, &c.* in France; and by the latter, part of a set of large views of *the cities, towns, &c.* of Europe.

## P E R E R I E T T E.

Flourished,

A name affixed to a coarse, incorrect etching, from Paolo Veronese, representing *the Virgin and Child with Joseph, accompanied by two angels.*

## S. P E R J E C O U T E R.

Flourished, 1535.

By this artist, who seems to have been instructed in Italy, we have several plates, executed with the graver only, in a style bearing some resemblance to that of Marc de Ravenna, but still coarser. His drawing is by no means correct. We have also some few etchings by him. His works consist of *terms, capitals of pillars, cornices, and other architectal ornaments.* His mark is composed of an S. and a P. joined together, in the manner represented upon the plate at the end of the volume, to which he frequently added the date, 1535.



## L O U I S D E S P E R I N I.

Flourished,

A very indifferent engraver, who was probably a native of France. He worked with the graver only, in a coarse, stiff style, and his prints have neither taste nor correctness of drawing to recommend them. I shall notice only a middling-sized plate, length-ways, representing *two men playing at cards, and a woman overlooking them*, half figures.

## P E T E R P E R N A.

Flourished, 1580.

An engraver on wood, to whom the prints, marked in this manner, P. P. are usually attributed.

## P E R N E T.

Flourished, 1620.

An obscure engraver of no note. We have some few indifferent portraits by him.

## P E D R O P E R R E T.

Flourished, 1590.

This artist, according to Basan, was a native of Flanders. He resided however principally at Madrid, and was engraver to Philip the Third, king of Spain. He worked with the graver only, in a neat, but stiff style, the effort of patience, rather than genius. We have several historical plates by him, and among them, the following: *The woman taken in adultery*, from Brueghel, a middling-sized plate, length-ways, dated 1575; and *the chastity of Joseph*, a middling-sized upright plate, from Hans Speckart. But his chief work seems to have been the portraits of the kings of Portugal, in folio, published, A. D. 1603, to which he affixes this inscription, *Pedro Perret sculptor Regis fecit*.

## F R A N C I S P E R R I E R.

Born, 1590. Died, 1660.

This artist was a native of Macon in Burgundy. He is spoken of as a painter, a designer, and an engraver. To what degree of eminence he arrived in the first, I leave to others to determine; but his works as a designer, and an engraver, prove him to have been a man of genius. It is uncertain under what master he studied, whilst in his native country. We only know that he went to Rome, where he paid close application to drawing from the antique statues and bass-reliefs.—But all his labours were so slenderly repaid, that he could scarcely support himself, till such time

as his merit recommended him to the notice of Giovanni Lanfranco; and under the direction of that admirable artist, he pursued his studies more successfully. On his return to France, he was employed at Lyons to paint some few pictures; and going from thence to Paris, he engaged himself with Simon Vouet; and with that artist he acquired considerable reputation. He went, a second time into Italy, where he staid but a short time, and returning again to his native country, resided at Paris, where he died.

With respect to his etchings, of which he performed a great number, they are coarsely executed, and have all the appearance of being very hasty productions: generally speaking, they are not correctly executed; the heads, and other extremities of the figures, are too frequently neglected. The same manner of drawing appears in them all; and that manner is by no means an agreeable one.

Whilst he was in Italy, he wrote his name *Paria*; and we find several of his etchings with that signature. His marks, composed of an F. and a P. joined together, are copied on the plates at the end of the volume. To these he often added a B. for *Burgundus*, because he was a native of *Burgundy*. I shall specify the following prints only by this artist, which are usually reckoned among his best performances:

*A Crucifixion*, a middling-sized upright plate, with many figures, dated 1633, with this inscription, "Franciscus Perrier Burgundus pinx. et sculp."

*St. Roch curing the people afflicted with the pestilence*; the same, also from a composition of his own.

*A flight into Egypt*, a middling-sized upright plate, from Agostino Carracci,

*The death of St. Jerom*, from the same, a middling-sized upright plate, marked "Fr. Paria sculp."

*The marriage of Cupid and Psyche*, two middling-sized plates, lengthways, from Raphael; and the *ornamental angles* for the same.

A set of fifty plates, taken from *the ancient bass-reliefs*.

A set of one hundred plates of *antique statues*, published at Rome.

He also engraved some few compositions in chiaro scuro, particularly one representing *Time clipping the wings of Love*.

#### WILLIAM PERRIER, called the YOUNGER.

Born, . . . Died, 1655.

This artist was born at Macon in Burgundy, and was either the younger brother, or some very near relation of Francis Perrier, mentioned above. He executed several plates from the design of F. Perrier, and imitated his style of etching, but with no great success.

#### J O H N P E R R I N.

For an account of this obscure engraver, see the article John Munier, page 172 of this volume.

J. P E R-

## J. PERRISSIM, OR PERSINUS.

Flourished, 1570.

This artist, assisted by J. Tortorel, designed and engraved partly on copper, and partly on wood, a set of twenty-four very large prints, lengthways, including the title. They represent *the war, and other remarkable occurrences, relative to the History of France, from the death of Henry the Second, A. D. 1559, to the dispersion of the German troops, 1569.* Those on copper are slightly etched, in a coarse, incorrect style; those on wood have not much to recommend them, with regard to the compositions; but they are executed with a tolerable degree of attention; and the cross strokes, or hatching, are well imitated. His mark, enclosed in a small oval, is copied on the plate at the end of the volume; but he twice signs his name at length, both times differently, thus, J. PERRISSIM FECIT; and J. PERSINUS, FECIT. These prints are dated 1567 and 1570. Professor Christ reads this name, *Perrissin*, and perhaps justly.

## JOHN BAPTIST PERRONEAU.

Flourished, 1720.

A French engraver, by whom we have some few prints, and, among them, two middling-sized plates, lengthways, representing *air* and *earth*. The companions, *fire* and *water*, were engraved by P. Aveline, from the same master.

## PETER PERROT.

Flourished.

He is mentioned by Florent le Comte as an engraver. I am not, however, acquainted with his works, neither are any of them specified by that author.

## NICHOLAS PERSON.

Flourished, 1696.

By this artist, whose labours were chiefly confined to the engraving of portraits, we have a set of very indifferent plates, entitled, *Wahrhafte Abbildungen*, containing twenty portraits of the Archbishops of Germany, dated 1696.

## REGNIER DE PERSYN.

Flourished, 1650.

This artist was a native of Amsterdam, and probably learned the art of engraving in his own country. He went however to Italy, in order to complete his studies, where, it seems, he learned to paint. While he resided at Rome, he assisted Cornelius Bloemart, Theodore Matham, and Michael Naralis, in engraving the *Statues*, &c. in the Justinian gallery, which were published in two large folio volumes. He worked with the graver only, in a very neat, clear style; but not with any great taste. The outlines of the figures, though not very incorrect, are nevertheless stiff and



heavy. He seems to have aimed at imitating the manner of Bloemart, but he never equalled that great master. I shall mention the following engravings only by Persyn: The portrait of *Ariosto*, a midling-sized upright plate, from Titian. That of *Balthazar Count de Castillon*, the same, from Raphael. *The death of Leander*, a large plate, length-ways, from Sandrart.

### G E O R G E P E R U N D T.

Born, 1603. Died, 1663.

This artist was a native of Franconia, and by him, according to Sandrart, we have a considerable number of architectural and geographical engravings.

### L U I G I P E R U G I N O. See S C A R A M U C C I A.

### B A L D A S S A R E P E R U Z Z I.

Born, 1481. Died, 1536.

This extraordinary artist was born at Volterra; but because his father resided chiefly at Siena, he affix'd his name in this manner to one of his engravings, BAL. SEN. for Baldassare Senese; and this has occasioned many authors to suppose, that he was a native of Siena. But Vafari, a very accurate writer, assures us of the contrary.

His father was a citizen of note in Florence; and, to avoid the troubles occasioned by the civil wars, withdrew himself to Volterra, where Baldassare was born, and not long after he settled at Siena. The genius of young Peruzzi very soon discovered itself; and he was placed with a very eminent goldsmith at Siena, from whom he learned the principles of design, and was afterwards instructed in painting by the best artists in that city. He principally excelled in painting perspective architecture; and he was assisted in his studies by Bramante, the friend of Raphael. Peruzzi was much employed at Rome; and his pictures are spoken of with the warmest commendation. He did not, it seems, entirely confine himself to architecture and perspective, but executed some historical compositions, which are also very greatly esteemed.

He wrote a Treatise on the Antiquities of Rome, and a Commentary upon Vitruvius, which, Papillon informs us, he intended to have embellished with engravings on wood, but he died before it was ready for publication. The common report is, that he was poisoned by some one, envious of his superior talents.

He is said to have engraved on wood in chiaro-scuro; but there is some obscurity with respect to the fact. The only print I have seen attributed to him is engraved upon three blocks; the first for the outlines, the second for the deep shadows, and the last for the lighter tints. It is a midling-sized upright print, and represents *Apollo, Minerva, and the Muses, with Hercules driving forth a woman loaded with treasure, supposed to represent avarice*. It is executed in a fine, spirited, bold style, and inscribed BAL. SEN. over which letters is a five-pointed star, and at a distance the word

P E R V G O,

PERVGO, the meaning of which is uncertain, unless we grant, with Papillon, that it is the name of the engraver, and attribute the invention only to Peruzzi; but if it was not a cognomen, used by Peruzzi, it may as reasonably be thought to belong to the publisher.

### F R A N C I S P E R R Y.

Flourished, 1760.

He was born at Abingdon in Berkshire, and was first placed as an apprentice to a hosier; but having, as he thought, a turn for painting, his friends put him under one of the Vanderbanks, a good artist, but a man of dissipation. With him Perry learned very little, being chiefly employed in obtaining goods on credit, answering duns, or removing his cloaths from one lodging to another: sometimes he was sent to fetch coals in the table cloth, at other times in a sheet.

From Vanderbank, our artist went to Mr. Richardson; but not making any great progress, he was employed as clerk to a commissary, with whom he went down into Staffordshire, where he made drawings of the cathedral of Lichfield, which he afterwards etched; from this time he commenced engraver, and worked for the magazines.

His best works are coins and medals, which he copied with great neatness and precision; we have also several portraits by him; and, among others, that of *Dr. Ducarrel* in folio, placed at the title of his *Anglo-Norman Antiquities*.

He etched upon a white ground, by which means he was the better enabled to work by candle-light.

He was an honest, industrious man, but could scarcely earn a subsistence. He had a speck over one of his eyes, which deprived him of the use of it. He died about the year 1766.

Mr. Grosse obligingly favoured me with this account of the above artist

### I L P E S A R E S E. See C A N T A R I N I.

### J O H N P E S N E, OR P E N N A.

Flourished, 1670.

This artist was a native of France, and the last name was given him by the Italians. It does not appear from whom he learned the principles of drawing and engraving. It is however certain, that he drew greatly better than he engraved; from whence we may conclude, that he was brought up, at first, under some painter, perhaps Nicholas Poussin, from whose pictures the greater part of his engravings are taken. He etched in a slight, free style, but coarse and irregular; and he finished his plates with the graver, harmonizing the lights with dots and short strokes. The masses of light and shadow are constantly kept broad and clear, and the general effect is well preserved. Had his outlines been more correct,

correct, and the heads, with the other extremities of his figures, more carefully attended to, it might have been said, that the spirit of that admirable painter was never better expressed than by Pesne; but when they are compared with those prints executed by Girard Audran, from the same master, they certainly must be placed in an inferior class.

I shall specify the following prints by Pesne, which may be reckoned among his best:

Two portraits of *Poussin*, middling-sized upright plates, from pictures painted by that master.

*Esber before Abasuerus*, a large plate, length-ways, from Poussin.

*The adoration of the Shepherds*, the same, from the same.

*A Holy Family*, from Raphael, a middling-sized upright plate.

*The Seven Sacraments*, very large prints, length-ways, on two plates; each from the pictures of Poussin, in the Palais Royal. These plates were afterwards purchased by Girard Audran, who retouched them with great judgment, and improved the characters of the heads very considerably.

*The testament of Eudemidas*, a large plate, length-ways, from the same master. This is one of his most capital engravings.

*The death of Ananias*, the same, from the same.

*The vision of St. Paul*, a middling-sized upright plate, from the same.

*The triumph of Galathea*, a large plate, length-ways, from the same.

A set of *landscapes* from Guercino, and several other plates from Van Dyck and other masters.

### M A T T H I A S P E T E R S.

Flourished, 1660.

He, with his brother NICHOLAS PETERS, who, it appears, were goldsmiths, established at Amsterdam, engraved the plates for the *Atlas Major*, or Great Atlas, published in that city by Bleau, and consisting of about thirty large volumes in folio. The drawings, from which these engravings were taken, appear to have been made by Bleau himself.

### E D M E P E T I T.

Flourished, 1700.

This artist was a native of France. He worked chiefly with the graver, in a neat style. His engravings are by no means destitute of merit. I shall mention only the portrait of *Francis the First*, from Titian, in the Crozat collection.

PETIT is mentioned by Bafan as a modern engraver, by whom, he tells us, we have several subjects, from Rigaud, I. B. Vanloo, Watteau, and other masters.

### N I C O L P E T R I.

A name, which Lastman sometimes assumed; probably because the baptismal name of his father was Peter. See the account of this artist under LASTMAN.

PIETRO.



## PIETRO DA PETRI, or PITRI.

Born, 1665. Died, 1716.

According to some authors, this artist was a native of Rome; others place his birth at Novarra; most of them however agree, that he was a disciple of Carlo Maratti. He studied the works of Raphael with great attention, and copied them in a very superior manner. Notwithstanding he employed a great part of his time in copying from the paintings of other artists, we have several historical pictures by him from his own compositions; those especially, which he painted in the church of St. Clement at Rome. He etched some few plates, and among them, the following:

*The assumption of the Virgin*, a middling-sized upright plate, from his own composition.

*St. Laurence Justinian*, a small upright plate, from the same.

PIETRO ANTONIO DE PITRI is a name affixed, as of the engraver, to the *frontispiece*, from Ciro Ferri, belonging to a collection of altar pieces, published by Giacomo Rossi at Rome. It is etched in a slight, masterly style, but, at the same time, bears little or no resemblance to the etchings of Petri. Perhaps the family-name of this artist should also have been written PETRI; and then one would have conjectured, that he was a relation; for I cannot think, that the above-mentioned etchings were all of them executed by the same hand. The decision, however, must be left to the experienced collector.

## J A Q U E S P E Y T R E T.

Flourished.

The name of an engraver on copper, mentioned by Professor Christ without any reference to his works.

## J O H N A N D R E W P F E F F E L.

Flourished, 1720

He resided at Vienna, where, according to Bafan, he traded in prints. As an engraver he never made any great figure, confining his labours chiefly to ornamental foliage and architecture, which he executed in a style sufficiently neat, but without any great degree of taste. I shall mention only a book of *jewellery ornaments*, in conjunction with C. Engelbrecht, from A. Morison, and part of the plates for the History of Architecture, in large folio, by John Henhard Fischers, published at Vienna, 1721.

## R I G M A N P H I L E S I U S.

Flourished, 1508.

This artist, according to Papillon, engraved on wood; and we have by him a set of twenty-five prints, representing the *life and passion of our Saviour*, which were published at Strasburgh by John Knoblouch, A. D. 1508. These engravings are said to be extremely rare.

## P. P H I L I P P E.

Flourished, 1660.

An artist of no great note. He was a native of Holland, and by him we have several *festivals* and *rejoicings*, middling-sized plates, length-ways, from Van Venne, dated 1660.

## P H I L L E R Y.

Flourished,

The name of an eminent engraver on wood, who resided at Antwerp. I know of but one print to which his name is affixed; but I have seen a sufficient number, which, from the resemblance they bear to his engravings, may be thought to have been done by him.

It is a middling-sized upright print, representing *two soldiers standing before a woman, who is seated, holding a dog upon her lap*. The following inscription is affixed: *Cheprint t' Antwerpen by my Phillery de figuresuider, printed at Antwerp by me Phillery, engraver of figures*. It is neatly executed, and the cross strokes or hatchings are carefully represented; but the design is not well conceived, neither is the drawing of the figures by any means correct. M. Heineken supposes this print to be very ancient; to me it appears to have been engraved about the commencement of the last century.

## J O H N P I C A R T.

Flourished, 1640.

This artist resided at Paris, and was probably a native of that city. I am inclined to believe, that he was a disciple of Crispin de Passe; at least it is certain, that he engraved from the designs of that master, and copied his manner; but with no great success. His labours seem to have been chiefly confined to the ornamenting of books. I have seen by him several portraits; among others, the following: *Edward infant of Portugal*, a half figure, in a small upright oval, with emblems. *Erasmus*, a whole length figure, standing in an arch, which served as a frontispiece to part of his works in octavo, published at Paris, 1639. Also several *frontispieces*, and, according to Florent le Comte, *monuments*, &c.

HUGUES PICART, Florent le Comte informs us, that this artist, who was probably a relation of John Picart, engraved a large perspective view of the town of Rheims, after Hugues Collier.

## STEPHEN PICART, called LA ROMAIN.

Born, 1631. Died, 1721.

This artist was a native of France, and probably related to the two engravers mentioned above. He assumed the appellation of LA ROMAIN, or THE ROMAN, for the sake of distinction, fearing that his works should be confounded with those of John Picart. He resided a considerable time at Paris;

Paris ; after which he went to Amsterdam, where he died, 1721, aged 90. He worked with the graver only, in a style greatly resembling that of Francois de Poilly ; but he never equalled that admirable artist, with respect to the drawing, effect, or skilful management of the graver. The extremities, and other naked parts of the human figure, are seldom correctly drawn, or well marked ; and the effect of his engravings, in general, is cold and unharmonious. Among the great multitude of historical prints by Picart, I shall mention the few following only :

*The Pestilence among the Philistines*, a large plate, length-ways, from Nicholas Poussin.

*A Holy Family*, the same, from the elder Palma.

*The Infant Jesus sleeping, with the Virgin holding up her finger to St. John*, known commonly by the appellation of *the Silence*, the same, from Annibale Carracci. *Michael Lafne, Heintzelman*, and others, have engraved the same subject ; and it was lately repeated by Mr. Bartolozzi.

*The entombing of Christ*, a large plate, length-ways, from Le Sueur.

*The citizens of Ephesus burning their books at the preaching of St. Paul*, a large upright plate, from the same.

*The martyrdom of St. Gervais and St. Protais*, a large plate, length-ways, from the same.

*The martyrdom of St. Andrew*, a large upright plate, from Le Brun.

*St. Anthony of Padua adoring the Infant Jesus*, a middling-sized upright plate, from Vandyck.

He also engraved from Dominichino, Lanfranco, Guido, Albano, Romanelle, G. Courtois, N. Coypel, &c.

#### B E R N A R D P I C A R T.

• Born, 1673. Died, 1733.

This artist was the son of Stephen Picart, mentioned in the preceding article. He was born at Paris, where he learned the principles of drawing and engraving from his father. At the age of sixteen he went to draw from nature, in the Royal Academy ; and two years afterwards gained the prize. He was not so fond of engraving as he was of drawing. It is said, that he took up the graver with reluctance ; and this will be easily believed, when, on examining his prints, we find them far better drawn than engraved. He resided at Paris till the year 1710 ; after which he went to Holland, with an intention of going to Sweden ; but, altering his mind, he settled at Amsterdam, where he died, May 8, 1733. He was twice married ; but it does not appear that he left any children.

The greater part of his life was certainly spent in making compositions and drawings, which are said to have been very highly finished ; and they are sufficient testimonies of the fertility of his genius, and the excellency of his judgment. He understood the human figure extremely well, and drew it with a tolerable degree of correctness, especially in small subjects. His mode of engraving, as was before observed, was not equally meritorious, especially when he attempted large plates. Book plates, and other orna-



mental engravings, constitute by far the best part of his works. And the multitude which he executed, chiefly from his own compositions, is astonishing.

The following are among his most esteemed works:

*The massacre of the Innocents*; the first impressions of which are before the crown was placed upon the head of Herod; a small plate, length-ways, from his own compositions.

*The Epithalamiums*, consisting of twelve prints, eight of them small plates, length-ways; and the other four middling-sized upright plates.

*The Quos Ego, or Neptune calming the sea*, a large plate, length-ways, from Anthony Coypel.

*The disgrace of Calista*, a large plate, length-ways, from Annibale Carracci.

A vast variety of book-plates of all sizes; chiefly from his own compositions.

*The Innocent Impostures*, are a set of prints, from the designs of the great masters, in these he has attempted to imitate the styles of the old engravers. The work consists of 78 plates, which, with the discourse and explanations, make a small folio volume. It was not published till after his death, A. D. 1738; and, in my opinion, it had been well, if it had not been published at all. In turning it over, we cannot but pity the weakness of a very ingenious man. But concerning this book I have already spoken, in the Essay prefixed to the present volume, in my reflections upon the works of Marc Antonio and Agostino Veneziano.

We have also several mezzotintos by him; particularly *a Nativity* from Carlo Maratti. He also engraved from Cangiage, Le Sueur, C. de la Fosse S. B. Santerre, N. Bertin, &c.

#### P E T E R P I C A U L T.

Flourished, 1695.

This artist was a native of France. He worked entirely with the graver, and his prints possess a considerable share of merit. He died early in the beginning of the present century, just at the time he began to make himself known. We have by him *the Battles of Alexander*, copied from the engravings by Girard Audran, after Le Brun; middling-sized plates, length-ways. *The meeting of the Virgin Mary and Elizabeth*, a small plate, length-ways, from Carlo Maratti. Also several *portraits* of various sizes. He usually inscribes his prints in this manner: *P. Picault Blesensis, sculp.*

#### G I O V A N N I D O M E N I C O P I C C H I A N T I.

Flourished, 1690.

He was a native of Florence, and the pupil of B. Foggini, a sculptor of some eminence. He amused himself with the point and the graver, but the prints, which he produced, have no great share of excellence to recommend them. He worked in a coarse, slight style; and his drawing is rather mannered, than correct. We have by him several plates, for the

collection of engravings from the pictures in the grand gallery at Florence, and some few portraits; among others, that of *Cardinal Bentivoglio*, a large upright plate, from Vandyck.

## G A J E T A N O P I C C I N A.

Flourished, 1659.

This artist is cited by professor Christ as an engraver on copper; and the same author informs us, that he marked his plates in this manner: *G. P. inven. et fecit*. I much suspect he means the following artist, and has mistaken the baptismal name.

## G I A C O M O P I C C I N A.

Flourished, 1659.

He was a native of Venice; but it does not appear from what master he learned the art of engraving. He worked chiefly, if not entirely, with the graver, in a stiff, laboured style, without effect; and the outlines of his figures are exceedingly incorrect. Among many other engravings, the following are by him:

*Judith with the head of Holofernes at her feet*; a middling-sized plate, length-ways, from Titian.

*A Holy Family*, a middling-sized upright plate, from Liberi.

*Thirty portraits of the principal Venetian Painters, affixed to the account of their Lives*, by Carlo Ridolfi, published at Venice, 1648.

Also a set of *the portraits of the illustrious men of Italy*.

Professor Christ writes his name, Picina, and informs us, that he sometimes signs his plates with a P. only.

## M A T T E O T O M M A S O P I C C I O N I.

Flourished, 1650.

This artist was a native of Italy, and is spoken of as a painter. We have some few etchings by him; among others, *the Adoration of the Shepherds*, a middling-sized upright plate, from Paolo Veronese.

## P. P I C K A E R T.

Flourished,

This name is affixed to a set of coarse, incorrect etchings, representing *the flight of James the Second from England*, which were published in Holland. He adds the word *fecit* to his name; from whence we may reasonably conjecture, that they were engraved after his own designs.

## R O B E R T P I C O U, or P I Q U O T.

Flourished, 1630.

He was a native of Tours, but resided much at Paris. He worked entirely with the graver, in a neat, but laboured style, without taste, or

correctness of outline. We have a great number of *frontispieces* by him, many of which are from his own compositions. He also engraved after the designs of the Bafans.

## A D E P I E N E.

Flourished, 1670.

A French engraver of no great account, by whom we have some few plates; among others, one representing *the Dutchess of Savoy, in the character of Diana*, in folio, from Sachetti, for a book, entitled, "La Venaria reale Palazzo di piacere e di Caccia," published 1672.

## J E A N B A P T I S T E M A R I E P I E R R E.

Flourished, 1760.

A modern French painter in great repute. The subject of his pictures are chiefly taken from low life. He was a member of the Royal Academy at Paris. By him we have several etchings; among others, *the village entertainment*, a middling-sized plate, length-ways, from his own compositions. Several large studies of *beads*, &c. which he made in Italy; and many subjects, taken from the *Fables of La Fontaine*, after Subleyras.

## P I E T.

Flourished, 1618.

He was apparently a native of the Low Countries. As an artist he never made any considerable figure. I have seen by him the prints for a book of military exercises, entitled, *Le Maniement D'Armes de Nassau, avecque Rondelles, Piques, Espées, & Targes, selon le nouveau ordre du tres illustre Prince Maurice de Nassau, par Adam V. Brien*, published 1608.

## N I C H O L A S P I G N E.

Flourished, 1730.

He was a native of France, of no great note as an engraver. We have by him a middling-sized upright plate, representing *the Virgin with the Infant Christ asleep in the cradle, attended by four small Angels*, from Trevisani, for the Crozat cabinet. His name is also affixed to the portrait of *Richard Fiddes, B. D.*

## P A U L P I L A I A.

Flourished,

This name is affixed to several plates of architecture, representing *opera scenes, and theatrical decorations*. They are executed in a stiff, tasteless style, with the graver only, from the designs of an artist, whose monogram is composed of an F and G joined together.

FRANCIS



## F R A N C I S P I L S E N .

Flourished,

This artist was a native of Ghent, and became the disciple of Robert Van Auden Aerd, from whom he learned the principles of painting and engraving. We have by him, among other things, *the conversion of St. Bavon*, a large upright plate, arched at the top, from Rubens; and *the martyrdom of St. Blaize*, a middling-sized upright plate, from Gaspar de Crayer.

## D U P I N .

Flourished, 1740. ✓

A modern French artist, by whom we have a considerable number of engravings.

DUPIN, his son, was also an engraver, and resided at Paris, at the time Basan wrote his Dictionary of Engravers.

## P. P I N C H A R D .

Flourished, 1687.

He resided at Genoa, where he engraved several frontispieces for books; but in a manner, which does him no sort of credit.

## J O H N P I N E .

Flourished, 1740.

He was a native of England, and a man of letters. He resided at London, and engraved a great variety of plates, which are not without merit. His chief works are *the ceremonies used at the arrival of the Order of the Bath*. *The destruction of the Spanish Armada*, from the tapestry in the House of Lords. *A splendid edition of Horace*, the whole text of which was engraved on copper, and illustrated with *antique bas-reliefs, gems, coins, &c.* *The Pastorals and Georgics of Virgil* were published by his son, after his death, adorned in the same manner, with a letter-press type. A considerable number of the engravings for the *Æneis* were also prepared; but want of proper encouragement prevented the appearance of that work. We have besides some few portraits by this artist.

## T. P I N G O .

Flourished, 1740.

The name of an obscure English artist, affixed to a plate of *arms* inserted in Thoresby's Leeds.

## P I N S S I O .

Flourished, 1750.

The name of a modern engraver, by whom we have some few *portraits, &c.*

J O H N

## J O H N G E O R G E P I N Z.

Flourished,

This engraver, who was, I believe, a German, worked chiefly for the booksellers; and his prints are executed in the same style with those in the multifarious publications by Vander Aa. I shall specify only *an emblematical print*, in honour of the king of France, from P. Decker, in folio.

## D O M I N E C O P I O L A.

Flourished, 1658.

He was a native of Italy, and a painter. I have seen by him a very spirited etching of a *holy family*, in which the infant Christ is represented, lying in the manger, attended by angels; and Joseph is above him. The oxen are seen in the back ground. The heads and other extremities are finished in a masterly style; and this print sufficiently testifies the ability of the artist. The following inscription is affixed: *D. Piola Gent. faciebat, 1658.* It is a middling-sized upright plate.

## V. P I O R T.

Flourished,

An obscure engraver, by whom we have a small upright plate, from Rubens, representing *an old woman holding a pot with fire, from whence a boy is taking a lighted coal.*

## G I U L I O P I P P I, called R O M A N O.

Born, 1492. Died, 1546.

This artist was one of the most celebrated scholars of Raphael. His character and works are sufficiently known. Florent le Comte attributes some engravings to him; but the subjects are not specified. There is, I think, great reason to suspect that this part of Le Comte's book is misprinted, or that the author had been misinformed.

## P I Q U O T. See P I C O U.

## G I O V A N N I B A T I S T A P I R A N E S E.

Flourished, 1770.

This artist was a native of Italy, and an architect. His admirable etchings are too well known to need any comment; and they sufficiently manifest the greatness of his abilities. His works consist of twelve or more large volumes in folio, and represent *the beautiful remains of ancient Rome* (assisted by his own studies). We have also a variety of *architectural compositions*, from his own designs.

## LOUIS DES PIRINE.

Flourished,

This artist was a native of France. I have seen by him a middling-sized plate, length-ways, representing *two men playing at cards, and a woman holding a mirror behind one of them*, by which means she discovers his hand to the other, from Corn. Van Tienen. It is executed with the graver only, in a coarse, open style, and without much taste.

## ALEXIS PIRNRAUM.

Flourished, 1545.

This artist was an engraver on wood, and of such eminence, that Papillon supposes him to have been a scholar of Hans Holbein the younger; and his residing at Basil, of which place it is probable he was a native, may be thought to strengthen the conjecture. His works, however, are not specified. Professor Christ attributes to him the prints marked with an A. and a P. joined together, in the manner expressed at the end of the volume.

## NICOLAS PITAU.

Flourished, 1660.

This artist was a native of Antwerp, but he resided principally at Paris; and from his style of engraving I am led to suspect, that he may be ranked among the disciples of Francois de Poilly. His drawing is in general tolerably correct, but, at times, rather heavy, the extremities of his figures especially are so. He worked with the graver only, and appears to have handled that instrument with much facility; but from the sameness of manner with which he has treated his figures, draperies, and back-grounds, the effect of his prints is cold and silvery. His works are by no means scarce. I shall mention the following only:

*The annunciation*, a large upright print on two plates, from P. Champagne.

*The Virgin reading and holding the infant Christ in her arms*, a middling-sized upright plate, in an oval, from Guercino.

*Christ at the tomb supported by angels*, a large upright plate, from Lodovico Carracci.

*A dead Christ, with angels weeping over him*, a middling-sized plate, length-ways, from Guercino.

*St. Sulpitius in council*, a middling-sized plate, length-ways, from P. Champagne.

We have also by him several very excellent portraits.

He engraved besides from Le Brun, N. Poussin, Villequin, Le Febure, and other masters.

NICHOLAS PITAU, the son of the preceding artist, engraved some few portraits; and he might, says Basan, have distinguished himself in the art, if he had used sufficient application.



P I T R I. See P E T R I.

M A R C O P I T T E R I.

Flourished, 1760.

A modern Italian engraver, who resided at Venice. We have by him several of the plates for the collections of engravings from the pictures in the Dresden gallery. A set of large *heads* of the apostles, from his own designs; and the *seven sacraments*, large upright plates, from Longhi. The works by this admirable engraver are executed in a very singular style, with single strokes; but very different from those of Mellan and his followers. They run from the top to the bottom, and the shadows are expressed by strengthening them, as the occasion requires. The effect he has produced, in this new mode of engraving, is far more pleasing and harmonious, than could have been expected.

G I O V A N N I B A T I S T A P I T T O N I.

Flourished,

By this painter we have some few etchings, which he has inscribed with these initials, "B. P. or, Batista P. V. F. or, B. P. V. F." and when he signs his name at length, *Johannes Baptista Pitonus Vicentinum fecit.*

F R A N C I S P L A C E.

Born, Died, 1728. ✓

This ingenious artist was the son of Mr. Rowland Place of Dinsdale, in the county of Durham. He was at first bred up to the law, and was placed as a clerk to an attorney in London, with whom he resided till the year 1665, when having taken a shop the officers came to shut up the house, on suspicion of the plague being in it, he left London; and, as he had never been pleased with his profession, he dropped it at the same time, and followed other pursuits more agreeable to his unsettled disposition. He expended considerable sums of money in attempting to make porcelaine, which he put in practice at the manor-house of York; but was not successful.

His works are very rare; for he painted, drew, etched, and engraved, in mezzotinto, merely for his own amusement. His productions, however, prove him to have been a man of very great abilities. We can only lament, that his application was not equal to his genius; for many of his designs he left entirely unfinished.

In the reign of Charles the Second, it is said, that he was offered a pension of five hundred pounds a year, to draw the royal navy, but he declined accepting of it, being a great enemy to confinement and dependence. He died, A. D. 1728; and his widow, quitting the manor-house of York, disposed of his paintings; among which was an admired picture of *fowls*, also others of *fishes* and *flowers* unfinished, together with his own *portrait* by himself. He left behind him a daughter, who was married to Wadham Wyndham, Esq.

His etchings, particularly of *landscapes* and *birds*, from Griffier, are admirable. The free style, in which he treated the foliage of his trees, proves his judgment and good taste; and his portraits in mezzotinto are excellent.

I shall specify the following:

*Bishop Crew*, a half-sheet in an oval, from Kneller.

*Richard Thompson*, after Zouft, a small half-sheet in an oval.

*Philip Woolrich, Esq. in armour*, the same.

*Thomas Comber, dean of Durham*, the same, after Greenhill.

*John Moyzer, Esq. of Beverley*, half-sheet, in an oval.

*Henry Gyles, the glass painter*, a small quarto plate, in an oval.

*General Lambert*, half-sheet, the same.

In Thoresby's *Topography of Leeds* are some *churches* drawn by Place. The plates for Godartius's book of *Insects* are by him; and many views, as of *Tinmouth-castle and Light-house, the Cathedral of York, Prospect of Leeds, &c.*

### LOUIS DES PLACES.

Born,           Died, 1740.

This artist was a native of France, and resided chiefly at Paris. We have a very considerable number of engravings by him. He worked with the point and the graver; and his prints have often an agreeable effect: but the outlines of his figures are not always correct, especially the extremities, which are frequently heavy. His best engravings have less of this fault, and certainly possess very considerable merit. I shall mention the following only, for his works are by no means uncommon.

*Christ crucified between the two thieves*, a middling-sized upright plate, from Annibale Carracci, for the Crozat cabinet.

*Christ curing the diseased*, a very large plate, length-ways, from Jouvenet.

*The elevation of the cross*, a large upright plate, from the same.

*The descent from the cross*, its companion, from the same.

*Venus prevailing upon Vulcan to make the arms for Æneas*, a middling-sized upright plate, from the same.

*Venus triumphant upon the water*, a large upright plate, from Ant. Coypel.

*Cupid taking refuge in the house of Anacreon*, a middling-sized upright plate, from the same.

*Orpheus obtaining of Pluto permission for the return of Eurydice*, a middling-sized plate, length-ways, from Rubens.

*Diana and Actæon*, a middling-sized plate, length-ways, from Carlo Maratti.

Also several portraits and engravings, from a variety of other masters.

### MATTHEW VAN PLATTENBERG.

Flourished, 1630.

This artist was a native of Flanders, but he resided a considerable time at Paris, where he assumed the name of Montagne, and was usually called Platte Montagne, and sometimes Montagne only. He excelled in painting

shipping and sea views. We have some few etchings by him of shipping, and several small landscapes, very spiritedly executed.

### NICHOLAS VAN PLATTENBERG.

Flourished, 1654.

He was the son of Matthew Van Plattenberg, mentioned in the preceding article, and is spoken of as a painter. His engravings prove him to have been a man of genius. He drew the human figure very correctly; and the effect he produced in his plates is very agreeable. He was probably a disciple of John Morin, whose manner of engraving he improved upon. I shall mention by this artist a *dead Christ*, from P. Champagne, a large plate, length-ways. The figure is finely drawn, and the flesh executed with dots only; but the back-ground and drapery are finished with strokes in a bold, free style. This is altogether a very fine print. He engraved also from his father's designs, and from his own; but the greater part of his works consists of *portraits*, to which he almost constantly subscribes his name, "Nicolas de Platte Montagne."

### MARTIN PLEGINCK.

Flourished, 1590.

This artist was probably a native of Germany. He engraved on copper and on wood. I have seen by him a set of *figures fighting*, small plates, length-ways, executed entirely with the graver, in a style much resembling that of Virgil Solis, with this title, *Fechter Buechlem ge ducht in der furstlichen Stat unolt bach bei Stephan Hermanburger und Goldschmidt da Selbsten*. His engravings on wood are said to be greatly in the style of Jost. Ammon. See his mark, composed of an M. and a P. joined together, on the plate at the end of the volume.

### WILLIAM PLEYDENWURFF.

Flourished, 1490.

He was a native of Germany, and one of the early engravers on wood. To him, in conjunction with Michael Wolgemut, we owe the curious prints, which adorn the Nuremberg Chronicle, in folio, which was published, A. D. 1493. They consist of figures of various kinds, *views of cities, towns, &c.* which however are evidently the work of fancy. They are boldly cut, and with spirit; and the characters of the heads of the figures are often well delineated. But, on the other hand, they have all that stiffness, and incorrectness of drawing, which characterized the German engravings of that age. It does not appear that Pleydenwurff ever engraved on copper; neither did he use any mark to distinguish his prints from those of his associate.



## CORNELIUS PLOOS.

Flourished, 1760.

He was a native of Amsterdam, and a collector of note. We have by him a set of engravings in folio, executed in a peculiar style; the first eighteen of which were published, A. D. 1765.

## P L U M E I R.

Flourished,

This artist was certainly a painter. We have by him some spirited etchings from his own compositions, which shew him to have been a man of genius; but the naked parts of the figures are not correctly drawn.

## P I E T R O D E L P O.

Born, 1610. Died, 1692.

This artist was a native of Palermo, where he was born, A. D. 1610. He was the disciple of Dominichino, and is spoken of as a painter, but is more generally known by his etchings, of which we have a very considerable number, from the paintings of the great Italian masters. The drawing in these, however, is not so correct, as one would have expected from the hand of a scholar of Dominichino. They are slightly executed, and frequently assisted with the graver in the finishing. As the etchings by this master are not scarce, I shall mention the following only:

*A dead Christ upon the lap of the Virgin*, a small upright plate, from Annibale Carracci.

*The four Cardinal Virtues, with their Attributes*, from Dominichino, large upright plates.

*Flight into Egypt*, a middling-sized plate, length-ways, from Nicholas Poussin.

GIACOMO DEL Po, son of the preceding artist, and also his daughter TERESA DEL Po, etched several plates, in a style much resembling that of the father.

## A N D R E A P O D E S T A.

Flourished, 1640.

He was born at Genoa, and became the disciple of Giovanni Andrea Ferrari. As a painter, it does not appear that he greatly distinguished himself; but several spirited and masterly etchings, which he produced, prove him to have been a very skilful artist. We have by him a set of three middling-sized plates, length-ways, representing *Bacchanalian subjects*, from Titian. That, in which *Bacchus is representing leaping from the chariot*, strikes me as the best. The heads of the figures are finely characterized, and the other extremities well expressed. The etchings also, marked in this manner, *AND. P.* and *And. P. in. et fec.* are attributed to him.

## M A R T I N P O E H A M.

Flourished,

An old German master, to whom the prints, marked with an M. surmounted by a P. in the manner expressed upon the plate at the end of the volume, are attributed by professor Christ. They are chiefly copies from Aldergraver, Sebald Beham, and other German artists; very badly executed.

## F R A N C O I S D E P O I L L Y.

Born, 1623. Died, 1693.

This justly celebrated artist was born at Abbeville in Picardy. He was the son of a goldsmith in that town, from whom he learned the first principles of drawing and engraving. After which he was sent to Paris, and placed as a pupil with Peter Daret. With him he remained three years; in which time he so far improved himself, as to be able to live by his profession. But being still desirous of acquiring a more extensive knowledge of the arts, he went to Italy, and resided at Rome seven years, where he engraved several very capital subjects, from the great painters of that time.

At his return to his native country, he settled at Paris, and died in that city, A. D. 1693, aged 70 years.

Poilly worked with the graver only, and may properly be considered as one of the most skilful artists in the management of that instrument, that France ever produced. His engravings are bold, firm, and clear. They are finished with great accuracy, without any part of them being neglected; but, from the want of variety in the handling of the graver, the flesh and draperies of his figures are not sufficiently distinguished from each other, or either of them from the back ground. This gives a cold, and sometimes a heavy appearance to his best works. His manner of engraving was to cross the first strokes, where it was required, with powerful second strokes, at right angles, so as to form a square between the interfections of every four strokes.

Poilly's outlines are drawn with great precision. The heads of his figures are well characterized, and the other extremities, in general, finely expressed.

The works of this great master are very numerous; and some of them are exceedingly valuable. I shall be obliged to confine myself to the few following:

*A crucifixion*, a middling-sized upright plate, from a composition of his own.

*A holy family*, in which the infant Christ is represented standing upon the cradle; the same, from Raphael.

*The Virgin lifting up a veil to shew to St. John the infant Christ sleeping*; the same, from the same. The first impressions of this plate are before the second strokes were laid upon the veil.

*A nativity*, a large upright plate in an octagon border, from Guido. The first impressions of this plate are before the two small angels, which appear above, were inserted.

*A re-*

*Arepose, in which the Virgin is represented seated, with Christ sleeping in her lap, and two angels kneeling; a middling-sized plate, length-ways, from Annibale Carracci.*

*The marriage of St. Catherine, a large upright plate, from P. Mignard.*

*A holy family, from Nicholas Poussin, a middling-sized upright plate.*

*A holy family, where the infant Christ gives his hand to an angel, who is kissing it; a large plate, length-ways, from Sebastian Bourdon.*

*Christ bearing his cross accompanied by the Virgin, half figures, a middling-sized, upright plate, from Annibale Carracci.*

*A crucifixion, a very large upright plate, from Le Brun.*

*St. Charles Borrome administering the communion to the sick, from P. Mignard.*

*St. John in the island of Patmos, a middling-sized upright plate, from Le Brun.*

Several *portraits*, and a variety of *emblematical* and other subjects, from various masters; as, Romanelli, Dominichino, Ciro Ferri, Pietro da Cortona, Stella, Fresnoy, &c.

#### NICHOLAS DE POILLY.

Born, 1626. Died, 1696.

This artist was a native of Abbeville, and younger brother to Francois de Poilly, mentioned in the preceding article. The reputation, which the latter acquired, seems to have been a principal motive to Nicholas to engage in the art of engraving, to which his genius was naturally inclined. He became the disciple of Francois, and copied his manner; but his engravings, though exceedingly meritorious, are not altogether equal to those of his brother. He died at Paris, where he chiefly resided, A. D. 1696, aged 70 years. We have by him the following prints, among a great variety of others.

*A holy family, with two angels holding a basket of flowers; a middling-sized plate, length-ways, from Sebastian Bourdon.*

*A holy family with St. Catherine, to whom the infant Christ presents a lamb; the same, from the same.*

*A holy family, in which the Virgin holds the infant Christ, who is sleeping upon her lap; a large upright plate, from Le Brun. This print is commonly known by the name of the silence.*

*St. Augustin, a middling-sized upright plate, from P. Champagne. Several very fine portraits, &c.*

#### JOHN BAPTIST DE POILLY

Born, Died, 1728.

He was the son and scholar of Nicholas de Poilly, mentioned in the foregoing article. Having received the first principles of the art of drawing and engraving from his father, he went to Rome, in order to complete his studies. On his return he settled at Paris, and was made a member of the Royal Academy of painting and sculpture in that city. He died 1728.

He engraved in a manner greatly differing from that of his father and his



uncle ; for he united the point with the graver ; and his best prints, if not quite equal to those of the latter, have nevertheless a great share of merit to recommend them to the notice of the scientific collector. We discover much taste in them, fine drawing, and frequently great expression, joined with an agreeable effect. The following, among others, are by him :

*The rod of Moses devouring the rods of the Magicians*, a large plate, length-ways, from Pouffin. Gantrel also engraved this composition.

*The Israelites adoring the golden calf*, the same, from the same.

*The martyrdom of St. Cecilia*, a large upright plate, from Dominichino, being the companion to the *charity* of that saint, engraved by his brother.

*Susanna accused by the elders*, a very large plate, length-ways, from Ant. Coypel.

*Mercury bringing the infant Bacchus to the nymphs*, a large plate, length-ways, from the same.

He engraved also several plates for the Crozat cabinet, &c.

### FRANCIS DE POILLY.

Born,           Died, 1723. )

He was the son and pupil of Nicholas de Poilly, mentioned above. He went with his elder brother, John Baptist, to Rome, where he engraved a large print, length-ways, from Dominichino, representing *St. Cecilia distributing her wealth to the poor* ; which serves as a companion to *the martyrdom of that saint*, engraved by his brother. After his return to Paris, he did not produce any thing of great importance.

### N. B. DE POILLY.

Flourished, 1720.

He was the son of John Baptist de Poilly ; and it was his father's intention, says Bafan, to have brought him up as an engraver. But it appears, that he could not sufficiently apply his mind to study ; and for that reason there are very few prints by him.

### J. POINSART.

Flourished, 1630.

This artist was a native of France. He worked chiefly for the book-fellers. His prints are sufficiently neat ; but without any taste, or correctness of outline. Le Comte informs us, that he principally excelled in engraving views of cities, castles, &c. in France. I have seen by him *the entry of Charles VII. into Rheims*, a small plate, length-ways.

### F. DE LA POINTE.

Flourished, 1670.

A French artist, who, in the year 1678, engraved a *plan of the environs of Paris* on nine plates. He also engraved some of the *views of the palace at Versailles*, in conjunction with Israel Sylvestre.

ANDREA

## ANDREA POLESTANUS.

Flourished, 1640.

The name of this artist, who was certainly a painter, and probably a native of Italy, is affixed to a slight etching of a *Bacchanalian subject*, into which many figures are introduced. It is neatly executed; but with no great share of spirit, or correctness of outline.

## P O L E T N I C H.

Flourished, 1760.

A modern French engraver, by whom we have several plates after Vandyck, Boucher, and other masters.

## FRANCISCO POLANSANI.

Flourished, 1717.

This artist resided at Rome, where he engraved two and twenty small upright plates, representing *the life of the Virgin*, from the designs of Nicholas Poussin. Basan however attributes these compositions to Jaques Stella; because he thinks them more in the style of design, adopted by the latter, than the former.

## ANTONIO POLLAJOLI.

Born, 1426. Died, 1498.

He was a native of Florence, and a goldsmith of great eminence. Upon the first discovery of the art of engraving in Italy, he got acquainted with the secret; and we have several plates executed by him. His mode of engraving was, to make a powerful outline of the figures, and other parts of his composition, with the graver, upon the copper; and then, with diagonal strokes running from one corner of the plate to the other, to express the shadows. This manner of engraving was adopted and improved by Andrea Mantegna, Giovanni Maria, and Antonio Brixienfis, and other masters. But whether the invention of it is to be attributed to Pollajoli in preference to Maso Finiguerra, is not easily to be discovered. I shall notice by Pollajoli the two following prints only:

A very large plate, length-ways, in which are represented *ten naked figures, fighting*, each of them about eleven inches high. Behind a figure, who is shooting with a bow, is a large tablet, on which is written, OPVS ANTONII POLLAJOLI FLORENTINI; but no date. The back-ground to this singular performance is a forest, very rudely represented. The figures, though not correctly drawn, show us, that he had paid attention to the human form; and the characters of the heads have a tolerable share of expression.

*A holy family, in which the Virgin is represented seated, with the infant Christ upon her lap, Elizabeth, with St. John presenting a flower to the child,*  
stand

*stand on the left-hand: Joseph appears at the right-hand, leaning upon his staff.* This print is eleven inches three quarters high, by ten inches in width.

## Z I A R A K A P O L O N Y.

Flourished, 1615.

A very indifferent, as well as obscure engraver. We have by him, among other things, a slight incorrect etching, representing *Queen Margaret lying in state, in the Fauxbourg de St. Germain, at Paris*; a middling-sized plate, length-ways, containing many figures.

## S Y L V I U S P O M A R E D E.

Flourished, 1620.

Professor Christ speaks of this artist as a native of Italy, and a modern engraver. He marked his plates, according to that author, with these initials, S. P. F. the F. as usual, standing for *fecit*.

## M A R C H I O N E S S O F P O M P A D O U R.

Flourished, 1760.

By this lady we have several engravings, particularly a set of *gems*, from Gray, consisting of 63 plates, without the frontispiece, and some small subjects, from Boucher, Eisen, and other masters.

## A R T H U R P O N D.

Flourished, 1740.

This ingenious artist was a native of England, and not only engraved, but painted both in oil and crayons: he was also a very great encourager of the arts, and was concerned with Knapton in promoting and publishing a noble volume of illustrious heads engraved by Houbraken, Vertue, &c. and other curious works.

He engraved, in conjunction with Knapton, a set of plates, from the designs of the great Italian masters, which he executed with great spirit and judgment, in imitation of chalk and washed drawings; and these imitations he made very successfully. We have also a set of *caricatures* from the Chevalier Ghisli, &c. He etched besides several portraits, in a style something resembling that of Rembrant. I shall mention the following only: His own *portrait*; these *portraits* of *Dr. Mead*, of *Mr. Pope*, and of *Lord Bolingbroke*.

## A B B E D U P O N T C H A S T E A U.

Flourished,

He is mentioned as an engraver by Florent le Comte; and two small prints are attributed to him by that author; but the subjects are not specified.

## P A U L P O N T I U S.

Flourished, 1625.

This great artist was a native of Antwerp. It does not appear from what master



master he learned the principles of drawing and engraving; but, with respect to the former, his studies were certainly completed under the direction of Rubens, who, being thoroughly sensible of his merit, employed him to engrave many of his most capital paintings. If it should be urged, that Pontius did not himself well understand the human figure, it must be said, at least, that he copied very accurately the delineations, which were placed before him. And as his best engravings were made immediately under the eye of Rubens, no wonder he has succeeded so well; for his attempts were not to correct, but to copy with faithfulness. He worked entirely with the graver, in a clear, bold style; but not with that facility, which we find in the works of S. Bolswert; neither is the effect of his prints so brilliant, or the gradations of the lights and shadows so well harmonized. These observations, I hope, will not be considered as intended to depreciate the works of Pontius, which are justly held in the highest estimation. All I would wish to infer is, that in the engravings of S. Bolswert, and, I may add, of Lucas Vorsterman, there appears more genius, and less restraint, than in those of Pontius. These two extraordinary masters alone excepted, Pontius was certainly the most skilful engraver, that worked from the paintings of Rubens.

The following excellent engravings may be reckoned among his best:

*The flight into Egypt*, a large plate, length-ways, from Jaques Jordaens.

*The wise men's offering*, the same, from Gerard Seghers.

*The murder of the innocents*, a very large print, length-ways, on two plates, from Rubens.

*Christ carrying the cross*, a large upright plate, from the same.

*A crucifixion, with angels, one of which is overcoming Sin and Death*, the same, from the same painter.

*Christ dead in the sepulchre, supported by the Virgin; Mary Magdalen, St. Francis, two angels, and other figures* are introduced; the same, from the same painter, an admirable print, inscribed *Christi Funus*.

*A dead Christ, supported by the Virgin*, a middling-sized upright plate, from Vandyck.

*The descent of the Holy Ghost upon the Apostles*, a large upright plate, from Rubens.

*The assumption of the Virgin*, the same, from the same.

*St. Roch, interceding with Christ for the people afflicted with the pestilence*; a middling-sized upright plate, from the same painter.

*Thomyris, causing the head of Cyrus to be put into a basin filled with human blood*. The same, from the same.

*The twelfth night king*; a large plate, length-ways, from Jaques Jordaens.

Many other fine subjects, from a great variety of Flemish masters; and a considerable number of admirable portraits, particularly from Rubens and Vandyck.

M A T T H E W P O O L.

Flourished, 1725.

He was born at Amsterdam, but resided some time at Paris, where he

learned the principles of drawing and engraving. At his return to his native country, he executed a considerable number of plates of various sizes; and the style he adopted bears much resemblance to that of Bernard Picart. I shall mention the following only by this engraver:

*Cupid taken in a net by Time*, a small oval, length-ways, from Guercino.

*A Bacchannal*, from Nicholas Pouffin, a small plate, length-ways.

A set of 103 plates in folio, entitled, *the cabinet of the art of sculpture*, by Francis Van Boffuet, engraved by Pool, from the drawings made from the figures, bas-reliefs, &c. by Barent Graat, his father-in-law.

*Three large burlesque representations of the ceremonies adopted by the Flemish painters at Rome*, after the drawings of Graat.

He also engraved from Rembrant, and other masters.

### J U R I A E N P O O L.

Born, 1666. Died, 1745.

This artist was a portrait painter of some eminence, born at Amsterdam. He was husband to the celebrated Rachel Ruifsch, who painted fruit and flowers with very great success. We have by him some few portraits, executed in a style more finished than is usual from the hand of a painter; among others, that of his relation, *Frederick Ruifsch, M. D.* a small upright plate, from a picture of his own painting.

### F R A N C I S P O O S T.

Born, Died, 1680.

This artist was a native of Haerlem, and a landscape painter. He had no master to instruct him in his art; but learned the principles of it from his own observations. We have by him a considerable number of etchings; and, among others, a set of *views of Brazil*, from drawings made by him, on a voyage to America, which he undertook in the suite of Prince Maurice of Nassau.

### J O H N P O P E L S.

Flourished, 1660.

This artist was a native of Flanders. He is spoken of as a painter; but at what degree of eminence he arrived in this art, I know not; as an engraver, in my opinion, he can claim no great share of merit. His works consist of slight, incorrect etchings, several of which were for the collection of prints, well known by the name of *the cabinet of Teniers*. I shall mention also the *triumph of Bacchus*, a middling-sized plate, length-ways, from Rubens.

### J O S E P H P O R T A.

Flourished,

He is spoken of by Papillon, as an excellent engraver on wood. I have by him, says my author, "a beautiful *Academie des Sciences*, inscribed in this manner, *Joseph Porta Gorfagninus*."

T H O M A S

## T H O M A S P O R T E R.

Flourished, 1600.

By this artist, who was apparently a native of England, we have a large plan of London, &c.

## P O R T I O.

Flourished, 1700.

The name of a very indifferent engraver, affixed to some few portraits, and other plates for books. He flourished apparently about the commencement of the present century.

P O R T R E. See P A U T R E.

## P O R T U C A L.

Flourished,

This name is affixed to an old German engraving, in which the style of Aldergraver is indifferently copied. It is a small upright plate, and represents a *female figure weeping*, and pouring water from a cup. It is very doubtful however, whether this inscription be intended for the name of the engraver, or not.

## E L I A S P O R Z E L.

Flourished, 1700.

An engraver on wood, who resided at Nuremberg. His marks are given upon the plate at the end of the volume. I have this article from professor Christ, who has not specified any of his works.

P O S T. See P O O S T.

P O T. See P O D E S T A.

## H. P O T H O V E.

Flourished,

By this artist we have several indifferent portraits in mezzotintó.

## P A U L P O T T E R.

Born, 1625. Died, 1654.

He was born at Enkhyfen; and excelled in painting landscapes and cattle. He learned the principles of the art from his father Peter Potter, who was a painter of no extraordinary talents; but the genius of the son supplied the want of ability in the father; so that from his instructions, and an assiduous study of nature, he arrived at a great degree of perfection; and his works are held in the highest estimation. He died at Amsterdam, A. D. 1654, aged only 29 years.



We have several admirable etchings, drawn with great spirit, and executed in a most masterly style, by this artist; and, among them, the following:

A set of five small plates of *horses*, length-ways.

A set of eight plates, length-ways, representing *cows, oxen, and other domestic animals*.

A set of *plants and flowers*, &c. the same.

A considerable number of this artist's compositions were well engraved by Marc de Bye.

P O U L L E A U.

Flourished, 1760.

A modern French engraver of architecture.

G E O R G E P O W L E.

Flourished, 1776.

A modern English artist, who was pupil to Worlidge, and engraved in his style several portraits; among others, that of Sir *Robert Berkley*.

R O C C O P O Z Z I.

Flourished, 1750.

A modern Italian artist, concerned in the engravings made for the collection, entitled, *Museo Florentino*. He also engraved several of the plates for the *Antiquities of Herculaneum*, published at Naples.

S T E P H E N D E P R A E T.

Flourished,

An engraver of no great merit, who seems chiefly to have confined himself to portraits. His name is affixed to the *head of a Jew rabbi*, from G. Hondius, executed very neatly, but in a stiff, dry style.

P R A N K E R.

Flourished,

A modern English artist, who engraved much for the booksellers. We have few detached pieces by him; and they are not very valuable.

J O H N D A N I E L P R E I S L E R.

Flourished, 1720.

A German artist, who, if he was not a native of Nuremberg, resided there. His chief engravings seem to have been portraits. They have not, however, any peculiar excellence to recommend them.

DANIEL PRIESLER; another artist, and probably of the same family; he was also an engraver.

## JOHN JUSTIN PREISLER.

Flourished, 1750.

He was the son of John Daniel Preisler, mentioned in the preceding article, and a native of Nuremberg. He resided in Italy a considerable time, and is spoken of as a painter; but, I suppose, he is better known by his engravings, than his pictures. The following are by him: a set of *antique statues* preserved at Rome, from the designs of Bouchardon, consisting of 50 small upright plates. Part of the plates of *ceilings*, from the pictures of Rubens, painted in the Jesuits church at Antwerp, with the frontispiece, containing the *portraits of Rubens and Vandyck*; the whole collection consisting of twenty small plates, length-ways.

## GEORGE MARTIN PREISLER.

Flourished, 1750.

A younger son of John Daniel Preisler, and brother to John Justin Preisler, mentioned above. He was also a native of Nuremberg, and an engraver. We have by him a set of *antique and modern statues at Rome and at Florence*, engraved from the drawings, which John Martin Preisler his brother made, while he resided in Italy, consisting of twenty-one middling-sized upright plates; and also a considerable number of portraits.

## VALENTINE DANIEL PREISLER.

Flourished, 1750.

Another son of John Daniel Preisler, and brother to the two last mentioned artists. He was also a native of Nuremberg, and an engraver. His works consist chiefly of portraits and book-plates.

## JOHN MARTIN PREISLER.

Flourished, 1760.

A fourth son of John Daniel Preisler. He was born at Nuremberg, and learned the art of engraving, conjointly with his brothers, from his father. He went to Paris in order to improve himself; but some time afterwards, being invited into Denmark, he went thither, and established himself at Copenhagen, where he was living 1770. His style of engraving was clear and neat; but feeble, and without sufficient depth of colour to produce a pleasing effect. The following prints, among others, are by him:

*Christ carrying the cross*, a large plate, length-ways, from Paolo Veronese.

*Semiramis putting the crown of Ninus upon her own head*, a large upright plate, from Guido. These two prints were for the collection from the Dresden Gallery.

*A battle*, a large plate, length-ways, from Parocel.

*A Bacchanal*, from Pierre, the same.

A considerable number of portraits, &c.

## ANTONIO JOSEPH DE PRENNER.

Flourished, 1730.

This artist was a native of Vienna, and is spoken of as a painter. After the death of Mannl, he undertook, in conjunction with Andrea Altamonte, Francois Stampart, and others, to engrave the pictures in the Imperial collections at Vienna; which prints were published in four sets in folio. Prenner etched, or engraved in mezzotinto, as occasion required; but his etchings are superior to his mezzotintos. We have also by him a considerable number of portraits and other subjects.

## G A S P A R D E P R E N N E R.

Flourished, 1746.

This artist, who was probably a relation to A. J. de Prenner, mentioned in the preceding article, resided at Rome. We have by him several historical etchings, neatly finished with the graver. They are middling-sized plates, length-ways, and dated 1746. He also engraved several of the plates for the *Museo Florentino*, &c.

## T H O M A S P R E S T O N.

Flourished, 1730.

An English artist of no extraordinary abilities. His name is affixed to a small upright etching, slightly executed, representing the *head of Mr. Pope*, as a bust. He also engraved the portrait of *Admiral Blake*, with shipping beneath it.

## N I C H O L A S P R E V O S T.

Flourished, 1700.

Florent le Comte speaks of this artist as a painter. He tells us, that he was a scholar of Claude Vignon, and that he etched six small plates; but the subjects are not specified.

S. PREVOST, a modern engraver, who, as Bafan informs us, engraved a considerable number of *Vignettes*, and other book plates, from the designs of Cochin; also the frontispiece to the large Encyclopedia, published at Paris, from the same master.

## F. D E S P R E Z.

Flourished, 1573.

He resided at Paris, where he published a very large upright map, or plan, of the town of Rochelle, with the additional fortifications, made at the time it was besieged in the civil wars, A. D. 1573. It is very rudely cut on wood by himself, as we find by the following inscription: *A Paris par F. des Prez rue Montorgueil au bon Pasteur.*



## P R I C E.

Flourished,

An obscure artist of no merit, by whom we have, among others, the *portrait of Duncan Campbel*, very indifferently executed.

## R O B E R T P R I C K E.

Flourished, 1675.

This artist was one of the scholars of Wenceslaus Hollar, whose style of etching he imitated. He published, according to Vertue, a book of architecture by Pierre le Muers, for which he engraved the plates.

## T H O M A S P R I E S T.

Flourished, 1738.

He was a landscape painter, and resided at Chelsea, near the Ferry, where he published, September 5, 1738, a set of eight *views of Chelsea, Mortlake*, and other towns upon the banks of the Thames. They are middling-sized plates, length-ways, and slightly executed in a very rough, but spirited style.

## F R A N C E S C O P R I M A T I C C I O.

Born, 1490. Died, 1570.

He was of a noble family, and born at Bologna. His first studies in the art of painting were made at his native city. He afterwards went to Mantua, where he became the scholar of Giulio Romano, and was the most successful of all his disciples: he excelled in historical painting.

He was in great favour with Francis the First of France, and employed by him to collect antiquities for him at Rome; which commission he executed greatly to that monarch's satisfaction.

Many of Primaticcio's pictures are in the Royal Palace at Fontainebleau. As a reward of his merit, he was made abbot of St. Martins at Troyes, and lived in very great splendour.

I own I am doubtful if this artist ever etched; but as some have affirmed that he did for his amusement, I have given the marks attributed to him by professor Christ and others, at the end of the volume. But it is to be observed, that very few of them, at any rate, can properly belong to him as an engraver.

## J O H N B A P T I S T L E P R I N C E.

Flourished, 1760.

A modern French artist, who having resided several years in Russia, drew many views of that country, as well as the different habits of the people; on his return to France he etched and published them. They were, as Basan informs us, well received by the public,

## JOHN BALTHAZAR PROBST.

Flourished, 1734.

This artist was a native of Germany. He worked principally with the graver, in a neat, stiff style, without much taste. We have by him part of the engravings taken from the antique marbles at Dresden, in large folio, published A. D. 1733. also part of the plates of *birds and beasts*, &c. which were in the menagery of Prince Eugene, in folio, published A. D. 1734.

## CAMILLO PROCACCINI.

Born, 1546. Died, 1626.

This artist was born at Bologna, and apparently learned the first principles of painting from his father Ercole Procaccini. He excelled in historical compositions; and his pictures are very highly spoken of, though some faults, particularly that of want of proportion in his figures, are attributed to him. He resided chiefly at Milan, where he painted a great number of pictures, and died in that city, at the advanced age of 80.

He amused himself much with the point; and his etchings are executed in a bold, masterly style. The heads of his figures are often admirable, and the other extremities very finely marked. The following, among others, are by him:

*A repose of the holy family, in which Joseph is represented in the front; a foreshortened figure lying upon the ground, and leaning upon the saddle of the ass; a middling-sized plate, length-ways.*

*Another holy family, in which Joseph is represented presenting an orange to the infant Christ; a small upright plate.*

*A holy family, in which the Virgin is suckling the Infant; a small plate, length-ways.*

*The transfiguration of our Saviour; a large upright plate.*

*St. Francis receiving the stigmatics; the same, dated 1592. Justin Sadeler engraved the same composition.*

## GIULIO CESARE PROCACCINI.

Born, 1548. Died, 1626.

The son of Ercole Procaccini, and brother to Camillo, mentioned in the preceding article. He learned the first principles of painting from his father; but completed his studies under the direction of the Carraccii. He excelled in historical compositions; and his works are held in high estimation. He etched, for his amusement, a small upright plate, representing *the Virgin with the infant Christ*.

## ANDREA PROCACCINI.

Born, Died, 1739.

This artist, who was of the same family with those mentioned in the two last articles, was born at Rome. He became the disciple of Carlo Maratti, and

and succeeded in historical painting. He resided some time at Madrid, where he died. We have several engravings by this master; and, among others,

*The birth of Bacchus*, a middling-sized plate, length-ways, from C. Maratti.

*Diana hunting*; the same, from the same.

*Diogenes casting away his cup*; a middling-sized upright plate, from the same painter.

## C. P R O N C K.

Flourished, 1720.

He was a native of Holland. We have, engraved by him, several *views* of various sizes.

## J A Q U E S P R O U.

Flourished, 1660.

He was a native of France, and learned the principles of painting from Sebastian Bourdon. While he resided with that master, he engraved a set of six middling-sized *landscapes*, length-ways, painted by him.

## P R O U D.

Flourished, 1760.

An artist of no note, who resided in England, and engraved title pages, with other book-plates, also some few portraits; and among them that of *Sarah Philips*, dated 1758.

## P R U N E A U.

Flourished, 1770.

An obscure engraver, who seems to have confined himself to portraits. We have by him the portrait of *Albert Hollar*, and that of *Gerrard Van Swieten*, architect to the Emperor of Germany.

## M I C H A E L P U C H L E R.

Flourished,

The name of an engraver, affixed to the portraits of *Leopold, Emperor of Germany*, and *Eleonora Magdalena Theresia, his Empress*. They are inscribed in this manner: *Michael Puchler Gave Suevus inv. et fecit.*

## C H A R L E S D U P U I S, or D U P U Y.

Flourished, 1730.

This artist was a native of France, and a man of superior abilities. He drew correctly. The extremities of his figures are marked in a masterly style, and the heads finely characterised. His prints are not very highly finished; they are etched with much taste, and completed with the graver, in a bold, free style. The following, among many others, are by this ingenious artist:



*St. John preaching in the desert*, a large plate, length-ways, for the Crozat cabinet.

*Ptolemy Philadelphus giving liberty to the Jews*; a large plate, length-ways, from Noel Coypel.

*Alexander Severus giving corn to the Romans in time of famine*; the same, from the same.

*Earth and air*, two large plates, length-ways, from Louis de Boullogne; companions to *fire and water*, engraved by Desplaces from the same master.

Some *portraits*, and various other subjects, from different painters.

### N I C H O L A S   D U   P U I S .

Flourished, 1750.

This artist was younger brother to the former, and resided at Paris at the time Basan published his Dictionary of Engravers. He engraved in a style much resembling that of his brother; but was not equally successful. We have by him,

*The adoration of the wise men*; a middling-sized upright plate, from Paolo Veronese.

*A pastoral*, from Georgione; a middling-sized plate, length-ways. These two are for the Crozat collection.

*The marriage of the Virgin*; a middling-sized upright plate, from Carlo Vanloo.

*Aeneas saving his father Anchises*; the same, from the same.

Several *portraits*, and a variety of other subjects, from Pierre, and other masters.

### J O H N   P U N T .

Flourished, 1750.

A Dutch engraver of no great note, by whom we have a set of 36 prints, engraved from the drawings, which Jacob de Wit made after the pictures painted by Rubens in the church of the Jesuits at Antwerp. Also *the ascension of our Saviour*, from Sebastian Ricci; a middling-sized upright plate, for the Dresden collection.

### R I C H A R D   P U R C E L L .

Flourished, 1760.

An English engraver of mezzotintos, by whom we have several *portraits* from Sir Joshua Reynolds, and other painters.

### J .   G .   P U S C H N E R .

Flourished, 1670.

An engraver of portraits, whose labours were confined to plates for books, which he executed in a very indifferent manner. He appears to have been a native of Nuremberg. Specimens of his works may be seen in a folio volume, entitled, *Icones virorum omnium ordinum eruditione*, &c. published at Nuremberg.

## Q.

## Q U A D R A T A.

Flourished,

**H**E is mentioned as an engraver on wood by Papillon, who informs us that he had seen some of his works; which however he has not specified. He calls him *Quadrata de Perone*.

## P E T E R Q U A S T.

Flourished, 1638.

He was a Flemish painter, and engraved from his own compositions a set of *beggars*, and other *grotesque* subjects, which are executed in a bold, spirited, but incorrect style, bearing some resemblance to that of Callot. We have also some few prints by him, from the designs of S. Savery, and other masters. See the monograms adopted by Quast, composed of a P. and a Q. joined together, upon the plate at the end of the volume.

## I S A B E L L A Q U A T R E P O M M E.

Flourished, 1521.

This lady, who appears to have been a native of Rouen, engraved on wood. Papillon mentions by her the *frontispiece* to an old Calendar, with a figure of *Janus*, tolerably well executed. Her monogram, or rebus, is singular enough, being an apple with a figure of 4 upon it, to express her name. See the plate at the end of the volume.

## C R I S P I N V A N D E N Q U E B O R N, or Q U E B O O R E N.

Flourished, 1630.

He is said to have been a native of Flanders. He confined himself principally to the engraving of portraits; and worked with the graver only, in a stiff, unpleasing style. Some of his prints however are not destitute of merit. I shall mention only the following: The portrait of *William I. Prince of Orange*, after Cornelius Visscher the painter. This has been falsely attributed to Cornelius Visscher the engraver, and added to his works. The portrait of *Juliana Princess of Hesse*. Also part of the plates for *Tbibault's Academie de L'espee*, printed at Antwerp, 1628.

## E R A S M U S Q U E L L I N U S.

Born, 1607. Died, 1678.

He was a native of Antwerp; and, manifesting early in life a genius for the arts, was placed in the school of Rubens. He succeeded in historical painting,

painting, and in landscapes, the latter especially are executed in a very masterly style. We have several etchings by him, among which are some few portraits, and a small plate, length-ways, representing *Sampson killing the lion*, from Rubens.

HUBERT QUELLINUS.

Flourished, 1655.

He was of the same family with the preceding artist, and brother to Artus Quellinus, the sculptor. He etched in a very peculiar style, bearing some resemblance to that of Soutman, and finished his plates very neatly with the graver. We have by him a set of *statues*, which Artus Quellinus cut in marble, for the Stadthouse at Amsterdam. They are in folio, and marked with the initials of both the artists' names in this manner: A. Q. H. Q.

ANTHONY QUILLART.

Flourished, 1730.

He was a native of France, and a painter. He died at Lisbon, according to Basan, in the flower of his age. He engraved, from his own designs, the pompous funeral of *Don Nuno Olivares Percira*, and all the other plates belonging to the description of it, published at Lisbon, 1730.

QUINTILIE N.

Flourished,

He engraved, says Florent le Comte, certain plates after Callot, in a very masterly style; to which however he did not chuse to affix his name.

WILLIAM DE LA QUEWELLERIE.

Flourished, 1680.

He was probably a goldsmith. We have by him a set of very small engravings, representing *ornamental crosses*, and other designs for jewellery, neatly engraved with black back-grounds. His name is written at length upon the frontispiece, in this manner: *Guilhelmus de la Quewellerie fecit, An. Dni. 1680.* On the other plates he has fixed the initials only thus, G. D. L. Q.

HAR. HIND QUITER.

Flourished,

He was probably a Dutchman; but he engraved in mezzotinto several English portraits; some of which he professes to have drawn from the life. They are however very badly executed. I shall mention only *Sir Leoline Jenkins*, from his own drawing; and *Queen Catherine*, from Lely.



## R.

## JOHN RABEL.

Flourished, 1588.

He was a native of Paris, and is spoken of as a painter. His works however do not appear to have been held in any great estimation. According to professor Christ, he published many of his designs, engraved on wood; but the subjects are not specified; neither are we informed, whether they were engraved by himself. I have seen an indifferent copy on copper of the martyrdom of St. Laurence, from the engraving made by Marc Antonio after Baccio Bandinelli. It is not so large as the original; and this inscription is upon a stone at the bottom: *Jo. Rabell Bellonacus lute Parisii*. Thomas de Leu and Charles de Mallery engraved from the designs of this artist.

## DANIEL RABEL.

Flourished,

He was the son of John Rabel mentioned in the preceding article, from whom apparently he learned the principles of painting and engraving. His best productions were landscapes; many of which were engraved by the contemporary artists. We have also a considerable number of etchings, in a style bearing some resemblance to that of Israel Sylvestre, by his own hand. They consist chiefly of landscapes, into which he often introduced small figures with great success.

## ABRAHAM RADEMAKER.

Born, 1675. Died, 1735.

He was a native of Amsterdam, and an excellent painter of landscapes and views in Holland. It is remarked of him, that he arrived at great perfection in the art of painting, without the assistance of a master. He also painted in water colours, and made drawings in Indian ink, with the greatest success. His works are held in very high estimation.

We have a set of small *etchings of views in Holland and the Netherlands*, executed in a very masterly style, by this great artist, which, when complete, form two small quarto volumes. They were published at Amsterdam, A. D. 1731.

## BERNARDINO RADI.

Flourished, 1618.

The name of an engraver, affixed to a set of *architectural ornaments, monuments, &c.* published at Rome 1618. The title runs thus: *Varie inventioni*

*ventioni per depositi di Bernardino Radi Cortonese.* They consist of slight, hasty etchings.

## R A D I G U E S.

Flourished, 1760.

A modern French engraver, who, according to Basan, came into England; from whence he went to Holland, and, lastly, to Russia, where he resided at the time that author wrote his Dictionary of Engravers. We have, among other prints by him, a middling-sized plate length-ways, representing *Angelica* and *Medora*, after Alessandro Fiarini, for the collection of prints engraved from the pictures in the Dresden Gallery.

## P. R A E F U S, or R A E F E.

Flourished, 1575.

An ancient engraver on wood, who, according to Papillon, was a native of Paris, and executed the greatest part of the cuts for a Cosmographical Work in folio by Andre Thevet. He is spoken of as a man of ability; and the extreme neatness of his engravings is highly commended. He seldom signed his name at length, but usually substituted the initials in this manner, P. R.

## F R A N C I S R A G O T.

Flourished,

This artist was a native of France. His chief excellence lay in copying the engravings of Scheltius a Bolswert, Paul Pontius, and other masters, who worked for Rubens and Vandyck; which he did with such accuracy, that his prints are frequently passed upon the unwary collectors for the originals, especially when he could procure the counter-proofs of the original prints. I have already spoken of this artist under the article Scheltius a Bolswert, to which the reader is referred. He engraved about forty of these copies. We have also some few *portraits* by him.

## FRANCESO MARIA RAIBOLINI, called FRANCESO FRANCIA.

Born, 1450. Died, 1518.

A celebrated painter of Bologna, from whose designs Marc Antonio engraved a considerable number of plates. It is said, that hearing of the great reputation, which Raphael had acquired at Rome, he was very desirous of seeing some of his works; and his curiosity was gratified in the following manner: Raphael, being employed to paint a picture of *St. Cecilia*, for the church of St. Giovanni in Monte at Bologna; when he had finished it, he sent it to Raibolini, with a complimentary letter, intreating him to overlook the fixing of it in its proper place. Pleased with this commission, he opened the case, and surveyed the painting, but with the utmost astonishment; and being convinced of the superiority of the genius  
of

of Raphael, when compared to his own, he pined away with grief, and died soon after. However he faithfully executed the charge imposed upon him, by carefully superintending the putting up of the picture. It is said by some authors, that Raibolini himself engraved, and used a monogram much resembling that of Marc Antonio; but this is certainly a mistake. Those prints are, with the greatest justice, attributed to Marc Antonio, who might probably be assisted by Raibolini, as he most assuredly, in the early part of his life, worked from the designs of that master.

### MARC ANTONIO RAIMONDI.

Born, 1487. Died, 1520.

The family name of this justly celebrated artist was Raimondi; but he is more generally known by his baptismal names, Marc Antonio, only. Very few of the circumstances of his life have reached our time; and those are related by Vafari, who, however, has omitted to record either the year of his birth or of his decease. He was born at Bologna, and, according to the most probable conjecture, about the year 1487, or 1488.

His first master was Francesco Francia, or Raibolini, mentioned in the preceding article, from whom he learned the principles of drawing; and he succeeded so happily under his tuition, that the cognomen of *Francia* was added to his own name. It does not appear from whom he learned the art of engraving; but it was probably from some goldsmith in Bologna; because his first essays with the graver were to embellish the silver ornaments, worn at that time on the girdles, and other parts of the dress.

Among his first engravings on copper are placed the *four heroes*, and *Pyramus and Thisbe*, dated 1502. These, as well as several of his early works from the designs of Francia, were probably executed before his departure from Bologna.

Being desirous of improving himself by travelling, he went to Venice, where he first met with the works of the German engravers, particularly a set of wood cuts by Albert Durer, representing the *life and passion of our Saviour*. These pleased him so much, that he purchased them, though they cost him nearly all the money he had brought with him; and he copied them with great exactness on copper. The deception, it seems, answered well to Marc Antonio; for, we are told by Vafari, that they were frequently sold for the originals. This circumstance, according to the same author, coming at last to the ears of Albert Durer, he complained to the senate of Venice of the injury which he had sustained; but all the redress he could obtain was, that Marc Antonio should not, for the future, add the cypher or monogram of Albert Durer to any of the copies he might make from his engravings.

This story, if true, is not without its difficulties; and one of the most striking is, that the copies, which Marc Antonio made from the *life and passion of Christ*, by Albert Durer, have not the mark of that artist at all upon them, but the cypher of Marc Antonio only. Vafari indeed might have mistaken



*the life of Christ*, for *the life of the Virgin*, by Albert Durer; because Marc Antonio copied them both with equal precision. The latter are much larger than the former, and have the monogram of Albert Durer represented in the same manner as upon the originals; and to these Marc Antonio has not put his own cypher, except upon the last plate; but even that has the monogram of Albert Durer also. Of course, these prints will much better agree with the story above related, than those mentioned by Vafari.

When Marc Antonio quitted Venice, he went to Rome, where his merit soon recommended him to the notice of Raphael, who not only employed him to engrave a considerable number of his designs, but assisted him in tracing and correcting the outlines upon the plates. The first plate he engraved from a drawing of Raphael's was *Lucretia stabbing herself*, in which he seems to have exerted all his abilities to make it neat and delicate. Soon afterwards he executed the plate of *the judgment of Paris*, which, though not so neat as the former, has more freedom and spirit. Raphael himself was so perfectly well pleased with the works of this admirable engraver, that he sent many specimens of them, as a complimentary present, to Albert Durer, which he thought well worthy of his acceptance.

The great reputation, which Marc Antonio acquired, under the patronage of Raphael, brought many young Italian artists to Rome, in order to study under him; and among them were the following: Agostino de Musis, Marc de Ravenna, Giulio Bonafoni, Niccolo Beatrici, and Enea Vico; who all of them became his pupils, and as his name began to be known abroad, Bartolemeo Beham, George Penz, and James Binck, with others, natives of Germany, came into Italy, and frequented his school.

After the death of Raphael, Marc Antonio was employed by Julio Romano, who, during the life of Raphael, would not solicit him to engrave from his designs, lest he should have offended his master, for whom he had the most profound respect. And it was by engraving the beastly designs of Julio Romano, for which the poet Aretin composed verses equally lewd and libidinous, that Marc Antonio so highly offended Pope Clement VII. that he was cast into prison; from whence he was released with great difficulty, at the intercession of Cardinal Julius de Medicis, and Baccio Bandinelli the sculptor, who was at that time employed by the Pope.

After his release from prison, Marc Antonio, to manifest his gratitude to Bandinelli, engraved, from a picture of his, that admirable print, representing *the martyrdom of St. Laurence*; and succeeded so happily, correcting carefully several faults, which were in the picture, that the Pope, who was a great lover of the arts, upon seeing an impression from the plate, pardoned his offence entirely, and took him under his protection. We now see our artist in the zenith of his good fortune; but his decline was still more sudden than his advancement; for the city of Rome being taken, by assault, by the Spaniards, A. D. 1527, Marc Antonio lost in the pillage all the wealth he had accumulated. He retired afterwards to Bologna, where perhaps he died; but of this there is no certain account. The last dated print we have by him is, *the battle of the Lapithæ*, engraved 1539, after which

which time we hear no more of him, or of his works. Malvasia indeed affirms, that he was assassinated by a nobleman of Rome, because he had, contrary to his engagement, engraved a second plate of *the murder of the Innocents*, after a design of Raphael. This design was certainly twice engraved by Marc Antonio, with very small variations, as will be mentioned below. Baldinucci, following Malvasia, mentions this story, and adds, that Marc Antonio was married; and that his wife was also an engraver. But the total silence of Vasari, upon a circumstance of such an extraordinary nature, renders it, at least, exceedingly doubtful.

I have already spoken of the merit of this excellent artist, in the essay at the beginning of this volume. I shall only add here, that I consider him as one of the most extraordinary engravers that ever lived. The purity of his outlines, the correctness with which the extremities of his figures are marked, and the beauty and character which appear in the heads, prove him to have been a man of great taste and solid judgment, as well as a perfect master of drawing. These beauties, without doubt, appear most striking in his works from Raphael; which observation seems greatly to confirm the common report of his being much assisted by that great master.

The works of Marc Antonio are exceedingly numerous; and almost every one of them have their peculiar merit; it would therefore be impossible to succeed in an attempt to select a short list of his best prints: for this reason, I shall only take notice of a few, divided into four classes, which may properly be attended to in the arrangement of his works. The difference, however, will not be easily seen, but upon the examination of good impressions; for his neatest plates, when retouched, appear to be coarse, hard, and disagreeable.

Class the first: his copies from the engravings by other masters, namely, *The life and passion of Christ*, consisting of thirty-six small upright plates, from Albert Durer, but without the monogram of that master.

*The life of the Virgin Mary*, consisting of seventeen upright plates in folio, from Albert Durer, with his monogram; and on the last plate Marc Antonio has added his own cypher.

Class the second: his early engravings, as well from Francia, as from other masters. Among them are,

*St. George and the dragon*; a middling-sized plate, length-ways, marked at the bottom in rude letters, MAR. ANT. the N and T being joined together. This is the only print, that has his name so nearly at length, and is thought to be engraved from his own design.

*The four heroes*; four small upright plates, representing *Curtius*, *Horatius*, *Scipio Africanus*, and *Titus Vespasian*, supposed to be his first attempts with the graver on copper.

*Pyramus and Thisbe*; a middling-sized plate, nearly square, dated 1502, from Francesco Francia.

*Apollo leaning upon the shepherd Hyacinthus, accompanied by a little Cupid*; a middling-sized upright plate, with the date 1506; to which is added *Ae*

19, from whence it is reasonably conjectured, that he was 19 years of age, when he engraved this plate.

Class the third: his neatest engravings, whether from Raphael, or other masters; among these may be placed,

*Adam receiving the forbidden fruit from Eve*, after a design by Raphael. This plate is copied, and placed at the title of the present volume.

*God appearing to Noah*; a middling-sized upright plate, from the same painter.

*The slaughter of the Innocents*; a large plate, length-ways, from the same. This subject was engraved a second time by Marc Antonio; and above the trees, towards the right-hand-side of the print, he has added in the second plate, a small pointed tree, somewhat resembling a yew tree, called in Italian *la felcetta*, and in French *la fougere*, or *le chicot*. The last, I think, is not only the scarcest, but the best of the two prints.

*The body of Christ, represented as lying upon a part of the tomb, with the Virgin standing by him exceedingly sorrowful*; a middling-sized upright plate, from the same. This subject was engraved by Marc Antonio a second time, with several variations; but the most striking is the face of the Virgin, who is represented much younger than in the former; and her right arm is not covered with drapery: it is therefore distinguished by the appellation of *the Virgin with the naked arm*.

*The martyrdom of St. Laurence*; a large plate, length-ways, from Baccio Bandinelli.

*St. Cecilia*; a small folio upright plate, from a design by Raphael, very different from the picture painted by that artist, which is at Bologna.

*Neptune rising from the sea to calm the tempest, in which Æneas and his companions were shipwrecked*. It is surrounded by a species of border, in which are nine compartments, containing as many little subjects, taken from the Æneid of Virgil, from the same artist.

*The judgment of Paris*; a large plate, length-ways, from the same painter.

*Lucretia standing, and holding the poniard in her right hand*; a small folio plate, from the same.

The fourth class: those which he has executed in a bolder and slighter style.

*Joseph escaping from Potiphar's wife*; a middling-sized plate, length-ways, from Raphael.

*The Virgin seated with Elizabeth and St. John, to whom the infant Christ is giving the benediction*. A large palm tree appears in the back-ground; whence this print is distinguished by the appellation of *the Virgin of the Palm*; a small upright plate, from the same.

*Christ seated at the entry of the temple, with the Virgin Mary and Mary Magdalen approaching him by a flight of steps*; the same, from the same. This print is commonly known by the appellation of *the steps*.

*A holy family*. The Virgin is represented sitting, holding the infant Christ upon her lap, with St. John before him, Joseph appears behind, seated upon the saddle of his ass; a large upright plate, from the same. This print



is most commonly known by the appellation of *the Virgin with the long thigh*.

*St. Paul preaching at Athens*, a middling-sized plate, length-ways, from the same. This is the design first made for the cartoon representing the same subject.

*Mount Parnassus*; a large plate, length-ways, from the same, &c.

There are also several very excellent *portraits* by this artist; and, among them, that of *Aretin the poet*: a very beautiful performance. See all the marks and monograms, used by Marc Antonio, on the plate at the end of the volume. But a considerable number of his engravings are without any mark or cypher.

It is to be remarked, that after the plates of Marc Antonio were taken from the stock of Tomaso Barlacchi, they came into the hands of Antonio Salamanca, and from him to Antonio Lafreri; from thence to Nicholas Van Aelst; and, lastly, they became the property of Rossi, or de Rubeis; at which time they were almost totally worn up. Those impressions from the plates of Marc Antonio are constantly the best, which have not the name of any publisher upon them. Baron Heineken, in his *Dictionnaire des Artistes dont nous avons des Estampes*, printed at Lipsig, A. D. 1778, has made a complete list of this artist's works, with a particular description of each print. It is drawn up in a very accurate and skilful manner; and to it the reader is referred for full information upon this subject.

### JOHN DE RAM.

Flourished,

The name of a modern engraver on copper, mentioned by professor Christ; but his works are not specified. He used the initials I. R.

### CLAUD RANDON.

Flourished, 1710.

By this engraver, who resided at Rome, we have several of the plates of antique and modern statues for the collection in folio, published by Rossi, with several other subjects, from Passeron and other masters.

### DONATI RASGIOTTI.

Flourished,

By this artist, says Florent le Comte, we have some engravings, particularly an *alphabet* represented by figures.

### RASPENTINO.

Flourished,

A name affixed to a *portrait of Mary de Medicis*.

## A A R O N R A T H B U R N E.

Flourished, 1610.

He was probably a native of England. He engraved, conjointly with Roger Bruges, *a map of London and Westminster*, for which they obtained a patent, A. D. 1611.

## S I M O N F R A N C O I S R A V E N E T.

Born, 1706. Died, 1774 ✓

This ingenious artist was a native of France, where he learned the principles of drawing and engraving. He came into England about the year 1750, and settled in London. In the latter part of his life he resided at Mother Red Cap's, near Kentish Town, where he died. He was a man of a very amiable disposition, and greatly respected by all that knew him. His widow is still living, by whom he had a son and a daughter. The latter is married to Mr. Picot, a native of France, and an engraver, settled at London.

Mr. Ravenet is justly considered as a very excellent artist. He gave great colour and brilliancy to his engravings, and finished them with much precision. He drew correctly; but in a mannered style; and the outlines of his figures are sometimes rather too sharply marked, which hurts the harmony of the effect. The following may be reckoned among his best prints:

*The Prodigal Son*; a large upright plate, from Salvator Rosa.

*Lucretia deploring her misfortunes before her relations*; a middling-sized upright plate, from A. Cafali.

*The manifestation of the innocence of the Princess Gunbilda*; its companion, from the same.

*The death of Seneca*; a large plate, length-ways, from Luca Giordano.

✓ *The Arcadian shepherds*; a middling-sized upright plate, from N. Poussin.

*The portrait of Lord Camden*; a whole length, from Sir Joshua Reynolds; and a variety of other plates from different masters, many *portraits*, and a very considerable quantity of *vignettes*, and other book-plates, from Hayman, &c.

## S I M O N R A V E N E T.

Flourished, 1760.

He was the son of Simon Francois Ravenet, mentioned in the preceding article, and was instructed by his father in the art of engraving, at the time he resided in England. When he had made sufficient progress to support himself, he visited France, and there he studied drawing under Boucher: after which he went to Parma, where, it appears, he was settled, at the time Basan wrote his Dictionary of Engravers, and was lately married. Among other prints by him, is the following: *Jupiter and Antiope*, a middling-sized plate, length-ways, from a picture by Rubens, in the collection of the Marquis Felino.

M A R C O

## MARCO DA RAVENNA, or RAVIGNANO.

Flourished, 1530. ✕

The great applause, which Marc Antonio Raimondi acquired at Rome, by his engravings from Raphael, drew many young artists thither, in order to study under him; and among them was Marco da Ravenna, who became his scholar, and worked conjointly with Agostino de Musis. Ravenna imitated the bold style of engraving, adopted by his master, with great accuracy; but when he attempted to follow him in his neatest manner, he was not equally successful. He handled the graver with more freedom than his fellow scholar de Musis, who, however, surpassed him in neatness and precision.

Ravenna drew well, as his best prints sufficiently testify; though not with that purity of outline, which distinguishes the works of his master; neither are the extremities of his figures marked with equal correctness or judgment. His works, however, are justly held in high estimation by the curious.

The usual mark adopted by this artist is a cypher, composed of an R and an S joined together, which has been the occasion of several mistakes, not only with respect to his works, but with respect to himself; and has led several authors to suppose, that there were two Ravennas, the one named Marco, and the other Silvestro; and they have been confirmed in this opinion by the declaration of Vasari, who tells us, that Marco da Ravignano, for so he writes the name, marked his plates with an M and an R, which in some few instances he certainly did. Those, who do not suppose there were two Ravennas, have imagined that these two letters were designed for *Raphael Sancio*, and placed upon the plate to denote, that it was taken from a design by that master. This opinion, however, is easily confuted; for the same mark is found on *the slaughter of the Innocents*, after Baccio Bandinelli, and of course cannot, by any means, refer to Raphael. It certainly should be read *Ravenna* or *Ravignano sculpsit*. He sometimes marked his engravings with a single R. without the S. and, at other times, with an M. and R. joined together. See the plate of monograms at the end of the volume. The following prints are all I shall mention by this master.

*The murder of the Innocents*; a large plate, length-ways, from Baccio Bandinelli, marked with the cypher of the R. and S. joined together.

*The Virgin Mary holding the child Jesus seated upon a pedestal, with Joseph at the right-hand, and a bishop at the left*; said to be after Polydoro, marked in the same manner.

*Venus upon the water seated in a shell*; a middling-sized upright plate, from Raphael, marked in the same manner.

*Venus seated beneath a tree, taking a thorn from her foot*; called *the Venus with the rabbit*, because a rabbit is represented at the bottom of the print; a middling-sized upright plate, from Raphael. M. Antonio also engraved this subject.

*A battle, in which is seen a man on foot throwing a stone, and a horseman riding*



*riding away*; a very large plate, length-ways, from Julio Romano, marked as above.

*The last supper*; a middling-sized plate, length-ways, from Raphael. The same design that was engraved by M. Antonio, marked with an R. only. Agostino de Musis is said by Vasari to have assisted him in this engraving.

*An emblematical print, in which a figure of Death is represented holding a book, surrounded by many emaciated figures, called the memorial, or remembrance of death*; from Baccio Bandinelli. This differs something from the print of the same subject, engraved by Agostino de Musis.

*A Bacchanalian subject*, represented by Children; from Julio Romano, marked with an M. and an R. joined together.

*The Laocoon*; a very large upright plate, taken from the antique statue. To this he has affixed his name nearly at length, in this manner, MRCVS RAVENAS.

J. R A W L I N S.

Flourished, 1760.

A modern artist, by whom we have several *portraits*, and *frontispieces* for books.

J O H N R A Y M O N D.

Flourished, 1725.

This artist was a native of France, and resided at Paris. He worked entirely with the graver; and his prints prove him to have had a great command of that instrument. He drew the human figure with a tolerable degree of correctness; but his outlines are rather stiff and mannered. The following are by him:

*The fall of the manna in the wilderness*; a large plate, length-ways, from Romanelli, for the collection called the Crozat cabinet.

*A holy family*; a circular plate, from Raphael, for the same collection.

*Christ at the tomb*; a middling-sized upright plate, from Taddeo Zuccheri, for the same.

V A L E R I E N R E G N A R D, or R E G N A R T.

Flourished, 1630.

This artist, who was probably a Frenchman, resided chiefly at Rome, where he engraved, among other things, several of the plates for the collection of prints, taken from the statues, busts, &c. in the Justinian gallery. He worked also from J. Ant. Lelli, Ant. Pomerance, &c. but his engravings need not be specified. See a mark, which he sometimes used, when he omitted to sign his name, copied upon the plate at the end of the volume.

N I C H O-

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

Flourished, 1650.

This artist was a native of France, and brother-in-law to the celebrated Nanteuil; and from him he probably learned the art of engraving, for he imitated his manner, and sometimes with tolerable success. We have a considerable number of portraits by Regnesson; some of which are justly esteemed. He also engraved *the descent of the Holy Ghost*, a middling-sized plate, length-ways, from a picture by J. Blanchard, preserved in the cathedral of Notre Dame at Paris. Several of the portraits by this master are from drawings made by himself from the life. He also invented many frontispieces and book-plates, some of which he engraved in the style of Mellan.

## W E L S E R R H E L I N G E R .

Flourished,

He engraved on wood, according to Papillon, a hundred and twenty prints for a German book, entitled, *Patricium Stirpium Augustanarum Vindelicum, & earundem sodalitates insignia*.

The principal figures are all of them represented on horseback, completely armed with the arms belonging to their respective families, upon their shields.

## W E N D E L R E I C H .

Flourished, 1515.

An ancient engraver on wood, who resided at Lyons, where, according to professor Christ, many of his works were published, marked with a W. and an R. joined together, in the manner represented upon the plate at the end of the volume.

## J . C . R E I N S P E R G E R .

Flourished, 1760.

This artist was a native of Germany. He is mentioned by Basan as a painter; and perhaps he drew many of the portraits, which he engraved from the life. Some of them are as large as nature, executed in a very coarse, heavy style, particularly that of *Elizabeth Christian*, the Empress Dowager. He also engraved the portrait of the late *Emperor of Germany*, and that of the *Grand Duke of Tuscany*; middling-sized upright plates.

## E . R E I T Z .

Flourished, 1700.

A Swedish artist, who engraved several of the plates of *coins* and *architectural views*, &c. for a work in folio, entitled, *Suecia Antiqua et Hodierna*, consisting of several volumes.

MATTHEW

## M A T T H E W R E M.

Flourished, 1635.

This artist is said by professor Christ to have executed the plates for the *Architecture de Furtenbach*. His engravings are frequently signed with the initials M. R. only.

J R E M B R A N D T. See G E R R E T S Z.

R E M O L D U S. See E Y N H O U E D T S.

## C H A R L E S R E M S H A R D.

Flourished, 1700.

An engraver, who, according to professor Christ, resided at Augsbourg, at the time he published his Dictionary of Monograms. He marked his plates with the initials C. R. I am not acquainted with his works.

## J. R E N A N T O.

Flourished,

The name of an obscure engraver on wood, affixed to a large upright print, representing *the wise men's offering*; very indifferently executed, and probably from his own design.

## J. R E N A R D.

Flourished, 1710.

He engraved several of the plates for the large folio collection of *views of the palace and park at Versailles*.

## J O H N R E N A U D.

Flourished,

Is cited by Florent le Comte, as an engraver. He was probably the same with *Renard*, mentioned in the preceding article.

R E N A T U S. See B O I V I N.

## G U I D O R E N I.

Born, 1574. Died, 1642. ✓

This celebrated artist was a native of Bologna, and a student in the school of the Carracci. His great talents in historical painting are too generally known, to need any repetition in this work, where he claims a place as an engraver. He seems to have been fond of amusing himself with the point; for we have a considerable number of prints by his hand. They are etched with



with great freedom, in a bold, masterly style. The heads of the figures are beautiful and expressive; and the other extremities drawn with all that taste and judgment, which might be expected from the hand of so excellent an artist: And though they are very slightly executed, yet the beauties, abounding in them, have stamped a value upon them, which they justly deserve. Simon Cantarini, called *il Pefarese*, copied the style of etching, adopted by Guido, with such precision, as sometimes to deceive the eye of the connoisseur; but, in general, the extremities of the figures, in the plates of Cantarini, are not marked with that admirable taste, so discernible in the works of Guido.

Guido often marked his plates with the initials of his name only; at other times with the initials G. and R. joined together cypher-wise, in the manner expressed upon the plate at the end of the volume. The following etchings are by this artist:

*A holy family, in which the Virgin Mary is represented seated, and her face turned towards the infant Christ*; a small upright plate, from his own composition. This design he engraved again, with some variation.

*The entombing of Christ*; a middling-sized upright plate, from Parmigiano.

*The Virgin seated in the clouds, with St. George, St. Francis, St. Laurence, and others, represented as adoring her*; a large upright plate, from his own composition.

*St. Jerom praying in his cave, with a book before him*; a small upright plate, from the same.

*The charity of St. Roch*; a large plate, length-ways, dated 1610, from Annibale Carracci, intended as a companion for the *good Samaritan*, engraved by Francesco Bricci, from the same master.

Many *madonnas* and *holy families*, with a variety of other subjects, chiefly from his own compositions.

#### B. R E N T E R.

Flourished, 1612.

To a very spirited and correct etching, in which the extremities are marked in a masterly style, I found this inscription, *Bartt Renter pictor figur. Manachii, 1612*. It is a small plate, length-ways, representing *Christ shown to the Jews by Pilate*; half figures.

#### C. R E V E R D I N U S.

Flourished, 1570.

This artist was probably a disciple of Æneas Vico; for he imitated his style of engraving with great exactness. His prints, however, have little, except their neatness, to recommend them, being very indifferently drawn, and without effect. If the dates upon the two prints, mentioned below, be genuine, they will prove, that he worked with the graver a very considerable time; and we may be surprized, that his engravings are not more common.

Florent le Comte informs us, that he performed several obscene subjects,

which have probably been destroyed. I shall mention only the following prints by him, apparently from his own designs.

*Moses striking the Rock*; a small plate, length-ways.

*The wise men's offering*; a middling-sized circular engraving.

*A small frieze*; length-ways, representing a *bacchanal*, marked with his name at length, and dated 1564.

*Venus coming to Vulcan for the armour of Æneas*; a small plate, length-ways, marked in the same manner, and dated 1602.

See the marks of a C. and an R. and of a C. an E. and an R. on the plate of monograms at the end of the volume.

#### F. A. R E U T E R.

Flourished, 1550.

An ancient engraver, mentioned by professor Christ, who marked his prints with a cypher, composed of an F. an A. and an R. See the plate at the end of the volume.

#### N I C H O L A S R E Y N O L D.

Flourished, 1580.

He was a native of London, and an engraver of maps. He assisted Saxton, who had undertaken to publish a complete set of maps of the counties of England.

The *map of Hertfordshire*, in particular, is engraved by Reynold.

#### G U I S E P P E R I B E R A, called S P A G N O L E T T O.

Born, 1589. Died, 1656.

This celebrated painter was a native of Spain, born at Xativa. He resided a considerable time in Italy, and studied assiduously from the works of Correggio; but he afterwards adopted the style of Michael Angelo Caravaggio, with the greatest success. He excelled in historical subjects, and such especially as excite horror. His portraits are also held in very high estimation. He died at Naples, A. D. 1656, aged 67.

This great artist sometimes amused himself with the point. His etchings are executed in a bold, free style; the lights are kept broad and clear, which gives them a powerful and pleasing effect. He drew very correctly; and the extremities of his figures are marked in a masterly manner. The characters of the heads are admirably expressed; especially those of old men, which he was fond of introducing into his compositions. The following, among others, are by him:

*A dead Christ lying upon a linen cloth*; a middling-sized plate, length-ways, from a composition of his own.

*The martyrdom of St. Bartholomew*; a middling-sized upright plate, the same.

*St. Jerom*; a small upright plate, with an angel blowing a trumpet. This subject was repeated without the angel.

*St. Jerom seated reading, with a skull upon the ground*; a small upright plate.

*Bacchus made drunk by Satyrs*; a middling-sized plate, length-ways, dated 1628.

Several small plates, length-ways, for a drawing-book.

The portrait of *Don John of Austria on horseback*; a middling-sized upright plate.

See the several marks, adopted by this master, copied on the plate at the end of the volume.

### GIOVANNI BATISTA RICCI.

Born, 1543. Died, 1618.

This artist was a native of Novara, and died at Rome. He is spoken of in the *Abecedario* as a painter, and as an engraver. I am not acquainted with his works.

### MARCO RICCI.

Born, 1680. Died, 1730.

He was born at Belluno, near the Marquisate of Frevigiano, and became the disciple of his uncle Sebastian Ricci. He excelled in painting landscapes, and perspective architecture. We have also several historical subjects by him. He came into England, where he resided some time, and painted many pictures, which are held in high estimation. He returned into Italy, and died at Venice, in the fiftieth year of his age.

He amused himself with the point; and we have by him a set of *landscapes*, from his own compositions.

### JOHN RICH.

Flourished, 1679.

He was probably an Englishman. By him we have a large whole sheet map of *the great roads of England, with a border of foliage*, executed entirely with the graver.

### JONATHAN RICHARDSON.

Born, 1665. Died, 1745.

This artist was a native of England, and a portrait painter of some degree of eminence. He amused himself with the point; and we have several slight etchings by him; among which are his *own portrait*; and the portrait of *Pope the poet*, of which he made two plates, one of them a *profile*; that of *Milton*, and that of *Richard Mead, M. D.*

### A. RICHIER.

Flourished,

He was a painter, the scholar of Lanfranco, and is said to have etched several plates from the designs of his master.



P. RICHER. This artist, according to Florent le Comte, engraved, conjointly with Chauveau, eleven plates of *philosophical tables* by Louis Lefclaches.

L. RICHER. This artist is mentioned by professor Christ as an engraver, residing in England about the commencement of the present century. His plates, according to that author, are marked L. P. F.

RICKEMANS, or RICKMAN. See RYCKMANS.

### JOHN ELIAS RIDENGER.

Flourished, 1760. /

This artist was a native of Germany, and resided at Augsbourg, where he engraved a very considerable number of plates of *animals*, and *hunting subjects*. These are exceedingly well executed, in a bold, free style, but not very highly finished. Generally speaking, the prints of Ridenger are wanting in effect, owing to the lights being too equally diffused. The greater part of this master's works are from his own compositions. We have also by him a middling-sized plate, length-ways, representing *a hunting of lions*, from Rubens.

### PIETRO RIDOLFI.

Flourished, 1710.

This artist was a native of Italy, and probably related to Claudio Ridolfi of Verona, an historical painter of some eminence. Judging from Ridolfi's style of engraving, I should suspect, that he studied under Cornelius Bloemart; but he did not possess either taste or abilities to be placed in a rank with that admirable master. I have seen two *frontispieces* by Ridolfi, from the designs of C. N. Lamparel: one of them is affixed to a volume in folio, containing half-sheet views of *ancient and modern Rome*, published at Venice, A. D. 1716.

### JOHN RIGAUD.

Flourished, 1720.

This artist, a native of France, was probably a relation of Hyacinth Rigaud, a celebrated French portrait painter. John Rigaud was a landscape painter; and, as far as one can judge from his prints, of considerable eminence. We have many landscapes and views by him, etched with great spirit, and in a very masterly style; and the figures, which he has occasionally introduced, are exceedingly well executed. I shall specify only two middling-sized plates, length-ways, representing *the plague at Marseilles*, A. D. 1720, which I think are his master-pieces; and a set of *scripture subjects*, small plates, length-ways.

## J. R I G A U L T.

Flourished, 1740.

This artist, who was a native of France, engraved four *views of royal palaces in England*, and a considerable number of plates of the same kind, taken from the palaces and gardens of St. Clou and Fontainbleau, which were published, A. D. 1738. He was probably the same artist with Rigaud mentioned above.

## G O T T H A R D R I N G E L.

Flourished, 1720.

This artist, according to professor Christ, was a native of Zurich, and an engraver on wood. He marked his prints with a G. and an R. joined together, in the manner expressed upon the plate of monograms, at the end of the volume.

## P A U L R I T T E R.

Flourished, 1700.

An indifferent engraver, who, professor Christ informs us, marked his plates with the initials, P. R.

## A N T O N I O R I V A L Z.

Born, 1667. Died, 1735.

This artist was the son of John Peter Rivalz, and a native of Touloufe. He learned the first principles of drawing and painting from his father. His studies were improved under the direction of Le Fage, and completed at Rome. His great excellence consisted in copying the works of the celebrated Italian masters; and in some instances he succeeded so well, as to deceive several very able judges. He amused himself with the point; and we have the following spirited etchings by him:

*The martyrdom of St. Symphorianus*; a middling-sized plate, nearly square.

*An allegorical subject*, in memory of Nicholas Pouffin.

Four small plates of *allegorical subjects*, for a Treatise on Painting, published at Touloufe.

## B A R T H O L O M E W R I V A L Z.

Flourished, 1750.

He was the nephew and the pupil of the preceding artist. By him we have several slight etchings; and, among others, the following:

*The fall of the evil angels*; a middling-sized plate, from a composition of his uncle's.

*The death of Mary Magdalen*; a small upright plate, from Benedetto Luti.

## S T E P H E N D E R I V I E R E.

Flourished,

He is mentioned by Florent le Comte, as an engraver on wood; but none of his works are specified by that author.

## WILLIAM ROBINS.

Flourished, 1730.

He was an engraver in mezzotinto; and we have several portraits by him; among others, that of *William Warren, L. L. D.* from Heims.

## NICHOLAS ROBERT.

Born, 1610. Died, 1684.

He was a native of Orleans, and an admirable painter in miniature of plants and birds. A great part of his works are preserved in the royal library at Paris, and held in high estimation. We have also by him a collection of etchings, consisting of *flowers* and *birds*; to which are added the most curious *beasts*, which were at that time to be seen in the King's Menagerie.

## A. ROBERT.

Flourished,

He was, according to Basan, a pupil of Le Blond. We have several prints in colours by him, which possess a considerable share of merit.

## HUBERT ROBERT.

Flourished, 1760.

He was a native of France, and Basan speaks of him as a painter, newly arrived at Paris from his studies in Italy. He informs us, that we have several very spirited etchings by this artist.

## R. ROBINSON.

Flourished,

This name is affixed to several portraits in mezzotinto. I shall mention the following:

*Charles the First*, from Vandyck. *Charles the Second*, and *James the Second*.

## ROBETTA.

Flourished, 1610.

I have before mentioned the uncertainty of judging of the date of prints from the rudeness of the style of engraving, or the incorrectness of the design; because unskilful pretenders to the art have been found, wherever it has been encouraged. If we examine the prints of Robetta, we shall find them so very rudely and uncouthly executed, that, when compared with the engravings of Mantegna, Brixianus, Pollajoli, or even of Sandro Boticelli, we should not hesitate, I think, to give them the priority; for it seems highly improbable, that such mishapen delineations should have been produced by a man, who had ever seen any tolerable engravings, or any better than his own. He was, we find, a native of Italy; so that he had the opportunity  
of



of examining not only the prints by the above-mentioned artists, but also the early productions, at least, of Marc Antonio Raimondi and his scholars. But, if he did see them, it is abundantly evident, that they were of little or no service to him. He is said to have been a goldsmith by profession. One might therefore have expected he would have been able to handle the graver with more facility; for the goldsmiths were frequently obliged to ornament their works with that instrument. The scarcity alone of Robetta's engravings gives the least value to them. He sometimes signed his name at length, and usually inscribed it upon a tablet; but it is often marked in this manner, R. B. T. A.

The following, among other engravings, are by him, apparently from his own compositions:

*Adam and Eve*; a middling-sized upright plate.

*The wise men's offerings*; a middling-sized upright plate, nearly square.

*The resurrection of Christ*; a middling-sized upright plate.

*The golden age*; a large upright plate.

#### GIACOMO ROBUSTI, called TINTORETTO.

Born, 1512. Died, 1594.

This celebrated artist was born at Venice. He became the disciple of Titian, and excelled in painting historical subjects and portraits. It is almost needless to add, that his pictures are held in the highest estimation, his reputation being so generally known. He died at Venice, A. D. 1594, aged 82. We have only one etching by him, which is a portrait of *Paschal Ciconia, Dege of Venice*.

#### P. DE ROCHFORT.

Flourished, 1720.

He was a native of France, but resided some time in Portugal, where he died. We have by him several of the plates for the large folio collection of *views of the palace and gardens of Versailles*, published by P. Menant. He also engraved from the pictures of J. B. Santerre, and other masters.

#### STEPHEN DES ROCHERS.

Flourished, 1710.

This engraver was a native of France, and resided at Paris. If he was not a disciple of P. Drevet, it appears, at least, that he endeavoured to imitate his style of engraving; but with no great success. We have by him a set of small *portraits of illustrious personages*, consisting of a very great number.

#### P. ROCHIENNE.

Flourished, 1551.

He was a native of France, and, according to Papillon, an engraver on wood, who, in conjunction with J. Ferlato, executed a set of prints for the  
New

New Testament in Latin, published 1551. He speaks of these prints as being very indifferently performed.

## J. R O C Q U E.

Flourished, 1735.

He was probably a native of France, but resided in England. We have by him, among other engravings, two large views, length-ways, of *Wansted House in Essex*, from drawings made by himself. They are in every respect very indifferently executed.

## J O H N H E N R Y R O D E.

Born, Died, 1759.

He is mentioned by M. Heineken as an engraver of the German school.

BERNARD RODE, his brother, a painter, who also engraved, was living at Berlin, at the time M. Heineken published his *Idée generale d'une collection complete d'estampes*, A. D. 1771. I am not acquainted with the works of these artists.

## R O D E R M O N T, or R O T T E R M O N D T.

Flourished, 1640.

He is also called by some authors Rotermans. He appears to have been a native of Holland, and a painter. We have several portraits by him, etched in a bold, free style, which prove him to have been a man of genius. He sometimes imitated the manner of engraving, adopted by Rembrandt, with great success. I shall mention the following portrait only by him: *Sir William Waller, Serjeant Major General of the Parliament army, and Member of the House of Commons, with a battle represented in the background*; a small upright plate from C. Johnson.

## F. R O E T T I E R S.

Flourished,

He was a native of France, and probably the disciple of Nicholas de Largilliere, from whose designs he engraved two large plates, length-ways; one of them representing *Christ carrying his cross*; the other *Christ's crucifixion*. They are executed in a bold, free style; and the expression of the heads is well preserved. The masses of light and shadow are kept very broad, and so distributed as to produce a striking, as well as a pleasing effect.

## H A N S, or J O H N R O G E L.

Flourished, 1567.

An ancient engraver on wood, who resided at Augsbourg. Professor Christ makes mention of this artist; but he has not specified any of his works.

WILLIAM

## W I L L I A M R O G E R S.

Flourished, 1600.

It appears from the inscriptions upon his plates, that he was a native of London. It is uncertain from whom he learned the art of engraving. He worked with the graver only, in a neat, laboured style, but without much taste. We have several *portraits* by him, also a considerable number of *frontispieces*, and other *ornamental book-plates*. To the plates for Hugh Broughton's *Consent of the Scriptures*, printed A. D. 1600, he has affixed his monogram, composed of a W. and an R. joined together, in the manner represented upon the plate at the end of the volume. I shall mention the following portraits by him, all of them probably drawn by himself:

*Queen Elizabeth*; a small upright plate.

*Henry the Fourth of France*; a whole length, a small upright plate.

*Earl of Essex*, surrounded with emblematical figures, in folio.

*Earl of Cumberland*, the same.

*Sir John Harrington*, in folio, the title to his *Orlando Furioso*.

*Thomas Moffat*, in an ornamental frontispiece, affixed to his *Theatre of Insects*.

## R O L A N D R O G M A N, or R O G H M A N.

Born, 1597. Died, 1686.

This artist, who was a celebrated painter of landscapes, was born at Amsterdam. It is remarked of him, that he studied carefully from nature, and formed his manner rather from copying her, than the style of any master. His pictures are spoken of with great commendation. We have by him several sets of *views in Holland, and the Low Countries*, etched in a slight, but masterly style. They are of various sizes, but none of them very large.

## H E N D R I C K R O K E R Z.

Flourished,

An obscure and indifferent engraver, by whom we have some few portraits, and, among others, that of *William Henry Prince of Orange, on horseback*; a small upright plate, from Peter Janse.

## R O L. See R O L L O S.

## J O S E P H R O L I.

Born, 1654. Died,

He was born at Bologna, and became the disciple of Canueti, from whom he learned the principles of drawing and painting. We have a considerable number of etchings by him, from Guido, and other masters of the Bologna school. I shall mention only the following:

*Charity*; a small upright plate, from Lodovico Carracci.

*A Sybil*; the same, a half figure only, from Lorenzo Pasinelli.



## P E T E R R O L L O S.

Flourished, 1620.

If he was not a native of Francfort, he resided there, where he engraved the *frontispiece* to a book of emblems, in octavo, published in that city, A. D. 1619. It was written originally by Georgette de Montenay, in French; but in this edition is translated into the Latin, Italian, Spanish, English, German, and Belgic languages. I have seen several other frontispieces by Rollos, all of which are very indifferent; one in particular, consisting of an *ornamental vase, decorated with flowers*, in small folio. He sometimes abbreviated his name in this manner, P. ROL. and P. ROl. f.

## G I O V A N N I F R A N C E S C O R O M A N E L L I.

Born, 1617. Died, 1662.

This artist was born at Viterbo. He became the disciple of Pietro da Cortona, and excelled in historical painting. His merit recommended him to the notice of the French King, who employed him a considerable time, and conferred the honour of knighthood upon him. We have some few etchings by him from his own compositions.

## R O M A N E T.

Flourished, 1760.

A modern engraver, who was, I believe, a native of France. We have by him, among others, the following small upright prints, *the village print-seller*, and *the ballad-singer*, its companion.

## C H R I S T I A N R O M S T E T, or R O M S T A E D T.

Flourished, 1670.

He was a native of Leipzig, and an engraver of no note. His works consist principally of portraits, which are but indifferently executed. Professor Christ attributes to him a monogram, composed of a C. and an R. joined together, in the manner expressed upon the plate at the end of the volume.

## M A R G A R E T L O U I S A A M E L I A D E L O R M E D U R O N S E R A Y.

Flourished, 1750.

This lady, says Basan, etched, with great taste, several studies from Bouchardon and other masters. He notices in particular a head, strongly marked, from the *cartoon*, painted by Pierre for the chapel of St. Roch at Paris.

## R O O K E R.

Born, Died, 1774.

A most admirable engraver of architecture, whose works are too well known to need any recital here. He was remarkable for his agility, and performed the part of Harlequin, at Drury Lane Theatre, with great success.

cefs. The *Section of St. Paul's Cathedral*, from a drawing made by Wale, a very large upright plate, is a wonderful performance by this great artist.

### JOHN KENDRICK ROOS.

Born, 1631. Died, 1685.

He was a native of Ottenberg, and became the disciple first of Julian Jardeyn, and afterwards of Adrian de Bie. He excelled in painting landscapes, animals, and portraits; and his works are held in very high estimation. He amused himself with the point; and we have several very capital etchings by him; among others, a set of *domestic animals* on twelve middling-sized upright plates; another set of *animals*, consisting of eight middling-sized plates, length-ways.

### SALVATOR ROSA.

Born, 1614. Died, 1673.

This celebrated painter was born at Naples, and received his first instructions in the art of painting from his kinsman Francesco Francazano. He afterwards entered the school of Spagnoletto, and completed his studies under the direction of Daniel Falcone. His historical pictures and battles are held in very high estimation; but his landscapes and sea views, enriched with excellent figures, are very wonderful performances.

This great artist amused himself with the point; and the etchings we have by him are executed in a slight, but bold and masterly style. The masses of light and shadow are very finely preserved; and the expression of the heads of his figures is admirable; but the legs and other naked parts are not correctly drawn.

The following prints, among others, are by him:

*The fall of the giants*; a very large upright plate.

*The execution of the tyrant Polycrates*; a large plate, length-ways.

*The death of Regulus*; the same.

A set of twelve middling-sized upright plates, representing *Alexander with Apelles*. *Alexander visiting Diogenes*. *Diogenes breaking his cup*. *Plato discoursing with his disciples*. *Democritus meditating*, &c.

A set of sixty middling-sized upright plates, representing *banditti, soldiers*, and other figures, single and in groups.

His mark, composed of an S. and an R. joined together, is copied upon the plate of monograms, at the end of the volume.

### DOMENICO ROSETTI.

Flourished, 1720.

He was a native of Italy, and is spoken of by Basan as a painter. He engraved several of the plates for the collection of prints, taken from the most capital pictures at Venice, published by Domenico Louisa, a print-seller in that city, A. D. 1720.

## MICHAEL ROSLER.

Flourished, 1626.

A very indifferent engraver of portraits. He worked chiefly, if not entirely, for the booksellers. Many of his prints are in a folio volume, entitled *Icones Bibliopolarum et Typographorum*; published at Nuremberg, 1626.

## JAMES ROSS.

Flourished, 1778.

A modern artist, by whom we have several *views of the city of Hereford*, very neatly engraved; they are small plates, length-ways, and taken from the drawings by G. Powle.

## GIOVANNI BATISTA ROSSI.

Flourished, 1640.

He is spoken of as an engraver by Florent le Comte, who attributes to him a set of *perspective views of Rome*, published 1640.

## GIROLAMO ROSSI, or DE RUBEIS THE ELDER.

Flourished, 1650.

He was a native of Rome, but resided chiefly at Bologna, and became the scholar of Simon Cantarini, from whom he learned the principles of painting. He amused himself with the point; and we have several very slight, but meritorious etchings by him; and among others the following:

*The Virgin and Child, accompanied by St. Francis and St. Jerom*; a middling-sized upright plate, from Lodovico Carracci: it is inscribed, *Hieronymus de Rubeis pictor delineavit incidit*.

*Two Cupids playing together*; a small upright plate from Guercino.

FILIPPO, or PHILIP ROSSI, who flourished about the same time, is mentioned by some authors as an engraver; but, I believe, he was a publisher only.

## GIROLAMO ROSSI, or DE RUBEIS THE YOUNGER.

Flourished, 1720.

He was probably a relation of the artist, mentioned in the preceding article. He resided at Rome, and engraved a considerable number of plates, which he executed principally with the graver, in a stiff, heavy style. I shall mention the following only:

*The Virgin and Child*; a middling-sized upright plate, from Correggio.

*The martyrdom of St. Agapita*; a large plate, length-ways, from J. Oddazzi. Also a considerable number of *portraits*, &c.

## GIOVANNI NICCOLA ROSSILIANI, or ROSSIGLIANI.

Flourished, 1555.

Some authors have omitted the family name of this artist, and called him  
him



him Giovanni Niccola Vicentino, from the place of his birth. He engraved on wood, in the manner distinguished by the appellation of *chiaroscuro*, which is performed with more blocks than one. Roffiliani used three; the first for the outline; the second for the more powerful shadows; and the third for the lighter tint. He engraved from Raphael and other masters.

#### ROSSO, called MAITRE ROUX.

Born, 1496. Died, 1541.

This celebrated historical and portrait painter was born at Florence. He attained the art of design and painting, chiefly from the force of his own genius and application; for it does not appear, that he was regularly instructed by any master. It is said, that he studied the works of Michael Angelo Buonaroti with great attention, and derived considerable knowledge from them. He was employed by the King of France; and his principal work is the gallery at Fontainebleau, representing *the history of Alexander*, in twenty-four pictures. Florent le Comte assures us, that he engraved several of his own compositions; but he has not specified the subjects.

#### MARTINO ROTA.

Flourished, 1560.

This artist was a native of Sebenico in Dalmatia, and resided principally at Venice. It is uncertain by what master he was instructed in the art of engraving. His works, however, prove him to have been a man of great abilities. He drew the human figure very correctly, and marked the extremities in a masterly manner. He worked entirely with the graver, in a neat, clear style; though his plates are not very highly finished. Want of effect, a fault universally prevalent among the engravers of that age, is the only blemish we discover in his best prints; among which the following may be reckoned; some of them from his own designs.

*The last judgment*; a middling-sized upright plate, dated 1569, from Michael Angelo Buonaroti. This excellent engraving, which is justly considered as the *chef d'œuvre* of Martino Rota, has been copied with much exactness by Leonard Gaultier; the difference, however, is easily discovered by comparison, the copy being much inferior to the original: that is, supposing the original to be a good impression; but not otherwise. But a more striking distinction is, the face of the portrait of *Michael Angelo*, which is represented in a small oval at the top, is turned towards his right shoulder in the original, and towards his left shoulder in the copy.

*The martyrdom of St. Peter the Dominican*; a middling-sized upright plate, from Titian.

*Mary Magdalen*; a half figure, a small upright plate, from the same painter.

*Prometheus chained to the rock*; a middling-sized upright plate, from the same.

*The*

*The murder of the Innocents*, a middling-sized plate, length-ways, from his own composition.

*The scourging of Christ*; the same, from the same, dated 1568.

*The resurrection of Christ*; the same, from the same.

*The last judgment*; a middling-sized upright plate, from his own composition, dedicated to the Emperor Rodolphus II. He repeated this subject with some considerable variation in the design. This plate was left unfinished at his death, and was afterwards completed by the care of Anselme de Boodt.

We have several portraits by Martino Rota, and, among them, that of *the Emperor Rodolphus II.* dated 1592; a middling-sized upright plate, marked with a singular monogram, composed of an M. with a wheel by the side of it, to express his family name, *Rota* in Latin signifying a *wheel*. He also engraved from the pictures of Raphael, Frederic Zuccherò, Luca Penni, and other masters. A complete set of his works is very valuable; but any fine impressions of them is rarely to be obtained.

### PIETRO ROTARI.

Born, 1707. Died,

He was a native of Verona, born of a noble family; but having a natural turn for the arts, he became the disciple of Antonio Balestra. He went from his master to Venice, and from thence to Rome, studying with great assiduity from the works of the best masters. He arrived at a very considerable degree of eminence in historical and portrait painting; and his works are very much sought after. He amused himself with the point; and we have several slight, but spirited etchings by him, from the designs of his master Balestra, and others from his own compositions. Of the last I shall mention the following:

*St. Francis adoring a crucifix*; a middling-sized upright plate in an oval.

*The education of the Virgin*; half figures, a middling-sized upright plate.

ROTERMANS. See RODERMONT.

### J. MAURO ROVARE.

Flourished, 1600.

This artist, according to professor Christ, resided at Milan, where he engraved several plates, marked with the initials of his name in this manner, I. M. R. F. the F. as usual standing for *fecit*; and thus, M. R. IN. These engravings are dated 1604.

### JOHN LOUIS ROULLET.

Born, 1645. Died, 1699. ✓

He was a native of France, born at Arles in Provence. He learned the

first principles of drawing and engraving from John Lenfant, and completed his studies under the direction of Francois de Poilly, whose manner of working he adopted with very great success. After he quitted the school of Poilly, he went to Italy, and resided there ten years, where his merit soon recommended him to the notice of Ciro Ferri, and other celebrated artists. He returned to France, and settled at Paris, where he died, A. D. 1699, aged 54 years.

Roulet may very properly be placed among the most capital French artists. He handled the graver with great facility, and drew the human figure very correctly. The following prints, with a great number of others, are by him:

*Mary visiting Elizabeth*, a very large upright plate, from P. Mignard.

*The Virgin with the infant Christ in her arms, who is holding a bunch of grapes*; a middling-sized upright plate, from the same.

*The three Marias visiting the tomb of Christ*; a large plate, length-ways, from Annibale Carracci. According to Florent le Comte, he engraved this print while he resided at Naples.

*A dead Christ, supported by the Virgin, who is fainting, accompanied by Mary Magdalen and two other women*; a very large plate, length-ways, from a celebrated picture by the same artist, in the collection of the French King. This is Roulet's most capital performance.

We have also many fine portraits by him; and, among others, that of *Louis XIV.* of France, a half length, half the size of nature.

#### L A R O U L L I E R E.

Flourished, 1700.

An engraver on wood, who is mentioned by Papillon with some commendation; but his works are not specified.

#### R O U S S I E R E.

Flourished,

A name affixed to the portrait of *Michael de Castelnau*, ambassador from France, an oval in folio.

#### J A Q U E S R O U S S E A U.

Born, 1626. Died, 1694.

He was born at Paris, and became the pupil of Herman Swanefeld. He profited exceedingly from the instruction of that master, and arrived at a great perfection in painting of landscapes, perspective views, and architecture. Being a protestant, to avoid the persecution, which was rigourously set on foot against the professors of that religion, he was obliged to quit his own country, and retired to Switzerland; from thence to Holland, and from Holland he came into England, and was employed by the Duke of Montague, in conjunction with Baptist and le Fosse, to ornament his house  
in



in Bloomsbury (now the British Museum) with pictures. He died in London, A. D. 1694, aged 68 years.

Rousseau amused himself with the point. We have by him a set of six slight etchings consisting of *landscapes, ornamented with architecture and figures*. They are middling-sized plates, length-ways; also several of the plates for the collection of prints, engraved from the pictures in the cabinet of Jabach.

### J. F. ROUSSEAU.

Flourished, 1760.

A modern engraver, who resided at Paris. His works consist chiefly of *vignettes* and other *book-plates*. He also engraved a middling-sized upright plate, representing *St. Jerom*, from F. Mola.

### GILLES ROUSSELET.

Flourished, 1670.

He was a native of France, and resided at Paris. It is uncertain from what master he learned the art of engraving; but if he was not instructed by Francois de Poilly, it is certain, that he carefully studied the works of that artist; for he copied his style of engraving with no small success. Rousselet drew correctly; and his best prints possess much merit; but he was too apt, in his naked figures especially, to cover his lights more powerfully than was necessary, which gives a great flatness to the effect.

The works of this master are exceedingly numerous, and not very scarce. I shall mention the few following only:

*Abraham's servant meeting Rebecca at the well*; a large plate, length-ways, from Nicholas Pouffin, dated 1677.

*Moses found by Pharoah's daughter*; the same, from the same.

*The annunciation of the Virgin Mary*; a large upright plate, from Guido.

*A holy family, with Elizabeth, St. John, and two angels*; a large upright plate, from Raphael. Edelinck engraved a plate from this picture.

*Christ carried to the tomb*; a large plate, length-ways, from Titian. This is out of his usual style of engraving, executed in a dark, bold manner.

Four middling-sized plates, length-ways, representing three of *the labours of Hercules, and his death*; middling-sized upright plates, from Guido.

*The Centaur Nessus, carrying Deianira over the river*; the same, from the same painter.

He also engraved from Bourdon, Annibale Carracci, P. de Cortona, P. Champagne, Stella, Valentinian, Blanchard, Le Brun, L. le Hire, L. Testelin, Errard, &c.

### MARY ANN ROUSSELET.

Flourished, 1750.

This lady was probably a relation of the last-mentioned artist. She was married to Peter Francis Tardicu. We have by her several engravings,  
and

and among others, *St. John in the desert*, a middling-sized upright plate, from Carlo Vanloo. The same picture was engraved by Wagner. She also engraved many of the plates for Buffon's Natural History.

### HENRY LE ROY.

Born, 1579.

An obscure artist, by whom we have a set of six small plates, length-ways, representing *flies, butterflies, beetles, and other insects*, etched in a style something resembling that of Hollar's, and retouched with the graver. They are thus inscribed, *Henri le Roy fecit, Æ. 72. 1651.*

### C. L E R O Y.

Flourished,

A name affixed to the portrait of *And. Hercules Card. Fleury*, in a half-sheet oval, after Autreau.

### R U B E I S. See R O S S I.

### Sir P E T E R P A U L R U B E N S.

Born, 1577. Died, 1640.

The great merit of this extraordinary artist, as a painter, is too generally known to need any repetition in this work. He took up the point for his amusement, and the etchings, which we have by him, bear sufficient evidence of the hand of the master. They are slightly executed, but in a bold, free style; and are as follows, from his own compositions:

*St. Francis D'Assize receiving the stigmatics*; a very small upright plate.

*St. Catherine*; a middling-sized upright plate, a design for a ceiling.

*An old woman holding a lighted candle, with a boy lighting another by it*; half figures, a small upright print. This plate was finished, after Rubens had etched it, by Lucas Vorsterman, or, as some say, by Paul Pontius. The etching, as left by Rubens, is exceedingly rare. Cornelius Visscher copied this plate.

The portrait of an *English Minister*, a small bust in an oval, marked P. P. Rubens *fecit.*

### P E T E R R U C H O L L E.

Flourished,

A native of France, and a very indifferent engraver, who flourished towards the conclusion of the last century. We have several prints by him, after various masters, and, among others, the portrait of *Charles Emanuel, Duke of Savoy*; a small upright plate from Vandyck.

## GEORGE PHILIP RUGENDAS.

Born, 1666. Died, 1742.

He was born at Augsbourg, and became the disciple of Isaac Fisches, an historical painter. He studied from the works of Bourgognone, and other eminent painters of battles, to which species of subjects his genius naturally led him. In order to improve himself, he travelled to Rome; and, at his return to his native city, met with sufficient employment; and there he died, A. D. 1742, aged 76.

He etched and engraved in mezzotinto a great number of prints, which sufficiently demonstrate his abilities. They consist of *skirmishes, marches; halts, &c. of the kuffars and other soldiery.*

GEORGE RUGENDAS, the son of the preceding artist, is also said to have engraved from the designs of his father.

## CHRISTIAN RUGENDAS.

Flourished, 1760.

This artist, and LAURENCE RUGENDAS, his brother, were the grandsons of George Philip Rugendas, mentioned above. They engraved from the pictures of their grandfather.

## GUIDO RUGGERI.

Flourished, 1550.

He was a native of Bologna, and became the disciple of Francesco Francia. I am not at all acquainted with his works as a painter; but as an engraver, I believe, he is more generally known. He accompanied Primaticcio into France, and engraved several of the pictures, which that artist painted at Fontainebleau. His style of engraving greatly resembles that of Marc de Ravenna; and, it is probable, he might have been instructed in the school of Marc Antonio. Ruggeri marked his plates with a cypher, composed of a G. and an R. joined together, and followed by an F. for *fecit*. See the plate of monograms at the end of the volume.

## JOHN CONRAD RUIDIMAN, or REUTTIMAN.

Flourished,

He was probably a goldsmith. We have by him some plates of *foliage*, and other *ornamental designs*, which were published at Augsbourg.

## GASPAR RUINA.

Flourished,

By this artist, who was an engraver on wood, we have a middling-sized print, length-ways, representing the *creation of Adam*; and though it is evidently taken from the picture of Michael Angelo Buonaroti in the Vatican, yet this inscription is affixed, *Hieronymo de Grandi pinxit, Gaspar Ruina fecit*: it is very indifferently executed.

PRINCE



## P R I N C E R U P E R T.

Flourished,

To this noble personage the invention of engraving in mezzotinto has been usually attributed; and, according to the general account, it owed its origin to a very trifling accident. Prince Rupert one morning observing a soldier employed in cleaning his musket from the rust, occasioned by the fall of the night dew, perceived, upon examination, some resemblance of a figure corroded upon the barrel; and hence he conceived, that some method might be discovered to cover the plate all over with such a grained ground; so that by scraping away those parts, which required to be white, the effect of a drawing might be produced. This hint he afterwards improved upon; and, assisted by Wallerant Vaillant, to whom he had communicated his thoughts upon the subject, a steel roller was constructed with sharp teeth, channelled out like a rasp or file, which answered, in some degree, the intended purpose. Thus far our own authors inform us; but Baron Heineken, a very judicious and accurate writer upon the subject of engraving, asserts in a note, page 208, of his *Idée Generale d'une Collection complete d'Estampes*, published at Leipzig 1771, that "it was not Prince Rupert, who invented the art of engraving in mezzotinto, as Vertue and several other authors pretend to say. But it was the Lieutenant Colonel *de Siegen*, an officer in the service of the Landgrave of Hesse, who first engraved in this manner; and the print, which he produced, was a portrait of the *Princess Amelia Elizabeth of Hesse*, engraved as early as the year 1643. Prince Rupert learned the secret from this gentleman, and brought it into England, when he came over the second time with Charles the Second."

If the account, as given by Baron Heineken, be allowed as authentic, and it bears every appearance of being true, especially if such a portrait really exists, then the probability of the first story is entirely destroyed. I must leave the reader, however, to decide for himself, having given him all the information I could obtain upon the subject. Mr. Granger, indeed, adds that Sir Christopher Wren is said to have been the inventor of mezzotinto, but there seems to be very little proof of the fact.

The prints engraved by Prince Rupert in mezzotinto are the two following:

A large whole sheet plate, representing *an executioner holding a sword in one hand, and a head* (intended probably for the head of John the Baptist) *in the other*; a half length figure, from Spagnolletto, dated 1658. Upon the sword are these initials, with the date, R. P. F. 1658. and the first letter is surmounted with a crown. Upon a stone or tablet, at the bottom, is this inscription, SP. IN. RVP. P. FECIT. FRANCOFVRTI, ANO 1568, with the initials, M. A. P. M. which I cannot easily explain. He engraved the head of the *executioner* a second time, on a smaller scale, for Mr. *Evelyn's Sculptura*, who therein assures us, that it was given to him as a specimen of the new invented art, by Prince Rupert himself.

*A woman's head looking down*; a small upright plate.

See the mark, which he put upon his engravings, copied upon the plate at the end of the volume.

Florent le Comte, speaking of Prince Rupert, says, "he etched two "small *landscapes*." These I know nothing of; it might be a mistake of le Comte's.

### L U P R E C H T R U S T.

Flourished,

Said to be a very ancient engraver, and master to Martin Schoen. If this be true, we may reasonably suppose, that he worked as early as 1450; but there is very little authority to prove, that such an artist as Rust ever existed; much less, that Martin Schoen owed his instructions to him, notwithstanding professor Christ speaks so positively upon the subject. The same author, a little further on, mentions one LUBERT RUST, who is said to have marked his engravings with the initials L. P. but, continues he, I am doubtful, if any of his works are now extant. I suppose, that both these names are intended for the same artist.

### J A K O B R U Y S D A A L.

Born, 1636. Died, 1681.

This justly celebrated landscape painter was born at Haerlem. He was contemporary with Berchem; and they were upon a very intimate footing with each other. From Berchem's works Ruyssdaal is thought to have profited considerably; but nature was his greatest and best instructor. The great prices, which the pictures by this admirable master bear, are sufficient testimonies of the estimation they are held in, and this estimation is not superior to their real merit. He died at Amsterdam, A. D. 1681, aged 45.

We have a considerable number of etchings by him of *landscapes* of various sizes, executed in a very slight, but masterly style, bearing some resemblance to that of Waterloo. They are very valuable, and may be considered as beautiful sketches from nature.

### N. D E R U Y T E R.

Flourished, 1688.

An artist of no great note, who imitated the style of engraving, adopted by Paul Pontius, but without much success. We have by him a middling-sized plate, length-ways, representing *Diana reposing after the chase*, from Gerard Valck.

### N I C H O L A S R I C H M A N S.

Flourished, 1660.

He was a native of Antwerp, and probably a disciple of Paul Pontius. He worked with the graver only, in a neat, but stiff style; and the outlines  
of

of the naked parts of his figures, the extremities especially, are exceedingly incorrect. We have by him

*The adoration of the wise men*; a large upright plate, from Rubens. The first impressions are prior to the insertions of the address of either Gasper Huberti, or of Corn. Van Merlen.

*A holy family*; a small plate, length-ways, from the same painter.

*The entombing of Christ*; a small upright plate, from the same.

*The discovering of Achilles*; a middling-sized upright plate, from the same.

#### WILLIAM WYNNE RYLAND.

Born, 1732. Died, 1783.

This great artist was a native of London. His genius for the arts discovered itself at a very early period of his life; and he was placed with Simone Francois Ravenet, who was at that time settled in England. When he had finished his apprenticeship, he went to Paris, where he resided five years, and applied himself closely to the study of drawing, particularly of the human figure, under the direction of Boucher, a painter, then in very high repute; and he engraved several plates from his compositions; among which the most capital is a middling-sized plate, length-ways, representing *Jupiter and Leda*.

Soon after his return to England, he was appointed engraver to his Majesty, and had a yearly pension allowed him. He engraved two whole length portraits of the King, from Ramsay; and a portrait of the Queen, from Coates. It is greatly to be lamented, that his engagements in the mercantile line, as a printseller, deprived him of so considerable, and so precious a part of his time, and prevented his pursuing the arts with that alacrity the strength of his genius required, which seemed formed for great and extensive exertions. The works, which he has left behind him, abundantly prove, that he had sufficient knowledge and judgment to have carried them to great perfection.

In the latter part of his life, he applied himself entirely to the engraving of plates in imitation of chalk drawings, from the pictures chiefly of Angelica Kauffman; which manner of engraving he first introduced into England; and how much it was improved under his hands, the prints themselves sufficiently demonstrate.

He was a man respected and beloved by all that were well acquainted with him; for few men in private life ever possessed more amiable qualities than he did. He was a tender husband, a kind father, and a sincere friend. He frequently straitened his own circumstances to alleviate the sorrows of others; for his heart was always open to receive the solicitations of distress.

The narrow limits of this work will permit me only to mention the few following engravings by this eminent artist:

*Antiochus and Stratonice*; a large plate, length-ways, from Pietro da Cortona, for Mr. Boydell's Collection.

The first interview between *Edgar and Elfrida*; a large plate, length-ways,



ways, from Angelica; left unfinished at the time of his death, but completed for the benefit of his widow by Mr. Sharp.

The following are in imitation of chalk drawings :

Four half sheet circles, from Angelica, representing *Juno borrowing the Cestus of Venus. A sacrifice to Pan. Cupid bound, with nymphs breaking his bow. Cupid asleep, with nymphs awaking him:*

*Eleanor, the wife of Edward the First, sucking the poison from his wound;* a half-sheet plate, length-ways, from Angelica.

*Lady Elizabeth Gray, soliciting of Edward the Fourth the restoration of her husband's lands;* its companion, from the same.

*Patience;* a half-sheet upright oval, from the same.

*Maria;* from Sterne's *Sentimental Journey*, the same, from the same.

*King John ratifying the Magna Charta;* from Mortimer. This admirable engraving was not quite completed at Mr. Ryland's death, but was finished by Mr. Bartolozzi; it is of the same size with the *Edgar and Elfrida* mentioned above, and is usually bought as a companion.

#### PETER RYSBRACK, or RYSBRECHTS.

Born, 1657.

He was a landscape painter of some eminence, born at Antwerp. He was the disciple of Francesco Mille; but, admiring the works of Gaspar Pouffin, he studied from them with great assiduity, and imitated his style with such success, that some of his pictures have been sold for Pouffin's. We have several *landscapes*, etched by this artist in a very slight style.

#### AUGUSTINE RYTHER.

Flourished, 1590.

He was an engraver of maps, and a printseller. It appears, that he kept a shop near Leadenhall. We have by him some maps of *the Spanish Invasion*. He was also principally concerned in the engraving of the *map of Yorkshire*, published in Saxton's Collection, which was looked upon as a very extraordinary performance.

## S.

T. S A A L.

Flourished, 1672.

A Very indifferent engraver of *vignettes*, and other *ornamental book-plates*, which he executed in a stiff manner, with the graver only.

C A R L O S A C C H I.

Born, 1617. Died, 1706.

He was a native of Batavia, and an historical painter of some eminence. We have by him a few slight, spirited etchings, which want, however, correctness of outline. I shall mention the following :

*The adoration of the shepherds*; a large upright plate, from Tintoretto.  
*The wise men's offering*; the same, from Paolo Veronese.

HERMAN SACHTLEVEN, or ZAFITLEVEN.

Born, 1609. Died, 1685.

A very celebrated painter of landscapes. He was a native of Rotterdam, and the disciple of John Van Goyen. He died at Utrecht, A. D. 1685, aged 76. We have some few etchings of *landscapes* by him; one in particular, in which is represented *two elephants*; a middling-sized plate, length-ways.

JOHN SADELER.

Born, 1550. Died, 1600.

The family of the Sadeliers makes a very considerable figure in the annals of engraving. A complete collection of their works is rarely met with, though detached pieces by all of them are common enough.

John Sadeler was born at Brussels, A. D. 1550. It is probable, that his father was a workman in iron and steel; for his first employment was to engrave upon those metals, in order to inlay them with gold or silver; therefore le Comte says of him; "*il a été Damasquineur en fer*," or a damaskener of iron. It appears, that he applied himself very early in life to the study of the human figure, which he drew correctly, though in a stiff and mannered style; but this stiffness seems rather to have arisen from the habit he acquired in his first application to the arts, than from want of ability. And indeed it should be observed, that this fault is less conspicuous in his last works, after he had been some time in Italy. He published several of his engravings at Antwerp, and from thence he went to Franc-

fort, in the year 1588, and travelled over the greater part of Germany, in order to receive instructions from the best masters of the age. He resided a few years at Munich, where his merit being made known to the Duke of Bavaria, he was very graciously received; and that nobleman made him a present of a chain of gold. From Munich he went to Verona; from thence to Venice; and afterwards to Rome; but not meeting with the encouragement he expected from the Pope, he returned to Venice, where he established himself, and died in that city of a fever, A. D. 1600, aged 50.

It is uncertain from whom he first learned the art of engraving, but it appears that he improved himself from a variety of masters. His earliest productions have much of that stiffness, not only in drawing, but in point of mechanical execution, which eclipses the merit of the old engravings of the German school. It is true, that after he resided in Italy, he made a considerable improvement in his style of engraving, especially in the landscape part of his plates; but he never entirely divested himself of the habit he at first acquired. He worked with the graver only, in a clear, neat style; but his plates were never highly finished. We see in them, however, the hand of a very able artist, much correctness of drawing, and great expression. His engravings are exceedingly numerous; and, as before observed, detached prints are by no means rare. It will be needless therefore to specify any more than the following; especially as the limits of this work are so exceedingly confined.

*The history of Adam and Eve*; six middling-sized plates, length-ways, from Michael Coxcis, dated 1576.

*The life of Christ*; a set of small upright plates, from Martin de Vos.

*The life of Christ*; a larger set of upright plates, from the same painter.

*The twelve months*; from Basan, middling-sized plates, length-ways.

*The feast of Dives*; a middling-sized plate, length-ways, from Basan.

*Jesus entertained by Martha and Mary*; the same, from the same.

*Jesus with the two disciples at Emmaus*; the same, from the same. These three last prints are distinguished by the appellation of *Sadlers Kitchens*.

*A set of hermits*; small plates, length-ways, from Martin de Vos. In these he was assisted by his brother Raphael.

Variety of other sets of prints, taken from sacred and profane history; also of allegorical and emblematical subjects.

Of the detached prints I shall mention only

*David playing upon his harp in the midst of his musicians*; a middling-sized plate, length-ways, from Jodocus a Winge.

*The nativity of Christ*; a large plate, length-ways, from Polidoro da Caravaggio.

*The last supper*; a middling-sized plate, length-ways, from Pietro Candido.

*The martyrdom of St. Ursula and her companions*; a middling-sized upright plate, from the same painter.

*Mankind surprised by the sudden advent of the Deluge*; from Theodore Bernard, a middling large plate, length-ways.

*Mankind*



*Mankind surpris'd by the advent of the last day*; its companion, from the same painter.

We have also a number of very excellent *portraits* by this master.

RAPHAEL SADELER THE ELDER.

Born, 1555. Died,

He was brother to the preceding artist, born also at Bruffels, and, like him, was originally a damaskener of iron and steel. He followed the footsteps of John, travelling through Germany, and afterwards to Italy. He settled at Venice, and was probably in partnership with his brother. The year of his death is not positively known; but it is said, that he lived to a very advanced age. He had quitted the graver a considerable time before his death, and taken up the pallet and pencils. But I am not well acquainted with his success as a painter. His best engravings are in a bold, powerful style; which, however, has at times rather too much appearance of an affected manner. He understood the human figure exceedingly well; and the extremities are, in general, correctly marked. His portraits, of which we have a considerable number, are many of them extremely fine. I shall mention the following only, by this artist, whose works are not so multifarious as those of his brother:

*Lot with his two daughters*; a middling-sized upright plate, from J. de Winge.

*The wise men's offering*; a small upright plate, from Basan.

*A holy family*; a middling-sized plate, length-ways, from John Van Achen.

*Christ dead, attended by the Maries, St. John, and angels, holding flambeaus*; from J. Straden.

Two sets of prints; the one containing sixty, the other forty-two, entitled *Bavaria Sancta*, from the designs of M. Kager; part of which plates were executed by his brother and his son. They were published at Antwerp.

*A feast, where Death interrupts the merriment by seizing upon a lady*; from J. Straden.

*The judgment of Paris*; a middling-sized plate, length-ways, from John Van Achen.

Several *landscapes*, from Paul Brill, the Breughels, &c. and a variety of *historical, emblematical, and allegorical subjects*, from different masters.

G I L E S S A D E L E R.

Born, 1570. Died, 1629.

He was nephew to the two preceding artists, and was born at Antwerp. His uncles, perceiving that his genius inclined him to follow the arts, undertook to instruct him; and being first well grounded in the principles of drawing, he soon became master of the graver, and handled that instrument with more facility, taste, and freedom, than his tutors. He resided

some time in Italy, from whence he was recalled by the Emperor Rodolphus the Second, and a pension, at his command, was assigned to him. After the death of his patron, Sadeler suffered no inconvenience; for the succeeding Emperors held him in equal esteem, and continued to him the same honours. He died at Prague, A. D. 1629, aged 52 years. His works are exceedingly multifarious; and many of them are valuable, particularly his best portraits, which are executed in a very beautiful manner. I shall note only the following prints by him:

*The angel appearing to the shepherds*; a small plate, length-ways, from Bafan.

*The murder of the Innocents*; a large plate, length-ways, from Tintoretto.

*The call of St. Peter*; a large upright plate, from F. Baroccio.

*The last supper*; a middling-sized upright plate, from Tintoretto.

*The scourging of Christ*; a large upright plate, from Gioseffo Cesare d'Arpino.

*Christ carried to the tomb*; a large upright plate, arched at the top, from F. Baroccio.

*Christ carried to the tomb*; a large upright plate, from Joseph Heintz.

*The three Marias at the sepulchre of Christ*; the same, from Spranger.

*St. Sebastian*; a middling-sized upright plate, from the younger Palma.

*St. Sebastian dying, with an angel pulling out the arrows from his side*; a large upright plate, inscribed, *Ægidius Sadeler inventor et sculpsit*.

*The twelve months*; small plates, length-ways; and a thirteenth plate for the title, from Peter Stephanus.

*The twelve months*; large plates, length-ways, from Paul Brill.

*Hercules and Omphale*; a middling-sized upright plate, from B. Spranger.

*Diana and Actæon*; a large plate, length-ways, from J. Heintz.

He made also several copies from Albert Durer, imitating the style of that master, particularly, *a madonna and child*, a middling-sized upright plate; and *Christ carrying the cross*, the same.

A great number of very excellent *portraits*, amounting to one hundred and sixty; also several sets of *landscapes*, from Breughel, Roland Savery, and other masters.

### JOOST or JUSTUS SADELER.

Flourished, 1600.

He was the son of John Sadeler, mentioned above; and from his father he learned the art of drawing and engraving. He imitated the style of his father; and with success. I shall mention only, by him, *a repose, where the Virgin is represented swaddling the infant Christ, and an angel is employed in warming the linen*; a small plate, length-ways, from J. Rottenhamer. A number of *portraits* belonging to the family of *Gonzague*.

### RAPHAEL SADELER THE YOUNGER.

Flourished, 1600.

He was the son of Raphael Sadeler, mentioned above. He was instructed

structed by his father in the art of engraving, and adopted his style; but the works of the son are inferior to those of the father. I shall mention only, *the four Evangelists*, half figures, from P. Candidus, small upright plates. *Venus and Adonis*; a small upright plate, from Titian. He also assisted his father in engraving the set of prints of the *Bavarian Saints*.

## M A R C S A D E L E R.

Flourished, 1600.

He was certainly of the same family with the preceding artists; but it does not appear, that he was an engraver. He seems to have been the publisher only of the works of his relations.

PHILIP SADELER is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

## J O H N S A E N R E D A M.

Flourished, 1600.

He was a native of Holland. It is not known, however, in what part of it he was born, or under what master he studied; but it appears to me highly probable, that Henry Goltzius was his tutor; at least, it is certain, that many of his early performances are from the compositions of that master. He worked with the graver only, and handled that instrument with the utmost facility. There is great neatness and clearness, joined with much freedom, in his prints, which are remarkable for their softness and delicacy; but, in general, they want more powerful masses, and greater depths of shadow, to produce a striking effect.

Saenredam designed himself; and his compositions manifest the goodness of his taste, and the fertility of his genius. If he had applied himself more assiduously to the study of the human figure, he would probably have avoided many little inaccuracies of outline, which are often to be found in his best engravings.

The number of his prints, according to Florent le Comte, amounted to one hundred and thirty-two; many of which are very large.

I must confine myself to the following, which may be considered as excellent specimens of his abilities:

*Adam and Eve in Paradise*; a small upright plate, from Goltzius, dated 1597.

*The history of Adam and Eve*; six small upright plates, from Abraham Bloemart.

*Lot and his two daughters*; from Goltzius, a small plate, length-ways.

*Elijah and the widow of Sarepta*; a large upright plate, from Abraham Bloemart, the companion to the *repudiation of Hagar*, by J. Matham.

*The history of Elisba and Elijah*; four small upright plates, from the same painter.

*The angel appearing to the shepherds*; a large upright plate from the same.



*The nativity of Christ*; a very large upright plate, from Carl Van Mander. *Christ entertained by Simon the Pharisee*; a large upright print on four plates.

*The parable of the wise and foolish Virgins*; five middling-sized plates, from his own compositions.

*A large allegorical subject*, relating to the government of the Low Countries by the infant *Isabella*. That Princess herself is also represented standing under a tree at the right-hand; the same.

*A representation of a large whale, which was thrown upon the coast of Holland*; companion to the preceding print; the same.

*The seven planets. The four seasons. The four ages.* And the *three marriages at three several times of life*; all of them small upright plates, from Goltzius.

*The bath of Diana*; a small plate, length-ways, from the same painter.

*The bath of Diana*; a middling-sized plate, length-ways, from Paul Moreelfen. This print is called *the great bath of Diana*, to distinguish it from the preceding one.

He also copied some of the engravings of Lucas Van Leyden, with great accuracy. I shall mention only, *David carrying the head of Goliath upon his sword*; a small upright plate.

We have also several fine *portraits* by him.

He sometimes marked his plates with the initials, I. S. only; but his engravings are easily distinguished.

### C. S A H L E R.

Flourished,

The name of an obscure engraver, affixed to the portrait of *Adrian Stalpent*, a painter.

### I S A A C S A I L M A K E R.

Born, 1633. Died, 1721.

He was a painter of maritime subjects, employed by Oliver Cromwell to take a view of the fleet before Mardyke. The honourable Mr. Walpole informs us, that he etched some plates; but the subjects are not specified.

### S A I N T A N D R E.

Flourished,

He was a native of France, and a painter of some eminence. We have etched by him forty-six plates, from the gallery at the Louvre, by Le Brun, executed in a slight, but bold and spirited style.

S A I N T J O H N. See D I E U.

S A I N T M A U R I C E. See M A U R I C E.

S A I N T

S A I N T N O N . See N O N .

J O H N S A I T E R , or S E I T E R .

Flourished,

This artist was a native of Germany. He and his son, JOHN GOTTFRIED SAITER, are mentioned by M. Heineken, as engravers. I am not acquainted with their works.

A N T O N I O S A L A M A N C A .

Flourished, 1540. ✓

He was a native of Italy, and carried on a very large commerce in prints. He is thought by some to have engraved; but if he ever took up the graver, it seems only to have been for the purpose of retouching the plates, which belonged to his stock. The marks, however, attributed to him, are given on the plate at the end of the volume; but it is most probable, that none of them belong to him; for his usual manner was to put his name at length upon the plates he published.

V E N T U R A S A L I M B I N I .

Born, 1557. Died, 1613.

An historical painter of some note, born at Siena. He learned from his father the first principles of painting; and completed his studies at Rome. He was half brother to Francesco Vanni, whose style of painting he imitated; but his pictures are not held in equal estimation with those of Vanni. We have several slight masterly etchings by this artist; and, among them, the following, all from his own composition.

*The marriage of the Virgin*; a small upright plate.

*The salutation of the Virgin*; a small square plate.

*The Virgin and Child*; a small upright plate, in which Joseph appears behind, walking with a stick upon his shoulder. The name appears reversed upon the print.

*The baptism of Christ*; a large upright plate.

He sometimes signed his engravings with the initials V. S. only.

A . S A L L A R T S .

Flourished, 1620.

He was a native of Flanders, and, according to Papillon, a painter of great eminence. He was contemporary with Rubens, and is thought to have assisted him in his large compositions. Sallarts engraved on wood, in a bold, free style; and we have many excellent prints by him. I shall mention only the heads of the *four Evangelists*, small upright prints, from his own compositions. He sometimes marked his engravings with the initials only, thus, A. S. or with the initials, formed into a cypher upon a tablet, in the manner expressed upon the plate at the end of the volume.

ANDREA

## A N D R E A S A L M I N C I O .

Flourished,

He was a native of Bologna, and the disciple of Valesio. We have several prints engraved by him, both on wood and on copper, which he marked with a cypher, composed of an A. and S. joined together. See the plate of monograms at the end of the volume.

## P. S A L T Z B U R G E R .

Flourished, 1580.

He was a native of Germany, and an engraver on wood. He worked from the designs of Jost Amman, and marked his prints with a P. and an S. joined together, in a cypher, and in some few instances separate, thus, P. S. He may be ranked among the little masters.

## S A L V A D O R . See C A R M O N A .

## S A L V I A T I .

This name was given to Joseph Porta, because he was the disciple of Francisco Salviati. See Porta.

## J A Q U E S S A L Y .

Flourished, 1760.

A French sculptor: he resided at Copenhagen, where he made an equestrian statue of the King of Denmark. He etched thirty plates of *vases*, and four *designs for monuments*; small upright prints, from his own composition.

## H U G U E S S A M B I N .

Flourished, 1522.

An architect of great note, who was a native of Dijon. He designed and engraved a set of *pilasters*, and other *architectural compositions*, which were executed with great precision. They were published at Lyons, A. D. 1522. He usually inscribed his plates, *Hugues Sambin Architecteur en la ville de Dijon*. Professor Christ attributes a monogram to him, composed of an H. and an S. joined together. See the plate of monograms at the end of the volume.

## R A P H A E L S A N T I O D E U R B I N O .

Born, 1483. Died, 1520.

The name and reputation of this admirable artist is well known. He is here introduced, not because he ever engraved any prints himself, but because he is said to have assisted Marc Antonio Raimondi, by outlining his designs



designs upon the plates, which that engraver was to execute ; and it seems very probable, that he did so ; and in some instances, corrected the drawing afterwards. In the print of the *Judgment of Paris*, mentioned in the works of Marc Antonio, the corrected outline is seen in many parts ; particularly in the figure of Minerva, who is standing with her back towards the spectator.

### J O A C H I M D E S A N D R A R T .

Born, 1606. Died, 1683.

He was born at Francfort upon the Maine, and was first instructed in the art of design and engraving by Theodore de Bry and Matthew Marian ; but afterwards he learned the principles of painting from Gerard Honthorst. He excelled in historical and portrait painting : and his pictures are spoken of with great commendation. He resided a considerable time in London ; after which he visited Venice, Bologna, Naples, and Rome. Returning into his own country, he settled in Nuremberg, where he established an academy for drawing and painting ; and in that city he died, A. D. 1683, aged 77.

He was a man of letters, and published several works ; and, among them, the *Lives of the most famous Painters*, which he enriched with a considerable number of portraits. It was written in the German Language, and entitled, *the Academy of Architecture, Sculpture, and Painting*, published at Nuremberg, 1679. An edition in Latin, containing the lives of the artists, was printed at Nuremberg, 1683, with the same portraits. We have a few etchings by him from his own composition ; among others, the following : *the death of Cleopatra*, a small upright plate ; and an *old woman with a Cupid*, the same.

### J A C O B D E S A N D R A R T .

Flourished, 1660.

He was nephew to the preceding artist, and was established at Nuremberg. He engraved a very considerable number of excellent portraits ; and, among them, that of *Joachim de Sandrart, his uncle*. He worked entirely with the graver, in a neat, clear style.

### J O H N J A C O B D E S A N D R A R T .

Flourished, 1680.

He was the son of Jacob de Sandrart, mentioned in the preceding article. He was a designer, as well as an engraver ; and his works prove the facility of his invention. He enriched the books of his great uncle with many very spirited etchings. He also engraved several of the plates for the second volume of a work, in folio, entitled, *Suecia Antiqua et Hodierna* ; and a bust of the *Queen of Prussia*, surrounded by emblematical figures ; a middling-sized upright plate, from A. Clerck.

## SUSANNAH MARY DE SANDRART.

Flourished, 1680.

The daughter of Jacob de Sandrart, and brother to the preceding artist. She learned the principles of drawing and engraving from her father; and we have by her a considerable number of *ornamental* plates. She also copied the Aldobrandine Marriage, which Bartolo engraved from an antique bas-relief, for one of the volumes of Joachim de Sandrart, her great uncle.

## LAURENCE DE SANDRART.

Flourished, 1700.

He was probably of the same family with the preceding artists. His name is affixed to the *frontispiece* for a set of prints from Ovid's *Metamorphoses* by Engelbrecht. It is, however, but a very indifferent print, and most probably engraved from his own design.

## EDWIN SANDYS.

Flourished,

A name affixed to the portrait of Sir William Petty.

## A. SANTVORT.

Flourished,

This name, followed by the word *fecit*, is affixed to a small upright print, representing *an almanac seller, with a church and town in the background*. It is slightly etched, in a style bearing some resemblance to that of Hollar, and has much merit.

## JULIUS SANUTUS.

Flourished, 1540.

He was a native of Venice, as appears from the inscription affixed to a small upright plate, representing *the birth of a monstrous child*, which runs thus, *Jul. Sanutus Venet. fac.* It is executed with the graver, in a coarse, heavy style, and with single strokes, without any cross hatching, so as to bear great resemblance to a wooden cut.

## CARLO SARACCINO, called the VENETIAN.

Born, 1585. Died, 1625.

He was a native of Venice, and the disciple of Cammillo Mariani. He painted historical subjects with great success, and died at Venice, A. D. 1625, aged 40. We have by him several slight etchings from his own compositions.

S A R [ 297 ] S A S

S A R B O T.

Flourished, 1675.

An artist of no great note, by whom we have a small uprightprint, representing *Christ praying in the garden, supported by an angel*; probably from his own design, for he adds the word *fecit* to his name.

J O H N S A R R A B A T.

Flourished, 1690.

He was a native of France, and resided at Paris, where he engraved several portraits and other subjects in mezzotinto; but they are so very indifferently executed, as scarcely to merit particularizing.

J O H N S A R R A G O N.

Flourished, 1645.

He engraved several portraits, in a neat, clear style, bearing some resemblance to that of Delft. I shall mention only the head of *Adrian Hoffer*, in an oval, a small upright-plate. This print is by no means devoid of merit.

S A R T, See D U S A R T.

A N D R E A D E L S A R T O.

Born, 1488. Died, 1530.

He was a native of Florence, and a very celebrated historical painter. It has been said, that he engraved, and particularly a *holy family*, in which the virgin is represented kneeling before the infant Christ, with St. John, and Joseph a half figure appears behind; under it is written, *Andrea del Sarto fatti in Romæ*. It is a neat dark etching, but by no means equal to the hand of that great master. The words *fatti in Romæ* certainly bear reference to the picture, and not to the print. There is also a very small upright etching, greatly in the style of Bartoli, representing *the Virgin and child with Joseph and St. John*, marked "Andre del Sarte, F." but this is evidently a modern production.

J. C. S A R T O R I U S.

Flourished,

He was a native of Nuremberg, and engraved *portraits*, chiefly, I suppose, for books. His prints are in the style of those published by Vander Aa, and hardly worth specifying.

C H R I S T I A N S A S.

Flourished, 1660.

He was a native of Germany, by whom we have several engravings; and,  
VOL. II. Q q among



among them, forty-five plates, representing *the life of St. Philip de Neri*, from Stella. He also engraved from Le Pomerange, and other masters.

## J. S A V A G E.

Flourished, 1680.

An English artist, who resided in London. He worked much for the booksellers; but he also executed several plates upon his own account; for example, the portrait of *Philip King of Spain*, under which is written, *sold by J. Savage, near the Doctors' Commons*. He engraved a great number of portraits, particularly of malefactors. He worked principally with the graver, but without any great taste; and his drawing is still more defective than the mechanical part of his plates. I shall mention only the following prints by him: the portrait of *Bishop Latimer*, and that of *John a Lasco*. He was paid three pounds each plate for the engraving of these two prints. The portrait of *Algernon Sidney*; that of *Sir Edmondbury Godfrey*; and that of *John Godbury*, &c. Part of the plates for *Tempest's Cries of London*; and some Coins in *Evelyn's Numismata*, &c.

## L A U R E N C E S A U B E R L I C H.

Flourished, 1599.

According to professor Christ, this artist published some engravings on wood at Wittenberg, A. D. 1599; and to him that author attributes a monogram, composed of an L. and S. joined together. See the plate of monograms at the end of the volume.

## P E T E R S A U D M A N.

Flourished,

An engraver, mentioned by Sandrart, as being in the service of the King of Poland. I am not acquainted with his works.

## S O L O M O N S A V E R Y.

Flourished, 1630.

This artist, if not a native of Amsterdam, at least resided there, and by some he is said to have been in England; but this circumstance does not appear to be certain. Portraits constitute the best part of his engravings; and many of them are executed in a style, which does him no small credit. I shall mention the following: *John Speed the historian, with his hat on, sitting in a chair*, a half-sheet print, in folio. *Charles the First, with a high crowned hat*: the face of which portrait is thought to have been taken from a picture of Vandyck, and the hat, &c. added by Savery himself. *Thomas Lord Fairfax, with his hat on*, &c. We have also by him *the entry of Mary of Medicis into Amsterdam*, represented on several small plates, length-

ways. *Christ casting the money-changers out of the Temple*; a large plate, length-ways, from Rembrant. Seventeen plates for *Ovid's Metamorphoses*, &c.

## J O H N S A U V E.

Flourished,

A very indifferent French engraver, who flourished in the last century. We have by him several *devotional* plates from Guido, P. de Cortona, &c. and also some *portraits*; among others, that of *the Marquis de Hunsley*, in an oval; a large upright plate.

## C H R I S T O P H E R S A X T O N.

Flourished, 1580.

He was a native of Yorkshire, and lived at Tingley near Leeds, in the service of Thomas Sekesford, Esq. Master of the Requests, and Master of the Court of Wards. Encouraged by this gentleman, who also provided him with money, Saxton undertook to make a complete set of the maps of the counties of England and Wales. He engraved many of the plates himself, and was assisted by Francis Hogeberg, Nicholas Reynold, Augustin Ryther, and other artists. This work employed Saxton for six years; and it was published A. D. 1579. These were the first county maps which ever appeared in England; and they are spoken of as very accurate performances, considering the disadvantages he laboured under; that of Yorkshire especially is highly commended. Thoresby indeed says, it is the best that ever was made of that county. It was three feet wide, having at one corner, a view of York; and at another, a view of Hull.

## A N D R E A S C A C C I A T I.

Flourished, 1760.

He was a native of Italy, and resided at Florence, where he published a set of 21 prints in aqua tinta, from drawings of the great masters, in the collection of the Great Duke of Florence. They are executed in a spirited style, and possess much merit.

## G O T T E F R E D D E S C A I C H I.

Flourished, 1623.

We have by him a set of views of *the palaces and gardens belonging to the Great Duke of Tuscany*, etched in a very slight, tasteless style. They are middling-sized plates, length-ways. He was assisted in this work by M. Greuter.

## P E T E R S C A L B E R G E.

Flourished, 1638.

He was a native of France, and a painter; but, I apprehend, of no

great note. We have many slight, incorrect etchings by him, from his own compositions, and from those of other masters. I shall mention the following only :

*Venus and Cupid*; a small upright plate, inscribed, *P. Scalberg inv. et sculp.* 1638.

*Christ carried to the tomb*; a large plate, length-ways, from Raphael.

*The battle of Constantine*; a large print, length-ways, on four plates, from the same painter.

*Diana and her nymphs*; a small plate, length-ways, from Dominichino.

## R A P H A E L S C A M I N O S S I.

Flourished, 1610.

He was a native of Italy, born at Borgo S. Sepolcro, and is spoken of as a painter. We have a very considerable number of etchings by this artist, amounting, according to Florent le Comte, to 130. They are executed in a bold, dark style. There is, however, a coarseness in them, which gives them a disagreeable appearance at first sight; but, on examination, they will be found to possess great merit. His knowledge in drawing seems to have been extensive; and the characters of the heads of his figures are very striking. His monogram, composed of an R. an A. an S. and an F. is copied on the plate at the end of the volume.

The following engravings are by him :

*The Virgin and Child*; a middling-sized upright plate, inscribed *Raphael Schiamiosius, pictor ex civitate Burgi Sancti incidemat*, A. D. 1613.

*St. Francis preaching in the desert*; the same, from his own composition, dated 1604.

A set of fourteen small plates, length-ways, exclusive of the title, entitled, *Mysteria rosarii Beatæ Mariæ Virginis*, published at Rome 1609; the same.

*The Sibyls*; a set of small upright plates, the same.

*The martyrdom of St. Stephen*; a middling-sized plate, length-ways, from Lucas Cangiage.

*A repose*; a middling-sized upright print, from Baroccio. Cornelius Cort engraved the same composition, with some small difference only in the legs of the infant.

He etched also from Raphael, Paolo Veronese, Castelli, and other masters.

## L U I G I S C A R A M U C C I A, called P E R U G I N O.

Born, Died, 1684.

This artist was an historical painter of some eminence. He was born at Perugia, and learned the first principles of painting from his father; after which he became the disciple of Guido. He etched several plates, in which he imitated the style of Guido. They are executed in a free, spirited manner;



ner; but the outlines are exceedingly incorrect; and the extremities of his figures badly drawn. I shall mention the two following only:

*Christ crowned with thorns*; a middling-sized upright plate, from Titian.

*St. Benedikt overcoming the Devil by his prayers, who had caused a large stone to be immovable, which was to be used in building a church*; a large upright plate, from Lodovico Carracci.

### FRANCIS SCATTERUS, or SCALTERIUS.

Flourished, 1577.

He engraved *the map of Cheshire*, for Saxton's collection of county maps.

### H. L. SCHÆRER.

Flourished, 1627.

According to professor Christ, he engraved several little *landscapes*, which he marked with an H. an S. and an L. joined together. See the plate of monograms at the end of the volume.

### HANS, or JOHN SCHAEUFLEIN.

Flourished, 1540.

He was a native of Germany, and an engraver on wood. His prints are executed in a bold, spirited style; and the compositions show him to have been a man of genius, though the stiff manner, which characterised the early German masters, obscures much of their merit. Besides which, they are incorrectly drawn; the extremities of the figures, in particular, are very defective. Schaeuflein usually marked his prints with an H. and an S. or an I. and an S. joined together, various ways. To these he added a baker's peel to express his name; because a *peel* in German is called *Schäufel*; and the word *Schaeuflein* signifies *a little peel*. All the marks used by this artist are copied on the plate at the end of the volume.

It is to be observed, that one of the usual marks of Schaeuflein is an H. with an S. upon the cross bar of the H. and this mark was also used by an engraver, considerably more ancient than he. M. Heineken supposes, he might have been of the same family; and, as I see no reason to differ in opinion from him, I shall consider the works of that artist in this article, and call him The Elder Schaeuflein. He flourished towards the conclusion of the fifteenth century: for though Sandrart tells us, that he had seen a print, marked with this monogram, bearing the date 1455, it is generally supposed, that he was mistaken. The author of the preface to The Little Chronological Series of Engravers, printed at Cambridge, asserts, that the two fives should be two sevens, which reduces the date twenty-two years: and that probably was the time, in which the elder Schaeuflein lived.

There was also a third artist, who engraved on wood, and etched on copper, and used a mark very like that of the two Schaeufleins. I have seen by him *two men fighting*, cut on wood, in a very coarse, but spirited manner;

manner; and a very fine masterly etching in the style of a painter, representing a large company at an entertainment in a garden. These prints prove him to have been a man of very great abilities. He was probably of the same family; I have therefore given his mark with those of the Schaeufleins, on the plate at the end of the volume.

Prints by the elder Schaeuflein, which are chiefly very small; he may therefore be ranked among the *little masters*;

*A crucifixion, with St. John, the Virgin, and two soldiers*; a small circular plate, two inches and a quarter in diameter.

*The Virgin and Child*; the same size.

*St. Christopher*; the same.

*St. Laurence conversing with St. Augustin*; the same.

This artist was probably a disciple of Martin Schoen, whose style of engraving he imitated very carefully; but his prints are not equal, in any respect, to those of Schoen. He also copied some of Martin Schoen's engravings. I shall mention that only in which a lady and gentleman are represented walking together, and Death appears behind a tree. This print was also engraved by Israel Van Mecheln, Wenceslaus, and Albert Durer.

Prints engraved on wood by the younger Schaeuflein.

*Adam and Eve*; a small upright print.

*Lot and his daughters*; a middling-sized plate, length-ways.

*Christ preaching to the multitude from the ship*; a middling-sized print, length-ways, marked with an I. and an S. joined together without the peel.

*The life of Christ*; a set of middling-sized upright prints, in quarto.

*The life of Christ*; in an octavo volume, consisting of 37 prints, entitled *Vite et passio Jesu Christi, &c.* published at Francfort by Christian Egelophus, A. D. 1537. To these are added, *Historiæ Evangelio*; containing the miracles, parables, &c. of Christ, in 36 prints; the same size as the above, and printed on both sides. These are marked with the I. and S. joined together upon the peel.

He also engraved on copper. I have seen a small print, length-ways, representing soldiers conversing, executed with the graver only, in a bold, spirited style; and a very free etching of a landscape; a small upright plate, dated 1551.

#### MATTHÆUS SCHAFFNABURGENSIS.

Flourished, 1545.

An engraver on wood, who executed, from his own designs, the cuts for a bible, printed at Wittemberg, 1545. He marked his prints with the initials M. S. placed upon a tablet, and usually added the date.

#### ELIAS SCHAFHAUSER.

Flourished, 1700.

An engraver, mentioned by professor Christ, as a native of Augsburg. He marked his plates with the initials E. S.

C. VAN

## C. V A N S C H A G E N.

Flourished,

He was a native of Holland, and probably a disciple of Ostade. I have seen a slight etching by him, representing a *cottage scene, with an old man*, from a design of his own.

## J O R G S C H A P F F.

Flourished, 1448.

One of the most early engravers on wood. He executed the cuts for a book of Chiromancy by Dr. Hartlieb. Baron Heineken, in his *Idea of a complete Collection of Prints*, has given us a copy from one of these engravings, and nothing certainly can be more rudely executed. The book, it seems, consists of 24 leaves, printed on both sides, the discourse itself being cut upon blocks of wood. It is dated 1448; and the name of the engraver, who was a native of Augsburg, is at the bottom of one of the leaves, *Jorg Schapff in Augspurg*. I have spoken of this book in the *Essay on engraving upon wood*, at the beginning of this volume.

## G E O R G E S C H A R F F E N B E R G.

Flourished, 1560.

A native of Saxony, and an engraver on wood. He marked his plates with a G. and an S. joined together.

## G A S P A R S C H E C K S I.

Flourished, 1627.

This artist engraved the stars, and other ornamental parts of the plates for a book in folio, entitled, *Cælum Stellatum Christianum*. The figures were executed by Lucas Kilian. He appears to have been a native of Augsburg, where this book was printed, A. D. 1627.

## G E O R G E V A N S C H E I N D E L.

Flourished,

He was a native of Holland, and engraved in a very neat style, bearing much resemblance to that of Callot. His landscapes possess great merit. We have by him twelve small *landscapes*, length-ways, apparently from nature, ornamented with excellent little figures: also a set of *habits of the countrywomen of the several Cantons of Holland*; small upright plates, from Buytewech.

## M. S C H E I T S.

Flourished, 1672.

He was a native of Holland, and probably a painter. We have by him some slight etchings in a bold, free style. I shall mention the following only:

An



*An old man playing upon the violin, with a woman singing, before the door of a cottage; inscribed M. Scheits fecit, 1672.*

## S C H E L L E N B E R G E R.

Flourished, 1660.

A name affixed to the portrait of *Gaspar Fellez*, engraved for the third volume of *Priorato's History of the Emperor Leopold*.

## P E T E R S C H E N C K.

Flourished, 1700.

He was a native of Holland, and resided at Amsterdam. He engraved a great number of plates; many of which are in mezzotinto; but perhaps he is more generally considered as a publisher, than as an engraver. I have before me a set of one hundred small half sheet plates, length-ways, entitled *Roma Æterna*, consisting of views in and about Rome; many of which, apparently, were engraved by himself. We have also several portraits by him in mezzotinto; but his works prove him to have been a man of more industry than genius.

S C H E N D E L. See S C H E I N D E L.

## A N T H O N Y S C H E V E N H U Y S E N.

Flourished, 1695.

We have by him a set of one hundred small upright plates, representing the different *trades in Holland*, dated 1695.

S C H I A M I N O S E. See S C A M I N O S S I.

## A N D R E A S C H I A V O N I.

Born, 1522. Died, 1582.

A celebrated historical painter, born at Sebenico in Dalmatia, who, under all the disadvantages of poverty, pursued his studies in the art of painting with the greatest success. His colouring especially is spoken of with the warmest commendation. He etched some few plates from his own compositions, and others from Parmigiano, &c. I shall mention only *the rape of Helen*, a large plate, length-ways, from his own composition.

## B A R T O L O M E O S C H I D O N E.

Born, 1560. Died, 1616.

He was born at Modena, and was the disciple of Lodovico Carracci. He studied the works of Correggio with attention, and imitated his style of painting with great success. He died at Parma, of grief, as it is reported, for

for having lost by gaming a sum of money, so large as to ruin himself entirely. The following etching is said to be the only one by his hand: *The Virgin and Child with Joseph*, half figures, a small upright plate, nearly square, from a composition of his own.

### JAMES VANDER SCHLEY.

Flourished, 1730.

He was a native of Holland, and a disciple of Bernard Picart, whose style of designing and engraving he imitated with some success. We have a great number of *vignettes* and other *book-plates* by him; also several *portraits*. I shall mention only the portrait of *Bernard Picart his master*, from M. Des Angles, surrounded by emblematical figures, invented by Schley himself; a large half-sheet print.

### GABRIEL SCHLUSSELBURGER.

Flourished,

The name of an old engraver, cited by le Comte; but none of his works are specified.

### GEORGE FREDERIC SCHMIDT.

Flourished, 1760. ✓

He was a native of Germany, and resided a considerable time at Paris, where he became a member of the Royal Academy. He went from thence to Russia, and afterwards settled at Berlin. He worked principally with the graver, in a very neat, clear style. His prints prove him to have been a man of great abilities. We have many very excellent portraits, as well as other subjects, by him.

### JACOB SCHMITZER, or SCHMUTZER.

Flourished, 1760.

A modern designer and engraver, by whom we have several *portraits* very neatly executed. He was of the same family with those mentioned in the following article.

### ANDREA SCHMUTZER.

Flourished, 1760.

This artist, together with his brother Joseph Schmutzer, resided at Vienna in Austria, where they engraved part of the pictures of Rubens, representing *the history of Decius*, in the gallery of the Prince of Lichtenstein.

JOHN ADAM SCHMUTZER, brother to the above artist, was also an engraver.

### GABRIEL SCHNELLBOTZ.

Flourished, 1590.

This artist resided at Wittemberg, where he engraved a considerable number

number of very excellent prints. He marked them with an arrow, upon which he placed an S. the family name of this master signifying an arrow in the German language.

### JOHN SCHNITZER.

Flourished, 1480.

He was an engraver on wood, and executed *the geographical charts for the edition of Ptolemy*, printed at Ulm, 1486. On *the map of the world*, which is ornamented with ten rude heads, representing *the winds*, is this inscription, *Insculptum est per Johannem Schnitzer de Arnshheim*, or Arnshheim.

### MARTIN SCHOEN.

Born, Died, 1486.

This ingenious artist was a native of Culmbach, and was at once a goldsmith, a painter, and an engraver. In the latter part of his life he was established at Colmar in Alsatia, where he died, 1486.

At a time when the art of engraving was in its very infancy, this master began to practise it; and when we consider the manifest disadvantages he laboured under, we cannot but be astonished at the perfection to which he carried the mechanical part of it. His compositions, though obscured by that formality and stiffness, which characterize the works of the early German artists, prove him to have been a man of genius and judgment. The naked parts of his figures, it must be owned, are very incorrect; but then he has frequently given such expression to the heads, as in some measure compensates for the other deficiency. Michael Angelo was so pleased with the print of *St. Anthony carried into the air by the evil spirits*, that he studied from it himself; which was paying a very high compliment to the abilities of Schoen; and really the head of the saint is very beautifully represented, with the strongest marks of patience and resignation in his countenance. The devils are the efforts of a fertile imagination; their forms are varied and contrasted with great ingenuity.

I have spoken already of Martin Schoen, in the fourth chapter of the Essay on the Origin and Progress of Engraving, at the beginning of the first volume, pages 16 and 17. An exact copy of one of his prints is also given in the present volume. The plates engraved by him are exceedingly numerous. I shall select the few following only, all from his own compositions:

*The life of the Virgin*; a set of twelve middling-sized upright plates.

*The life of Christ*; a set of twelve small upright plates.

*Christ carrying his cross*; a large plate length-ways.

*The death of the Virgin*; a middling-sized upright plate. This was engraved by Israel Van Mecheln, Wenceslaus of Olmutz, and other contemporary artists.

A very small set of *the apostles*.



*The wise and foolish Virgins* ; ten very small upright plates.

*A battle against the Saracens, in which St. James appears on the part of the Christians* ; a large plate, length-ways : the distant figures are not entirely finished.

*St. Anthony carried into the air by demons* ; a middling-sized upright plate.

*St. Sebastian tied to a tree* ; a small upright print. This is copied plate 2. of this volume.

*An incense cup or censer* ; a middling-sized upright plate. Israel Van Mecheln also engraved this cup.

See the mark, constantly used by Martin Schoen, upon the plate at the end of the volume.

### BARTHELEMY SCHOEN.

Flourished, 1480.

According to Professor Christ, he was said to have been the brother of Martin Schoen. His engravings are certainly very ancient, and marked with a B. and an S. separated by a cross resembling that of Martin Schoen, which confirms the probability of their being brothers. The style of engraving of the one resembles that of the other. But the prints by Barthelemy are not executed with that neatness and expression, which we find in the works of Martin.

The original engravings by Barthelemy appear to be grotesque figures (many of which are by no means destitute of humour). I shall mention the following :

*An old beggar man, with an old woman in a wheel-barrow* ; a small plate, length-ways.

*Two grotesque heads, well marked, representing an old man and woman* ; the same.

*A man playing on a lute, and an old woman holding a ladle in one hand, and a jar in another, the same.*

*A lover and his mistress* ; a small circular plate.

He also copied *the Life of Christ*, and many other plates, from Martin Schoen.

See the mark of this artist upon the plate, at the end of the volume. PAUL and GEORGE SCHOEN are said to have been goldsmiths, and brothers to Martin Schoen. The matter is however exceedingly doubtful ; at least, their works are not known.

### ERHART SCHOEN.

Flourished, 1530.

He was perhaps of the same family with the preceding artists ; but of this particular we find no certain account. He engraved on wood ; and his works deserve every commendation for their neatness and accuracy. The naked parts of the human figure he did not draw correctly ; but the heads are marked with spirit ; and his compositions prove him to have been a

man of genius. I have seen by him a frontispiece, in folio, representing a *genealogical branch from Jesse to Christ*, with figures of the principal personages, very delicately executed. He marked his plates with an E. and an S. joined together, with a small knife under them. See the plate of monograms at the end of the volume.

HANS, or JOHN HENRY SCHOENFELD, or SCHOONFELD

Born, 1619. Died, 1689.

He was born at Bibrach in Germany, and was the scholar of John Sechetbein. He excelled in painting historical subjects, landscapes with animals, and architecture. Professor Christ, by mistake, attributes to this artist the small engravings, printed at Augsburg, A. D. 1626, and marked with an H. and an S. joined together; at which time he could not have been above seven years of age; and we can hardly suppose him capable, at that early period, to have executed such performances. M. Heineken, and other authentic authors, tell us, that he did engrave, but the subjects are not specified.

M. SCHOEVAERTS, or SCHOEVARDT S.

Flourished,

He was a native of Holland; but an artist of no great note. We have several slight, incorrect etchings by him, of *Dutch merriments*, from his own compositions; also from those of Teniers and other masters.

A D R I A N S C H O O N E B E C K.

Flourished, 1690.

He was a native of Amsterdam, and a designer as well as an engraver. His works, however, have very little to recommend them. They are executed in the style of Romain de Hooghe, whose disciple it is probable he was; but they do not possess that merit, which we find in those of De Hooghe. He published two volumes in octavo, containing *the habits of all the religious orders in Europe, &c.* We have also by him a variety of *frontispieces*, and other *book-plates*.

J. V. S C H O O R E.

Flourished,

An indifferent engraver of the last century. We have, among other things by him, *St. Vincent*, a whole length figure standing, from A. Sallaerts; a large upright plate.

F R A N C I S S C H O O T E R.

Flourished,

To a portrait of *Des Cartes* the Philosopher, in octavo, engraved in a very bad style, is this inscription: *Franciscus a Schooter, ad. viv. del. sculp.*

HANS,

## HANS, or JOHN SCHOREL.

Born, 1495. Died, 1562.

A celebrated painter of historical subjects, landscapes, and portraits. He was a native of Germany, and is said by some to have studied under Albert Durer. The prints on wood, marked with an S. inclosed in a G. which is surmounted by a sort of double cross, are attributed to him by the author of the Abecedario; but without the least reason, unless we suppose, that he Italianised the baptismal name, and wrote it *Giovanni*. Professor Christ and Papillon ascribe these prints to Sigismund Gelenius, under which article the reader will find them described.

## HANS, or JOHN FREDERICK SCHORER.

Flourished, 1619.

A native of Nuremberg. He is spoken of as a painter, and professor Christ informs us, that he engraved on copper, and marked his prints with an H. an F. and an S. joined together, followed by a second F. for *fecit*, and the date 1619. See the mark copied on the plate at the end of the volume.

## J. VAN SCHORQUENS.

Flourished, 1600.

He was probably a native of Holland; but it appears, that he resided at Madrid, where he executed several folio *frontispieces* and other *book-plates*, in a neat, stiff style, entirely with the graver. I shall mention the frontispiece only to a Commentary on the Prophets, by Balthafaro, in folio, inscribed *J. Van Schorquens fecit en Madrid*.

## A. SCHOUMAN, or SCHOUWMAN.

Flourished,

He was a native of Holland, and engraved in mezzotinto; but his prints are by no means well executed. We have several subjects from his own compositions; others from those of J. Hals, and a great number of *portraits*. As they are by no means scarce, I shall not specify any of them.

## HANS, or JOHN SCHRODER.

Flourished, 1600.

He appears to have been a native of Germany, and, according to professor Christ, he engraved several plates of *ornamental foliage*, &c.

## PETER SCHUBART.

Flourished, 1696.

He was, according to professor Christ, a painter, and resided at Venice. The engravings, marked with the letters P. S. d. E. which that author explains in this manner, *Peter Schubart de Ekrenberg*, are attributed to him.

A. G.



## A. G. J. SCHUBLER.

Flourished, 1626.

A very indifferent engraver of portraits. He was a native of Germany, and resided probably at Nuremberg. Part of the plates for a work in folio, entitled *Icones Bibliopolarum et Typographorum*, published in that city and at Altdorff, A. D. 1626, are by him.

## PETER VAN SCHUPPEN.

Flourished, 1670. ✓

This artist was a native of Antwerp, where he probably learned the first principles of drawing and engraving; but he completed his studies at Paris, and worked in a style much resembling that of Francis de Poilly. His prints prove him to have been a man of genius; particularly his *portraits*, several of which are exceedingly fine. We have by him,

*A holy family*; a middling-sized circular plate, from Raphael, dated 1661.

*A holy family*; a middling-sized upright plate, from Gaspar de Crayer.

*A holy family, with St. John, who holds a pigeon*; the same, from Sebastian Bourdon. The first impressions are before the drapery was put over the nudity of the infant.

Among his portraits, which are numerous, may be reckoned that of *Louis XIV. of France*, from Le Brun, a middling-sized upright plate; that of *Cardinal Mazarin*, from N. Mignard, the same; and those of the *King and Queen of Sweden*, from Klooker, the same, &c.

## CORNELIUS NICHOLAS SCHURTZ.

Flourished, 1670.

A very indifferent engraver, who resided at Nuremberg. We have by him some bad *portraits* and other *book-plates*. He often marked his prints with the initials C. N. S. only.

## CORNELIUS SCHUT.

Born, 1600. Died, 1660. ✓

He was a native of Antwerp, and the disciple of Rubens. He painted historical and poetical subjects with much success. He amused himself greatly with the point; and we have a considerable number of prints by him, etched in a very slight style, resembling that of Castiglione, but bolder and more determined. The drawing of the naked parts of the human figure is incorrect; but the characters of his heads are generally expressed in a masterly manner. The compositions are judiciously made, and prove him to have been a man of great genius.

*The martyrdom of St. Laurence*; a middling-sized upright plate.

*The saints in glory*; the same.

*Mars, Venus, and Flora*; a small upright oval.

*Bacchus,*

*Bacchus, Ceres, and Pomona*; its companion.

*The liberal arts*; a set of eight middling-sized plates, length-ways.

Many *madonas*, and other *devotional subjects*, &c.

## S C H U T E R.

Flourished, 1760.

He engraved the *portrait of Rembrant*, from a picture by that master, for the first volume of prints, from the paintings in the cabinet of the Marquis Gerini.

## L A M B E R T S C H W A B E, or S U A V I U S.

Flourished, 1545.

Sandrart confounds this artist with Lambert Lombard; others again have called him Sufs or Suterman; but professor Christ informs us, that his proper name was Schwabe, which in Latin he wrote Suavius. He was a native of Liege in Flanders, and was the disciple of Lambert Lombard. He worked considerably from the designs of that master; but we have many engravings by him from his own compositions; and of those I shall particularly speak. His figures are generally tall and thin; the outlines of the naked parts of them are very correct; but they want dignity of style to render them agreeable. His draperies are usually divided into small folds, which by not being sufficiently varied or contrasted with each other, form unpleasing lines. The attitudes of his figures are seldom well chosen, or properly adapted to the subject, and the management of the light and shadow is by no means commendable. His style of engraving is very neat, and seems to have been contracted in the German schools; but his mode of design discovers more of the Italian, than of the German taste. He sometimes marked his prints with the initials L. S. only: they are, however, easily distinguished. He engraved a considerable number of plates; but as they are not very rare, I shall mention the following only by him, from his own compositions.

*The resurrection of Lazarus*; a small plate, length-ways, dated 1544.

*The entombing of Christ*; the same.

*St. Peter and St. John healing the lame man at the gate of the temple*; a large plate, length-ways, dated 1553.

*The twelve apostles*; small upright plates, dated 1545, 1547, and 1548.

Some *portraits*, and a variety of other subjects, from Lambert Lombard, &c.

## W I L L I A M S C H W A N.

Flourished, 1630.

An engraver on copper, mentioned by professor Christ, who informs us that he was a native of Brunswick; but his works are not specified.

SCHWARTZ.

## S C H W A R T Z.

Flourished, 1626.

A very indifferent engraver of portraits and book-plates. Specimens of his works may be found in a folio publication, entitled *Icones Bibliopolarum et Typographorum*, printed at Nuremberg, 1626.

## MELCHIOR SCHWARTZENBERGER.

Flourished,

An engraver on wood, who is supposed by professor Christ to have worked conjointly with John Feyerabend the Bookseller; at least, it appears that he executed some *frontispieces* for him.

## J O H N S C H W E I Z E R.

Flourished, 1660.

He resided at Heidelberg, and was probably a native of that place. He worked chiefly, if not entirely, for the booksellers; and his engravings are very indifferently executed. I shall mention only the *portrait of William Balthazer Frenbers*, in an oval, a small upright plate, from Peter Schik; and the plates for a work entitled, *Parnassus Heidelbergensis, omnium illustrissimæ hujus academix professorum icones exhibens*. The *frontispiece* and other *ornamental parts* of this work are engraved from his own designs.

## J. S C H Y N V O E T:

Flourished, 1700.

He certainly resided in England, and we have by him several *bird's-eye views of gentlemen's seats*, engraved in a style resembling that of Kip, which artist he probably assisted. They are chiefly from his own drawings.

## G I O S E F F O S C O L A R I.

Flourished, 1580.

A native of Venice. Papillon has attributed to this painter several engravings on wood; and, among them, a print in *chiaro-scuro* on two sheets, in three colours, the subject of which, he tells us, was taken from the New Testament; but he has not particularized it. Those I have seen are,

*The entombing of Christ*; a large upright plate, very rudely executed, but evidently the work of a master.

*A dead Christ lying on the ground, a foreshortened figure, with the Virgin Mary*, a middling-sized print, nearly square.

*St. Jerome standing and holding a crucifix*; a very spirited engraving. This is a large upright print.

*The rape of Proserpine*; the same, nearly square.

But after all, it is not certain, that he was the engraver; for the inscription upon them by no means justifies the supposition, being only *Giuseppe Scolari*



*Scolari inv.* I know nothing of the print in chiaro-scuro. Andrea Andriane indeed engraved a large print from this master in chiaro-scuro, with three blocks, representing *Christ carried to the tomb*.

## O R A Z I O S C O P P A.

Flourished, 1642.

He was a native of Naples, and probably a goldsmith. We have, designed and engraved by him, a set of fifteen plates in folio, containing designs for *chalices*, *crossiers*, and other ecclesiastical ornaments. They are slightly etched; but in a very spirited style.

## SINIBALDO SCORZA DA VOLTAGGIO.

Born, 1600. Died, 1641.

He was a native of Italy, and scholar of G. B. Paggi. We have some engravings by him from his own compositions.

## GIRARD JOHN BAPTIST SCOTIN THE ELDER.

Flourished, 1680.

He was a native of France, and a disciple of Francois de Poilly. He executed his plates with the graver, in a neat, but slight style, without taste, and the outlines of his figures, in general, are very incorrectly drawn. Among other engravings, the following are by him: *the marriage of St. Catherine*, half figures, a middling-sized upright plate, from Alexander Veronesi, for the collection of engravings from the pictures, in the king's cabinet. *The circumcision of Christ*; a large upright plate from C. Mignard.

*The baptism of Christ*; the same, its companion. *The Country Life*; a middling-sized upright plate, from Dominico Feti.

J. B. SCOTIN, a name affixed to some very indifferent anatomical prints, etched, and finished with the graver, for Boudon's Anatomy, in two volumes, octavo, published at Paris, 1734.

## GIRARD SCOTIN THE YOUNGER.

Flourished, 1730.

He was a native of France, and related to Girard J. B. Scotin, mentioned above. He learned the principles of the art of engraving in his own country. He came into England, where he continued a considerable time, working chiefly for the booksellers. He was an industrious man; but his prints do no great credit to his taste. Among his best plates may be reckoned the following: *Ælfred receiving the account of the defeat of the Danes*, a middling-sized plate, length-ways, from Blakeney. *Belisarius*, a large plate, length-ways, from the supposed picture by Vandyck at Chiswick. We have also some *portraits* by him; but none of any great consequence.

S C O [ 314 ] S E I

G. S C O T T.

Flourished,

A name affixed to a small upright half figure, from Guido, very indifferently executed.

C H A R L E S S C R E T A.

Flourished,

He was a native of Bohemia, and engraved some small plates, which he marked with the initials C. S. B.

S C U P P E R. See S C H U P P E N.

S E A M E R.

Flourished, 1730.

We have by him a small satirical print, very slightly etched, representing *a man on horseback*, giving his purse to a country girl, who has got a basket of eggs upon her arm. It is inscribed, Mr. Seamer, Jun. *fecit*, 1734.

M A R T I N D E S E C O.

Flourished,

This artist, according to Baldinucci, marked his plates with an M. and S. divided by a small cross. See the plate of monograms at the end of the volume.

R E N A U D I N D E S E D A N.

Flourished,

According to Florent le Comte, he engraved some few plates; but the subjects are not specified.

J E R E M I A H J A M E S S E D E L M A Y R.

Flourished, 1735.

He is mentioned by Baron Heineken, as a painter and an engraver. His chief work seems to be the views, in large folio, of *the imperial library at Vienna*, which he engraved from his own drawings. They were published, 1737.

S E G A E R S.

Flourished,

A name affixed to the portrait of *Godef. Chodkiewie of Russia*.

P. P. A. R O B E R T D E S E I S.

Flourished,

This name is affixed to a slight but masterly etching, attempted in the style

style of Rembrant. It represents *Lot with his two daughters*; and is very correctly drawn. The word *fecit* being added to the name of the artist, gives us great reason to conclude, that it is from a composition of his own. It is a small upright plate.

## D. G. SEMPELIUS.

Flourished, 1580.

This artist copied some of the prints by Albert Durer with great success. *The descent of Christ into hell*, from the *Life of Christ*, by that master, a small upright plate, is a good specimen of his abilities. The original is dated 1512, which date the copy also bears, and the date 1580, when it was engraved.

## JOHN SENEX.

Flourished, 1720.

He engraved the *London Almanacks* from the year 1717 to 1727, excepting that only for the year 1723, which was executed by John Clarke.

## HERCULES SEPTIMUS, or SETTE.

Flourished, 1560.

He was a native of Modena, and etched several historical subjects; also some architectural ornaments, &c. He marked his plates with the initials H. S. and usually added the date, as, H. S. 1558.

## L. SEQUENOT.

Flourished, 1671.

We have some *frontispieces* and other *book-plates* by this engraver, very badly executed.

## PHILIP SERICCUS, or SYTICUS.

Flourished, 1560.

This name is affixed to the portrait of *Pope Pius the Fifth*, surrounded with ornamental figures, executed in a very neat, pleasing style, with the graver only, from his own design. He also engraved *a holy family*, a middling-sized upright print from M. Angelo Buonarota; and *Christ upon the cross*, with *St. John and the Virgin Mary*; a large upright plate, from the same painter; these prints are by no means devoid of merit.

## PETER SERWOUTER, or SHERWOUTER.

Flourished, 1610.

He was a native of Antwerp, or, at least, he resided there. He worked with the graver only, in a clear, neat style, but without any great marks of good taste. His plates are not sufficiently finished to produce a pleasing effect; nor accurate enough to bear examination. The following prints are by him:



*Sampson killing the lion*; a middling-sized plate, length-ways, from David Vinckenbooms.

*David killing the bear*; its companion, from the same painter.

An emblematical print, representing in the front, *a Dutch merry making, with figures dancing, and a cottage in the back-ground, from the door of which, a man and his wife are issuing forth to oppose a man with a drawn sword*, dated 1608, without any painter's name, but apparently from Vinckenbooms.

Part of the plates for *Tbibault's Academie de Léspee*, in folio, published at Antwerp, A. D. 1628. See the mark, which he sometimes used, composed of a P. and an S. joined together.

### FRANCESCO SESSONE.

Flourished, 1760.

He engraved several of the plates for the *Antiquities of Herculaneum*, published at Naples by royal authority.

### B. S. SETTEZKY.

Flourished,

We have some very indifferent *ornamental engravings*, &c. by this artist.

### P. SEVIN.

Flourished, 1689.

A very indifferent engraver of *frontispieces* and other *book-plates*. I have seen by him the *frontispiece to Tachard's French and Latin Dictionary*, &c. from his own design.

### J. A. SEUPEL.

Flourished,

An engraver of portraits, which he frequently drew himself from the life. He worked in a very neat style, with the graver only; but the stiffness and formality of his performances prove his want of taste. I shall mention only the portrait of *John Schilter*, in folio.

### JOHN GODFRED SEUTER.

Flourished, 1750.

He was a native of Germany; but resided in Italy a considerable time, where he engraved part of the plates, which were taken from the pictures in the collection of the Marquis Gerini.

### VALENTIN SEZENIUS.

Flourished, 1620.

He engraved ornaments and grotesque subjects, and marked his plates with the initials V. S. and sometimes added the date.

B. S I-

## B. SIGRILLI.

Flourished, 1760.

A modern Italian artist, who engraved part of the plates for the collection of prints, taken from the pictures of the Marquis Gerini.

## ROBERT SHEPHERD.

Flourished, 1660.

He was a native of England, and probably a disciple of Loggan, from whose drawings he sometimes engraved. His works, the best part of which are *portraits*, do him no credit. He copied, on a smaller scale, the *battles of Alexander*, from the prints, which Girard Audran engraved after the pictures of *Le Brun*; but these are very wretched performances.

## S H E R L O C K.

Flourished, 1760.

He was a native of England, and engraved several *landscapes* from Pillement and other masters. We have also some *portraits* by him; among others, that of *N. J. Bapt. Cirri*.

## W I L L I A M S H E R W I N.

Flourished, 1690.

He was an Englishman, and the son of a clergyman; but it does not appear from whom he learned the art of designing and engraving. He was a royal engraver by patent, and the only person known to have had that honour; which, however, his merit as an artist certainly could not have procured him. His best prints are frontispieces, and other book-plates; some of which deserve commendation. We have, according to Ames, about 16 *portraits* by him; those which I have seen are very stiff, and in every respect indifferent performances. He engraved from his own designs, the *frontispiece* and the greater part of the cuts for the edition of *God's Revenge against Murder*, in folio, printed 1669; and sometimes used a monogram, composed of a W. and an S. joined together. Among his portraits are the following:

*Charles II.* a whole length, in folio, prefixed to Ashmole's Order of the Garter.

*Christopher Duke of Albemarle, in armour.*

*William Sermon, M. D.* inscribed *W. Sherwin ad vivum del. et sculp.* 1671.

*Judge Powel*, dated 1711.

He also scraped some few mezzotintos; but they are exceedingly bad. I shall mention only the portrait of *Monsieur Beverland*, a very rare print.

S H E R W O U T E R. See S E R W O U T E R.

SIBELIUS.

## S I B E L I U S.

Born, Died, 1785.

He was a native of Amsterdam, and learned the art of engraving in the school of Houbraken. He resided in London several years, and died in that city, where he had been principally employed by Sir Joseph Banks, in his great botanical work. We have also some few *portraits* by him; one in particular, of *Mrs. Rudd*, after Dodd, dated 1775.

SIBENECENSIS, or SIBENICO. See BONIFACE.

## J O H N S I B M A C H E R.

Flourished,

He etched, in a slight, incorrect style, many of the plates of *the Antique Statues*, &c. in folio, for Boissard's collection.

## C H R I S T O P H E R V A N S I C H E M.

Flourished, 1600.

He was a native of Holland, and resided chiefly at Amsterdam. He engraved both on wood and on copper; and if his genius had been equal to his industry and application, he would, without doubt, have been an artist of the first rank. But this was not the case; for Sichein possessed a very small portion of taste. The merit of his engravings on copper consists principally in the neatness: on wood, he executed some *portraits* and other subjects from Goltzius, which deserve commendation. The works of this artist are exceedingly multifarious, and not at all scarce. I shall therefore mention the following sets of prints only:

*Iconica Hæresiarcharum*; consisting of a great number of small upright plates of *the principal reformers of the church*, from his own designs, published at Amsterdam, 1609.

The whole length portraits, in folio, of *the Earls of Holland and Zealand*, also from his own designs. See his monogram, composed of a C. a V. and an S. joined together, on the plate at the end of the volume.

## C O R N E L I U S V A N S I C H E M.

Flourished, 1640.

He was of the same family with the preceding artist; and their works are generally confounded together; not only because they both used the same mark or monogram, but also from the similarity there is between their engravings. The prints however by Cornelius, on wood, are stiffer than those of Christopher, and heavier in the execution. On copper, the difference is not so visible. I shall mention by Cornelius the following engravings on wood:

A compilation of prints, consisting of upwards of 600; being subjects from the *Old and New Testament*. *Figures of saints and holy personages*.



*The cardinal virtues, &c.* of various sizes, and from the designs of different painters. Many of them are copies from prints. See his mark on the plate at the end of the volume.

## K A R L V A N S I C H E M.

Flourished, 1600.

He was of the same family with the foregoing artists, and engraved on wood and copper. See the marks, attributed to him, upon the plate at the end of the volume.

## L I E U T. C O L O N E L D E S I E G E N.

Flourished, 1643.

He was an officer in the service of the Landgrave of Hesse, and the first inventor of that species of engraving, called mezzotinto. In the year 1643, according to Baron Heineken, he executed in that manner, a portrait of the *Princess Amelia Elizabeth of Hesse*. From this gentleman Prince Rupert learned the secret, and brought it with him to England, where it has been carried to the summit of perfection.

## S I L V E S T R E D E R A V E N N A. See R A V E N N A.

## I S R A E L S I L V E S T R E.

Born, 1621. Died, 1691.

This celebrated artist was born at Nanci in Lorraine. It does not appear from whom he learned the first principles of designing and engraving; but it is highly probable, that his instructor was his uncle Israel Henriet, who was established as an engraver and printfeller at Paris. With him he had also an opportunity of seeing the works of Della Bella and Callot, from which he drew no small assistance. His genius inclined him to the designing of landscapes and views, which he performed with great taste, lightness, and beauty of effect. These he enriched with figures, judiciously introduced, and drawn in a masterly style. His works, which are very numerous, consisting of upwards of 700 prints, are executed with a fine point, and in a neat, clear style. The distant parts of his landscapes, in particular, are very finely expressed. They are very slight, yet no part of them is confused; but the effect is exceedingly agreeable to the eye.

Silvestre's merit recommended him to the notice of Louis XIV. and he was employed by that monarch to make drawings of the royal palaces, and the places he had conquered; which the artist performed greatly to the satisfaction of his patron; and he was, on his return to Paris, appointed drawing master to the Dauphin, having a pension allowed him, and apartments in the Louvre. He was also elected member of the Royal Academy of painting and sculpture.

After the death of Israel Henriet his uncle, Silvestre, who was his heir at law, possessed all his plates; among which were the greater part of the works  
of

of Callot and Della Bella. To these he added all that he could purchase, which these artists had afterwards done. He went twice to Italy, where he procured a considerable number of drawings, many of which he engraved.

He died at Paris in the month of October, A. D. 1691, aged 70 years, leaving behind him a most respectable character. The following are some of his principal performances :

*The grand carousal, or royal entertainment, at Paris, 1662*, consisting of 108 prints. He was assisted by F. Chauveau, who engraved some of these plates.

*The pleasures of the Enchanted Island*; consisting of nine prints, with a vignette, &c.

*Views of Paris, and of the Royal Palaces, &c.*

*A large view of Rome, on four plates.*

*A view of the Campo Vacino, and of the Coliseum at Rome*; the last is very rare.

*Views of several palaces in Italy, &c.*

#### ALEXANDER SILVESTRE.

Flourished, 1700.

He was the son of Israel Silvestre, mentioned in the preceding article. He etched several landscapes, from the design of Louis Silvestre, his brother; but his engravings are not held in equal esteem with those of his father.

#### NICHOLAS CHARLES SILVESTRE.

Born, 1700. Died, 1767.

He was the grandson of Israel Silvestre, mentioned above. It appears from Bafan, that he was drawing master to the King and the Royal Family of France. He died A. D. 1767, aged 67 years. We have engraved by him the following plates :

*Ubald and the Danish Knight, searching for Rinaldo in the palace of Armida*; a middling-sized plate, length-ways, from Le Moine.

*A hunting subject*, from Audray, the same.

#### SUSANNAH SILVESTRE.

Flourished,

This lady was of the same family with the preceding artists. She engraved several *portraits* and *heads* from Vandyck.

#### BALTHASAR SILVIUS.

Flourished, 1555.

He was apparently a native of Germany. We have several prints by him, which he executed with the graver only, in a coarse, loose style. He worked

worked principally from his own compositions, which have but little merit to recommend them. I shall mention only, *Lot and his daughters*, a middling-sized plate, length-ways, dated 1555. He sometimes marked his plates with the initials B. S.

## P E T E R S I M O N.

Flourished, 1680.

This artist was a native of France. It does not appear from whom he learned the art of engraving; but it is probable, that he studied in the school of Robert Nanteuil. Simon's best works are portraits, which he often drew himself; and many of them are as large as life. His style of engraving bears great resemblance to that of Nanteuil; and though his works are not equal to those of that celebrated master, they, however, possess a very considerable share of merit. His portraits are not scarce. I shall therefore only particularize the following:

*Louis XIV. of France*; a large whole sheet print.

*Jacobus Cardinalis Rospiogliosus*; a half figure in an oval, surrounded by an ornamental border; a very large whole sheet print. Among his historical engravings may be reckoned, *The martyrdom of St. Cosinus and St. Damien*; a middling-sized upright plate, from Salvator Rosa.

## J O H N S I M O N.

Born, Died, 1755.

He was born in Normandy, and probably learned the art of engraving in his own country. On his coming into England, he appears to have quitted the graver, and followed mezzotinto scraping only; in which he succeeded much better than in the other mode of engraving.

He arrived in England some time before the death of Smith; and was employed by Sir Godfrey Kneller, who, upon some difference between him and Smith, refused to let that artist have any more of his pictures to engrave. We have many portraits by Simon; some of which are spoken of with commendation; but the far greater part of his works are very indifferent. I shall mention the following portraits only by him:

*Henry Rouvigny, Earl of Galloway*: *The Earl of Cadogan*. *Lord Cutts in armour, holding a truncheon, &c.*

His prints with the graver are by no means worth particularizing.

## J O H N S Y M O N D S.

Flourished, 1750.

He was a native of England, and copied some of Le Blond's mezzotintos.

## C H A R L E S S I M O N E A U.

Born, 1639. Died, 1728.

This ingenious artist was born at Orleans. He learned the principles of drawing from Noel Coypel the painter; and the art of engraving from



William Chateau. His first plates were executed with the graver only, in a style founded upon that of Poilly; but he afterwards took up the point; and the prints, which he produced by a union of both, are infinitely superior to those, in which the point was not used. He drew correctly; and his best plates are finished in a neat, and pleasing style.

His works are very numerous. I shall only mention the few following prints:

*The Virgin and Child*; a middling-sized upright plate, from Nicholas Poussin.

*A holy family, with Elizabeth and St. John*; the same, from Raphael, for the Crozat cabinet.

*The adoration of the shepherds*; a large plate, length-ways, from Annibale Carracci.

*Christ discoursing with the woman of Samaria*; the same, from the same painter.

*The triumph of Galathea*; a large plate, length-ways, from Anthony Coypel.

*Venus curing the wound of Æneas*; the same, from Charles de la Fosse.

*The voyage of the Queen Mary de Medicis to Pont de Ce*; a middling-sized plate, from Rubens, for the Luxembourg gallery.

*The conquest of Franche-Comte*, represented by *emblematical figures*; a large plate, length-ways, arched at the top, from Le Brun. This is generally considered as the best print by this great artist.

We have also several very excellent *portraits* by him, and a variety of other subjects, from different masters.

### L O U I S S I M O N E A U .

Born, 1660. Died, 1727.

This artist was the younger brother of Charles Simoneau, mentioned above. He seems to have founded his style of engraving upon the works of the Audrans. He united the point with the graver, and gave a pleasing variety to his prints, by a judicious manner of treating the back-grounds, the flesh, and the draperies. He drew correctly, and marked the extremities of his figures in a very judicious manner. I shall mention the following engravings only by this artist:

*Lot with his two daughters*; a middling-sized plate, length-ways, from A. Coypel.

*Susannah and the two Elders*; the same, from the same painter.

*Christ instructing Mary and Martha*; the same, from the same.

*The ascension of the Virgin to Heaven*; a large upright print on two plates, from the ceiling painted by Le Brun, in the chapel of St. Sulpice.

*The ceiling of the Sallon de l'Aurore, in the garden de Sceaux*; on four plates, from the same painter.

## P H I L I P S I M O N E A U .

Flourished, 1700.

He was the son of Charles Simoneau mentioned above; and was instructed by his father in the art of engraving; but he either disliked the pursuit of the arts, or his genius was inadequate to it; for he never made any considerable progress. I shall notice by him the following print only:

*The three goddesses preparing for the judgment of Paris*; a middling-sized plate, length-ways. The back-ground is freely etched; but the figures are very indifferently executed.

## J O H N B A P T I S T S I M O N E T .

Flourished, 1760.

A modern French engraver, by whom we have several neat vignettes for an edition of *Ovid's Metamorphoses* in quarto.

## W I L L I A M S I M P S O N , o r S Y M P S O N .

Flourished, 1635.

He was a native of England, and engraved for the booksellers; among other things by him, are the prints for *Quarles' Emblems*, very indifferently executed.

## J O S E P H S I M P S O N , o r S Y M P S O N T H E E L D E R .

Flourished, 1710.

His first employment was to engrave the names of the publicans, coats of arms, and other embellishments on pewter pots; but having some inclination for drawing, he got admittance into the academy, and studied the human figure. He was afterwards employed by Tillemans, and engraved for him a plate of *Newmarket*, to which his name is affixed.

## J O S E P H S I M P S O N , o r S Y M P S O N , T H E Y O U N G E R .

Born, Died, 1736.

He was son of the preceding artist; and, it seems, his father had formed very considerable expectations from the first specimens of his abilities; but he died young, before he had attained to any great degree of excellence. I have seen very few of this artist's works; but those, which have fallen under my consideration, are such as do not seem, by any means, to justify the hope the father is said to have entertained concerning him. I shall mention only, *a holy family, with St. John, St. Sebastian, and several angels*, from P. Filippo Lauri; a middling-sized upright-plate, dated 1728.

## G I O V A N N I A N D R E A S I R A N I .

Born, 1616. Died, 1670.

This historical painter was a native of Bologna. He was a disciple of

Guido, and imitated his style. We have some fine masterly etchings by his hand, from his own compositions; among others, *Apollo fleeing the satyr Marsyas*; a small upright plate, in an oval. His etchings are sometimes marked with the initials, G. A. S. and I. A. S.

## E L I Z A B E T T A S I R A N I.

Born, 1638. Died, 1664.

She was the daughter of G. A. Sirani, mentioned in the preceding article, and was born at Bologna. She learned the principles of design and painting from her father. Her pictures are spoken of with the warmest commendations. She excelled in historical subjects, and copied the style of her father. We have many etchings by her hand. They are executed in a slight, but spirited style, and the extremities are finely marked. Among them are the following: *A holy family, represented in a landscape*; a large plate, length-ways, from a composition of her own. *The virgin, seated in the clouds, holding a rosary, with the infant Christ standing by her side*; a small upright plate, the same. *The virgin seated, weeping, accompanied by angels, and surrounded with the emblems of Christ's passion*; a small upright plate, the same. *A holy family*; a small upright plate, from Raphael. She sometimes marked her etchings with the initials, E. S. F. and, according to professor Christ, with the following, S. F. I. which he interprets *Sirani Figliuola inventrice*.

## P H I L I P S I R C E N S.

Flourished,

According to Florent le Comte, this artist was an engraver, and worked from the designs of Michael Angelo. I am not acquainted with his prints.

## W I L L I A M S K I L L M A N.

Flourished, 1665.

He appears to have been a native of England. He engraved *the Facade of Albermarle House*, and *a view of the banquetting house*.

## S L A B B A E R T.

Flourished, 1660.

This name is affixed to a portrait of *Paulus Perre, Syndic. Mediobourg. et Legat. Belg. in Anglia*.

## T. S L A T E R.

Flourished, 1630.

He engraved the portrait of *George Webbe, Bishop of Limerick*.

SLITEZER:



## S L I T E Z E R.

Flourished,

He engraved large whole sheet *views of Scotland*, in a style greatly resembling that of Michael Burghers.

## P. S L U Y T E R.

Flourished, 1700.

He was a native of Holland, and a very indifferent engraver. His works are chiefly *frontispieces*, and other *book plates*, for the publications of P. Vander, Aa, and others of the same stamp.

## J O H N S M I T H.

Flourished, 1700.

We have very little account of the life of this eminent artist. It appears, that he served his apprenticeship with one Tillet, a painter, in Moor fields. As soon as he was out of his time, he applied to Becket, the mezzotinto-scraper, and learned from him that mode of engraving. He was afterwards further instructed by Vander Vaart, and his productions meeting with the approbation of Sir Godfrey Kneller, he was taken into the house of that painter, and worked principally from his pictures. Under the direction of this artist, he could not fail of improving himself. Some time before the death of Smith, a disagreement took place between him and his patron, Sir Godfrey, which occasioned a total separation.

Mr. Grosse has obligingly favoured me with the following remarkable anecdote, concerning this extraordinary artist. "Smith the mezzotinto-scraper had a blue paper book, in which he had pasted many proofs of his works, really taken to observe the progress of the plates. Some time after he had left off scraping, he was much followed by the collectors for these proofs. He affected great hauteur, and used to give audience to them, sitting on his close-stool. He required much entreaty, as well as an advanced price, to part with a print from this book. The marks of blue paper, sticking to the corners of a print, was considered as an undeniable proof of the goodness of the impression. Smith finding how readily, and at what high prices the prints went off, procured some ordinary impressions, which he trimmed close, and stuck into the blue book, from whence they were purchased as proofs. This particular I had from Mess. Grosse and Rosiere: both of them had been humble suitors to that great man."

Smith was certainly the best mezzotinto scraper, which had appeared at that time; his prints are soft and clear, and the spirit of the paintings he copied is admirably preserved. I shall mention the few following only:

*The duke of Schomberg, on horseback*; a half sheet print, after Kneller.

James.

*James duke of York, leaning upon an anchor*; a large half sheet print from the same painter.

*The earl of Pembroke*; a half sheet print, after the same.

*Queen Mary the Second, with a high head dress*; a half sheet print.

*The dutchefs of Rutland*; the same, from Kneller.

*The countefs of Salisbury*; the same, from the same.

*The dutchefs of Grafton*; the same, from the same.

A fet of half sheet prints, representing *the loves of the gods*, from Titian.

*Venus standing in a fhell*, from Correggio; a half sheet print.

*A holy family*, from Carlo Maratti; the same, dated 1707.

The only print, engraved in strokes by him, is said to be a representation of *animals*, a half sheet fize.

### J A C O B S M I T H.

Flourished, 1730.

We have some very indifferent engravings by him. I fhall mention only the portraits of *Sir Iaac Newton* and *Sir Hans Sloane*, from his own defigns. They are executed with the graver, in a fingular manner, with one fpiral line, begun in the middle, and continued to the border of the plate. By the ornaments, with which thefe heads are furrounded, I fufpect he was properly a writing engraver.

### G A B R I E L S M I T H.

Born, Died, 1783.

He was a native of England, and having learned the firft principles of engraving at London, he went to Paris, where he refided fome time. His abilities as an artift were very confined, fo that he made little or no improvement, during his ftay in that city: except that he learned the method of engraving in imitation of chalk drawings, and with the affiftance of Mr. Ryland, began to practice it in England. Among his early performances may be reckoned, *the paffions*, copied from Audran's engravings, after Le Brun; and fome *academy figures*, from Boucher; which all together formed a large drawing book, in folio. In the latter part of his life he confined himfelf almoft entirely to etching, in the chalk ftyle, for Mr. Ryland and other artifts; and he was very fuccefsful in his works of this kind.

### H E N R Y S N Y E R S.

Flourished,

If this artift was not a native of Antwerp, he refided principally in that city. It is not certain from whom he learned the art of engraving; but he imitated the ftyle of Scheltius a Bolswert with much fuccefs. He drew correctly; and his prints retain much of the fpirit and expreffion of the pictures he copied. We have by him,

*Samson delivered by Dallilab to the Philistines*; a large plate, length-ways, from Vandyck.

*The virgin seated upon a step, surrounded with several saints*; a large upright plate, from Rubens. The first impressions of this plate are very rare. The second are to be distinguished from them by the darkness of the shadows, which are increased to make the effect of the light parts of the print more powerful.

*The fathers of the Church*; a large plate, length-ways, from the same painter.

*The death of St. Francis d'Assize*; a large upright plate, from the same.

He also engraved from Titian and other masters; and we have some few *portraits* by him.

## P H I L I P S O I U S.

Flourished, 1568.

He engraved, from his own designs, a set of half length figures, in folio, of *the Popes*, from the year 204 to the year 1568, consisting of twenty-eight prints, exclusive of the frontispiece. They are executed in a stiff, slight style, with the graver only; and were published at Rome, 1568.

## G. C. S O I T Z.

Flourished, 1673.

He engraved some of the portraits for a book in quarto, entitled, *Templum Honoris*, by Theodore Spizalio, published at Vienna, A. D. 1673. They are very indifferently executed.

## V I R G I L S O L I S.

Flourished, 1550.

He was a native of Nuremberg; and, according to the usual custom of that time, engraved on wood and on copper, and principally from his own compositions. It does not appear from whom he learned the art of engraving. His early works on copper resemble those of Beham; but when he engraved from the designs of Raphael, and other Italian masters, he adopted a more open and spirited style. His prints on wood bear great resemblance to those of Jost Ammon; not only with respect to the execution, but to the compositions also.

Virgil Solis was a man of ability. His prints are often judiciously composed; and many very excellent figures are to be found in them. He wanted, however, correctness of outline, to have rendered the form of the naked parts of the human figure more agreeable.

Mr. Evelyn, in his *Sculptura*, speaking of this artist, informs us, that for "imitating the vile postures of Aretin, he had his eyes put out by the sentence of the magistrate." If this story be true, these imitations, I presume, were copies from the designs of Julio Romano, which were first engraved by Marc Antonio, and had nearly cost him his life. The poet Aretin wrote the verses, which were added at the bottom of the plates.

Virgil



Virgil Solis, on account of the smallness of his engravings, is ranked among the little masters. His prints on copper and on wood are exceedingly numerous, amounting to upwards of eight hundred. I shall specify the following only, in a general way.

A variety of small engravings, length-ways, representing *hunting subjects*, dated 1541, &c. on copper. *Vases*, and *ornaments* for goldsmiths, &c. of various sizes, the same.

*The marriage of Cupid and Psyche*; *the assembly of the gods*; *mount Parnassus*; and several other subjects, from Raphael, the same.

*The bath of the anabaptists*; a small plate, length-ways, copied from Ald, engraver, the same.

Also some few etchings; but these are the worst part of his works.

Several small sets of historical prints, from the Bible, on wood and on copper.

*The Metamorphoses of Ovid*, consisting of 170 small engravings, length-ways, on wood, dated 1563.

A set of small prints on wood, for the *Emblems of Nicholas Reusner*, printed at Francfort, 1581.

A set of small prints on wood, for the *Emblems of Andrea Alciatus*, printed at Francfort, 1581.

See the marks used by this master, copied on the plate at the end of the volume.

#### GIOVANNI GIOSEFFO DAL SOLE.

Born, 1654. Died, 1719.

He was a native of Bologna, and a painter of some eminence. He received his first instructions in the art of painting from his father; and afterwards became the disciple of Lorenzo Pasinelli. He succeeded in historical subjects and landscapes. He died at Bologna, A. D. 1719, aged 65 years. We have several etchings by him from his own compositions, and among them the following: "*Jupiter and Juno presenting a shield to Mars*"; a middling-sized plate, length-ways, from a ceiling, painted by Pasinelli, for General Monteculli. *St. Francois Xavier preaching to the Indians*; a large upright plate, from the same master.

#### A R T H U R S O L Y.

Flourished, 1683.

An indifferent engraver, who was employed by Robert White. We have some few *portraits* by him, particularly his *own*, dated 1683; and those of *Richard Baxter*, and *Tobias Crisp*.

#### M A T T H I A S V A N S O M E R.

Flourished, 1600.

According to professor Christ, he engraved a set of *landscapes*, which he marked with the initials, M. V. S. He was probably a native of Holland.

MATHIAS

MATHIAS VAN SOMMEREN is a name affixed to a small portrait of *John Ernest*, in an oval, executed with the graver, in a neat, stiff style, and dated 1666. According to M. Heineken, these are both one person.

### JOHN VAN SOMER.

Flourished, 1675.

He was, I believe, a native of Holland, and probably related to the preceding artist. He engraved in mezzotinto several subjects from the painters of the Low Countries; but they are so indifferently done, as hardly to merit a particular description. I shall mention the two following only:

*A Dutch concert*; a small upright plate, from Teniers; and a *conversation*, from Terburgh. We have also many *portraits* by him; and, among them, that of the *Dutchess of Mazarine*, in an oval, a small upright plate, published by John Lloyd. His monogram, composed of an I. a V. and an S. is copied on the plate at the end of the volume.

### PAUL VAN SOMER.

Born, Died, 1694.

He was of the same family perhaps with the preceding artists. It appears, that he resided some time at Paris, where he executed several engravings. After which he came into England, and settled at London. By his publications we find, that he lived in Newport Street, near Leicester Fields. He etched, engraved, and scraped in mezzotinto; but his works in either style do him no great credit. I shall mention the following prints only by him:

*Tobit burying the dead*; a large upright plate, from Sebastian Bourdon; slightly etched, and retouched with the graver.

*Moses found in the ark of bulrushes*; and *the baptism of Christ*; two middling-sized plates, length-ways, from Nicholas Poussin. In these he has attempted to imitate the style of Pesne; but very unsuccessfully.

*The adoration of the shepherds*, from a design of his own, very slightly etched.

*Nil placet*, &c. or, *the fable of the old man and his ass*, from Griffier; a set of six middling-sized plates, length-ways, slightly etched.

A small *drawing-book*. A set of *ornaments*, and several *frontispieces*. In mezzotinto we have some *portraits* by him; and, among them, that of the *Countess of Meath*, after Mignard.

### PETER VAN SOMPEL, or SOMPELEN.

Flourished, 1640.

He was a native of Antwerp, and a disciple of Peter Soutman, whose style of engraving he imitated with great success. He worked in a very neat manner; but his prints, though in general very slight, have the appearance of labour. It is to be wished, that the outlines of his naked figures had

been correctly drawn, and the extremities marked with more precision. However, the engravings by this artist are by no means devoid of merit. I shall specify the following only:

*Christ with the two disciples at Emmaus*; a middling-sized plate, nearly square, from Rubens. Swanenburg engraved the same subject.

*A crucifixion*; a large upright plate, arched at the top, from the same master.

*Juno and Ixion*; a small plate, length-ways, from the same.

Several *portraits*, from Vandyck and other painters, &c.

#### A. D E S O N.

Flourished, 1628.

An artist of great merit. He copied the style of Callot with success. We have several etchings by him from the designs of Callot, and also from his own compositions. I shall mention the following only:

A set of small *landscapes*, length-ways, enriched with buildings and figures, executed with great spirit.

*The village fair*; a middling-sized plate, length-ways, from Callot. Its companion, representing *a street, with a coach in the back-ground, and several women, one of which holds a basket of flowers in the front.*

#### M I C H E L S O R E L L S.

Flourished, 1760.

A modern Italian engraver, who executed part of the plates for the *Florentine Museum*.

#### G I O V A N N I B A T I S T A S O R I T O.

Flourished, 1621.

He is mentioned as an engraver in the Index to the *Abecedario*. I am not acquainted with his works.

#### D O M I N I Q U E S O R N I Q U E.

Flourished, 1750.

He was a native of France. His engravings show him to have been a man of abilities. He handled the graver with much facility; and if he had let the etching predominate more in the landscapes and the fore-grounds, his prints would have appeared to much greater advantage, in point of effect. He engraved many little *vignettes*, and other *book-plates*, which he finished very neatly, and several *portraits*; also a large print, length-ways, from Correggio, representing *Diana and her nymphs reposing*; and the *pleasures of the public house*, a middling-sized upright plate, from Teniers.

#### P E T E R S O U B E Y R A N.

Flourished, 1760.

He was a native of Geneva, where he was appointed director of the Academy



Academy for Design. We have engraved by him, the *fair maid of the village*, a large upright plate, from Boucher. He also engraved from Bouchardon, and other French painters.

### P E T E R S O U T M A N .

Flourished, 1640.

He was a native of Haerlem, and became the disciple of Rubens. He painted historical subjects and portraits with success, and was employed in Flanders, Germany, and Poland. This artist amused himself much with the point; and we have a very considerable number of etchings by him, as well from his own compositions, as from those of Rubens. They are executed with great spirit. He seems to have aimed at giving a striking effect, by keeping all the masses of light broad and clear; but by carrying this idea too far, almost all of his prints have a slight, unfinished appearance, though the engraving is in itself sufficiently neat. There is the style of the master in the treatment of the heads, and other extremities of his figures; though sometimes they are rather heavy. With respect to the naked parts of the human figure, they are certainly very incorrect; but he drew greatly in the manner of Rubens, whose style he seemed carefully to imitate. I shall mention the following prints only by this artist, all of which are deservedly held in high estimation.

*The fall of the angels*; a large upright plate, from Rubens. The first impressions are before the address of the younger Bouttat was added to the plate.

*The miraculous draught of fishes*; a small plate, length-ways, from the same painter.

*The last supper*; a very long print on two plates, from a drawing made by Rubens, after the painting by Leonard da Vinci at Milan.

*St. Francis kneeling before a crucifix*; a small upright plate, from Michael Angelo Caravaggio.

*Christ dead at the tomb, and the attendant woman closing his eyes*; a middling-sized plate, length-ways, from Rubens. The first impressions are before the shadows were strengthened by Witdoeck.

*The triumph of Venus*; a large plate, length-ways, from the same painter.

*Hunting the boar*; a very large print, length-ways, two plates, from the same, dated 1742.

Four other large hunting subjects, length-ways, namely, 1. *The hunting of the lion and the lioness*. 2. *The hunting of the wolf*. 3. *The hunting of the boar*, different from that mentioned above. 4. *The hunting of the crocodile and hippopotamus*.

He also engraved a great number of large *portraits* of the illustrious personages in the Low Countries, after various painters. In these works he was greatly assisted by his disciples, Suyderhoef, Louis, and Van Sompel.

S P A G N O L E T T O. See R I B E R A.

A L E S S A N D R O S P E E C H I.

Flourished, 1699.

An Italian artist, who engraved a set of *views of the palaces and public buildings at Rome*. They are large plates, length-ways, and executed with great freedom and spirit. The small figures, which he has introduced, are strong proofs of the goodness of his taste. These views were published by Domenico de Rossi, A. D. 1699.

V I T U S R O D O L P H S P E C T L E, or S P E C K I N.

Flourished, 1540.

He was a native of Straßburg, and an engraver on wood. We have by him the cuts for *Fuchsius's Herbal*, in folio: among them, is a whole length portrait of *the author*. The portraits of *Henry Fullmaurer* and *Albert Meber*, who designed the figures, and the engraver's *own portrait*. The whole work is executed in a magnificent style; and the prints are the largest of the kind that have appeared, and do great credit to the artist.

A. S P E C U L U S.

Flourished, 1696.

I apprehend he was not a regular engraver. We have by him a very bad etching, representing a machine to free the horses from a carriage, when they are inclined to run away. It is inscribed. *A. Speculus sculp. Romæ, 1696.*

J E R O M S P E R L I N G.

Flourished, 1730.

A native of Germany. He engraved part of the plates for a collection of *views of all the churches in the city of Vienna*, which were published by J. A. Peffel, A. D. 1724. Also part of the plates, taken from the marble statues preserved in the gallery of the King of Poland, at Dresden, in large folio, published 1733.

JOHN HENRY SPERLING is mentioned by M. Heineken, as an engraver; and CATHERINE SPERLING, his wife, as a painter and an engraver. It is probable that they were of the same family with the preceding artist.

F R A N C O I S S P I E R R E.

Born, 1643. Died, 1681.

This excellent artist was a native of France. He was born at Nanci, and placed as a disciple with Francois de Poilly, from whom he learned the principles of drawing and engraving. After he quitted the school of Poilly, he went to Italy, where he resided a considerable time. On his return to France, he died at Marseilles, then only 33 years of age. Spierre did not immediately

immediately imitate the style of his tutor, though he worked entirely with the graver; which instrument he handled with great facility. He gave more play to the strokes; and produced an effect more soft and picturesque, though not so clear and brilliant. The works of this master are not very extensive; and fine impressions of the most estimable bear a great price. I shall mention the following:

An allegorical composition, representing the *faculties of the soul and the human understanding*, from a design of his own; a middling-sized plate, length-ways.

*The Virgin giving the breast to the infant Christ*; in a circle, a middling-sized plate, from Correggio. This admirable print is very rare. The first impressions of it are before the drapery was inserted to cover the nudity of the infant, and the little trees to the left of the Virgin.

*The Virgin and Child with St. Catherine*; a middling-sized plate, nearly square, from Pietro da Cortona.

*St. John preaching in the wilderness*; a small upright plate, from Bernini.

*The miracle of the loaves and fishes*; its companion, from the same master.

*Christ on the cross, suspended over a sea of blood, which runs from his wounds*; a middling-sized upright plate, from the same. The first impressions of this singular performance are before the heads of the cherubs were added at the top, near the Deity. It is executed with single strokes only, without any second strokes laid across them, in the style of Melan.

He engraved also from Domenichino, Ciro Ferri, F. Mola, and other painters.

#### J. S P I L A.

Flourished,

To a slight painter's etching I found the name, *J. Spila Hug. fec.*

#### J O H N S P I L B E R G.

Flourished, 1683.

He published *views of Albermarle House*, and the *Banqueting House at White Hall*, said to be engraved by himself.

#### J. S P I L M A N.

Flourished,

He engraved his *own portrait*, from C. v. Noord; also that of H. Tilly, from the same painter.

#### J. S P I L S B U R Y.

Flourished, 1760.

This ingenious man kept a print shop in Ruffel Court. He obtained the first premium for an engraving in mezzotinto, from the Society for the Encouragement of the Arts and Sciences at London. He scraped a great number



number of small plates and *portraits*, from Sir Joshua Reynolds and other painters, in mezzotinto. I shall mention only by this artist, *the heads of two monks reading in the same book*; a small upright plate, from Rubens.

## J. S P I R A I N X.

Flourished, 1635.

A name affixed to some bad *frontispieces* and other *book-plates*: it should perhaps have been written *Spirinx*.

## L. S P I R I N X.

Flourished, 1650.

He was probably of the same family with the preceding engraver. I should have supposed them to have been the same person, but the initial of the baptismal name is different. He engraved *frontispieces* and other plates for the booksellers, dated from 1641 to 1664. They are as bad as those of Spirainx; but, I think, if any thing, rather neater. We have some *portraits* by this engraver. I shall mention that only of *Petrus de la Mothe*, dated 1663.

## G A B R I E L S P I T Z E L.

Flourished,

He was a native of Germany, and is mentioned by M. Heineken, as a painter and an engraver. I am not acquainted with his works.

## R O B E R T S P O F F O R T H.

Flourished, 1707.

I should apprehend from the style of his engraving, that he was a pupil of Griblin. In the year 1707, he resided in London; as we find from the following inscription upon the portrait of *George the First*: "Engraved by Rt. Spofforth, near the Broad Place, Black Friars," where he might probably keep a shop. We have several other *portraits* and trifling subjects by him in the shop-bill way. They are such, as do him little credit.

## C H A R L E S S P O O N E R.

Flourished, 1752.

He was, I believe, a native of England; but it appears from several of his prints, that he resided a considerable time at Dublin. We have by him several *portraits* in mezzotinto, from Sir Joshua Reynolds, and other painters. I shall mention only *Thomas Prior*, a half-length, from John Van Nost, dated 1752.

## B A R T H O L O M E W S P R A N G E R, or S P R A N G H E R.

Born, 1546. Died, 1623.

He was born at Antwerp; and after having learned the principles of drawing

drawing and painting in his own country, he went to Paris, and from thence to Italy. He painted historical subjects and landscapes with great success. From Rome he went to Vienna, and entered into the service of the Emperors Maximilian and Rodolphus II. By the latter he was ennobled in the presence of his whole court; and a chain of gold was put round his neck by the Emperor's own hand. We have some few etchings by this artist, which are very slightly executed; but they manifest the hand of the master. Among them is the following:

*A single figure bound to a tree, which bears the resemblance of an academical study; a small upright plate. The letters of his name are reversed upon the print.*

J. V A N D E R S P R I E T T.

Flourished,

This name is affixed as the painter, engraver, and publisher, to a very bad mezzotinto portrait of *Timothy Cruzo*. This print is very rare, which is the only reason that can possibly give it a claim for admittance into any collection.

JOHN SPRINGENKLEE. See the ARTICLE KALDUNG.

P. S P R U Y T.

Flourished, 1760.

A modern painter, and a native of Antwerp. He etched several plates; among which are the following:

*Susannah and the two Elders*; a middling-sized upright plate, length-ways, from Rubens.

*The rape of Orithia*; a middling-sized upright plate, from the same painter.

*The continence of Scipio*; a small plate, length-ways, the same.

DIRICK V A N D E R S T A R E N, or V A N S T E R N.

Flourished, 1540.

He was, I presume, a native of Holland. He is ranked in the class of little masters; and his compositions prove him to have been a man of genius. His figures are apt to be short and heavy; and his back-grounds are often too much crowded with architecture, and ornaments of that kind. He understood the human figure; and the naked parts of it are frequently well marked. He used both the point and the graver in the execution of his plates; - which are, in general, very neatly finished. He marked his prints with the initials D. and V. divided by a star, in the manner expressed upon the plate at the end of the volume. He usually added the day of the month, in which the plates were finished. His engravings are rather numerous. They are dated from 1520 to 1550. I shall mention the few following only, from his own designs:

*The deluge*; a middling-sized plate, length-ways.  
*The temptation of Christ, in which the Devil is represented with pointed shoes*;  
 a small upright plate.  
*Christ walking on the water*; the same.  
*Peter attempting to come to Christ, and sinking in the water*; the same.  
*The miraculous draught of fishes*; a small upright plate, nearly square.  
 Several *landscapes*, and a variety of other subjects.

## P. S T E E.

Flourished.

A name affixed to a portrait of *Miss Salethea Dawkens*.

## FRANCIS VANDER STEEN.

Flourished, 1660.

He was a native of Antwerp, and is spoken of as a painter. It appears that he was employed by the Archduke Leopold, who assigned him a pension. He engraved a considerable number of prints; but in a style which does him very little credit. Many of the plates for the collection of prints, known by the name of Teniers's gallery, are by him. I shall mention also the *martyrdom of eleven thousand Virgins*; a large upright print, on four plates, from a drawing by Van Hoy, after the original picture by Albert Durer, in the imperial collection.

## BENETTO STEFANI.

Flourished,

He probably worked in the school of Marc Antonio. His style of engraving greatly resembles that of Ænea Vico. His name is affixed to a middling-sized plate, length-ways, representing the *battle of the Lapithæ*, copied from a print by Marc Antonio.

## GIOVANNI STEFANINI.

Flourished, 1760.

A modern painter, born at Florence. He etched, according to Bafan, the *purification of the Virgin*; a small upright plate, from Bartholomew Spranger.

## PIETRO STEFANONI.

Flourished,

We have several etchings by this artist, very slightly, and sometimes incorrectly made, from designs of the Carraccii, intended as a book of instructions for drawing. The set consists of forty plates, which he usually marked with the initials P. S. F.

GIACOMO



## GIACOMO ANTONIO STEFANONI.

Flourished, 1630.

He was a native of Bologna, and a painter. We have, among others, the following etchings by him :

*The Virgin with the infant Christ, St. John, and two angels* ; a small upright plate, from Lodovico Carracci.

*The murder of the Innocents* ; a middling-sized upright plate, from Guido.

## D. S T E I D N E R.

Flourished,

We have a variety of *devotional subjects* by this engraver, which, however, are not worth specifying.

## J A Q U E S S T E L L A.

Born, 1596. Died, 1641.

He was born at Lyons ; but his father, Francis Stella, was a Fleming by nation. Jaques Stella learned the first principles of drawing from his father, who died at the time he reached his ninth year. At the age of twenty he went to Italy, and was employed by Cosimo di Medicis, Duke of Florence ; after which he spent eleven years at Rome ; and on his return to France, entered into the service of the King, who assigned him a handsome pension, and apartments in the Louvre, which prevented a journey he had intended into Spain. Soon afterwards he was honoured with the order of St. Michael, and settled at Paris. His too close application to business hurt his constitution, and finally put an end to his life, in the fifty-first year of his age. He painted *historical subjects, portraits, and landscapes*, very successfully. Stella amused himself with the point and the graver. We have several plates etched by him, from his own compositions : among them is the *ceremonies of doing homage to the Great Duke of Tuscany, on St. John's Day* ; a large plate, length-ways, dedicated to the Emperor Ferdinand II. dated 1621.

## C L A U D I N E B O U S O N N E T S T E L L A.

Born, Died, 1697.

She was a native of France, and niece to Jaques Stella, mentioned in the preceding article. From him she learned the principles of drawing and painting ; but she applied herself chiefly to engraving ; and was very successful in her attempts. The prints, which we have by her, prove the strength of her genius, and the soundness of her judgment. If they be not executed with that precision and neatness, which are found in some of the best French masters, they possess such beauties as abundantly over-balance all defects of that nature. The naked parts of the human figure are exceedingly well drawn ; and the characters of the heads are finely expressed. She delineated the other extremities with great taste and correctness. The following are among her most estimable performances :

*Moses found in the bulrushes*; a large plate, length-ways, on two plates, from Nicholas Pouffin.

*Moses striking the rock*; a large plate, length-ways, from the same.

*A holy family, with Elizabeth and St. John*. Joseph is represented seated on the steps, holding his compasses; the same, from the same.

*The crucifixion of Christ*, called the *Great Calvary*; the same, from the same.

*St. Peter and St. John curing the lame man at the gate of the temple*; the same, from the same.

A set of fifty small plates, length-ways, representing *children at play*, from her uncle, Jaques Stella; and another set of the same subjects, consisting of sixteen plates, from the same master.

FRANCOISE BOUSONNETTE STELLA, sister to the lady above mentioned. She is said to have assisted her greatly in her engravings. Francoise Stella died, 1676. It does not appear that her name was separately affixed to any plates.

#### ANTOINETTI BOUSONNET STELLA.

Flourished, 1760.

This lady was sister to Claudine Boufonnet Stella, and not much inferior to her in point of abilities as an engraver. She made more use of the point than her sister, and etched in a very powerful style. She harmonized the roughness, left by the aqua-fortis, with the graver, in such a manner, as to produce a pleasing effect. She drew correctly, especially the extremities of the human figure; which she expressed with great taste. The following, among other engravings, are by her.

*Remus and Romulus suckled by a wolf*; a middling-sized plate, length-ways, from Anthony Boufonnet Stella, her brother.

*The entry of the emperor Sigismund into Mantua*; a long frieze, from Julio Romano.

#### J A C O B S T E L T Z E R.

Flourished, 1720.

He engraved part of the plates for the *collection of large folio prints*, taken from the *antique marbles*, preserved in the royal gallery at Dresden, published, A. D. 1733.

S T E M S I U S. See S E M P E L I U S.

#### P E T E R S T E N T.

Flourished, 1630.

He resided in London, and was a printseller. From the extensiveness of his publications, it appears, that his business was very great for the time. It is thought that he sometimes engraved; and several *portraits* are attributed

buted to him; one, in particular, namely, that of *Andrew Willet*, which is marked with the letters, P. S.

## H E N R Y S T E N W I C K.

Flourished, 1570.

He engraved some of the plates for a work, entitled, *Theatrum Orbis Terrarum*, by Abraham Ortelius.

STEPHANONI. See STEFANONI.

STEPHANUS. See LAULNE.

## J O H N S T E V E N S, or S T E P H A N U S.

Flourished, 1585.

According to professor Christ, he was a native of Strasburgh, and the son of Charles Stevens. His plates are chiefly slight etchings, executed almost entirely with dots; and frequently are little more than outlines. This has led professor Christ to say of his engravings, that they are *frappes a coups de marteau dans le cuivre*; that is, struck with the blows of a hammer into the copper. But in this instance he is certainly mistaken. Stevens engraved from his own compositions; and they prove him to have been a man of genius. He usually marked his plates with the initials, I. and S. to which he sometimes added the date.

## P E T E R S T E V E N S, or S T E P H A N I.

Flourished,

He was a native of Malines, and engraved several *portraits*; among others, that of the *late king of Prussia*, from Da Plaffe.

## M. G. S T E U D E N E R.

Flourished,

We have several slight, incorrect etchings by this artist, from his own designs. They represent *the loves of the gods and goddesses*, and other subjects, taken from the ancient mythology. They do not, however, do him much credit.

## T O B I A S S T I M M E R.

Flourished, 1590.

This artist was born at Schaffhausen. He was a painter of some eminence, and resided chiefly at Strasburgh, where he was employed by the Marquis of Baden. He also engraved on wood, from designs of his own.



His greatest work is a set of prints for the Bible. Some of these appeared as early as 1586; and the whole was published at Strasburgh, A. D. 1590, with this title, *Novæ Tobiae Stimmeri sacrorum Bibliorum figuræ, versibus Latinis et Germanicis expositæ*. The compositions of these prints, which are very small, are by Stimmer; but he was assisted in the engraving by his brother, and several other artists, whose marks are affixed to some of the engravings. Stimmer understood the human figure very well, and composed with great taste; of this the reader will be convinced, when he is informed, that Rubens himself declared, he had studied these prints with attention, and derived much instruction from them. Sandrart mentions this circumstance, and calls the book, “*a treasury of science for the art of painting.*” These engravings are very neatly executed. See the marks, which this artist usually put upon his prints, at the end of the volume.

### CHRISTOPHER STIMMER.

Flourished, 1590.

He was brother to Tobias Stimmer, and engraved neatly on wood. He assisted his brother, and worked principally from his designs. The marks which he used are copied on the plate of monograms at the end of the volume.

### IGNATIUS VANDER STOCK.

Flourished,

This artist was, I presume, a native of Holland, and flourished during the last century. He was a landscape painter, and, as far as one can judge from his etchings, a man of no mean abilities. We have by him several very slight, but spirited etchings of *landscapes*, from his own painting, and another set, from the designs of Foquier. They are middling-sized plates, length-ways.

### ANDREA STOCK, or STOG.

Flourished, 1625.

He was a native of Holland, and resided chiefly at Antwerp. I believe he was a pupil of Jaques de Gheyn the elder; at least, he imitated his style of engraving, and sometimes with success. We have by him several engravings for a work, entitled, *Academie de L'espée*, by Thibault, published at Antwerp; to them he affixes this inscription, *Andreas Stockius Hagæ Comitæ sculp.* I shall mention besides,

*The twelve months*; middling-sized plates, length-ways, from John Wildens.

*Eight landscapes*; small plates, length-ways, from Paul Brill.

*Abraham offering up his son Isaac*; a middling-sized upright plate, from Rubens. The best impressions are before the name of Hondius was affixed to the plate.

Also several *portraits*, and among them that of *Albert Durer*, dated 1629.

H. Stock is a name affixed to the portrait of *Robert earl of Salisbury*, in an oval.

## L A U R E N C E S T O E R .

Flourished, 1567.

According to professor Christ, he was a native of Augsburg, and a painter. He is spoken of with commendation; and by him we have several engravings on wood, marked with an L. and an S. joined together. See the plate of monograms at the end of the volume.

## J. S T O L K E R .

Flourished,

He was an engraver in mezzotinto. His name is affixed to a portrait of *Jaques de Masscher*, the painter, from J. Ravenstein.

## S T O L Z , or S T O L Z H I R S , or S T O L Z I U S .

Flourished,

Florent le Comte, and the author of the *Abecedario* have attributed the prints marked with an M. surmounted by a species of figure resembling a 4, to this master. They are rude engravings on copper, and bear every appearance of antiquity; but I own I cannot possibly conceive, how the monogram can be supposed in the least to refer to the name. By this notion the works of this engraver are confounded with those of one who marked his plates with an F. and an S. who was evidently a different artist. See the article *Stofs*. The monogram, attributed to Stolz, is copied on the plate at the end of the volume.

## J O H N S T O N E .

Born, Died, 1653.

He was a pupil of Cross the engraver, from whom he learned the principles of drawing. He acquired considerable fame by the copies which he made of several of the most capital paintings in England. He drew and engraved one of the plates for *Dugdale's History of Warwickshire*. I know of no other print by him.

## D. S T O O P .

Flourished, 1650.

His baptismal name, I presume, was Dirick or Theodore. He was a native of Holland, and painted battles. We have a set of twelve small plates, lengthways, etched by him, in a very spirited and masterly manner,  
from

from his own designs, representing *horses*, and *men on horseback*, with *dogs* and other *animals*; they are dated, 1651.

## R O D E R I G O S T O O P.

Born, Died, 1686.

According to the author of the *Essay towards an English School of Painters*, the baptismal name of this artist was Peter; but he always placed the nital letter R. before his family name. He is said to have been the brother of Dirick Stoop mentioned above, and a native of Holland. He painted batties, huntings, and sea ports, very successfully. He came into England with Queen Catherine, and resided in this kingdom till the time of his death, which happened about the year 1686. He etched several plates from his own compositions, and from those of Barlow. They are, in general, executed with great spirit, in a style which does him much credit. Among them may be reckoned, a set of eight plates, representing *views of Lisbon*, dedicated to Queen Catherine. Also eight large plates, length-ways, representing the *procession of Queen Catherine from Portsmouth to Hampton-Court*, dated 1662. Several of the plates for *Ogilby's Æsop*, after the designs of Barlow. These are very slight and hasty performances.

## D A N I E L S T O O P E N D A A L.

Flourished, 1710.

He was a native of Holland, and an engraver of some merit. In his best prints he seems to have attempted to imitate the style of Cornelius Vischer; but his powers were not equal to the task. We have by him a set of twelve small plates, length-ways, representing *figures* and *animals*, dated 1651. The first impressions are before the plates were numbered. And a set of sixty views, entitled, *Les Delices du Diemer-Meer*, engraved from his own designs. To these may be added, several plates of *banditti*, and others from Peter de Lair, called *Bambochio*. He also engraved some of the prints for Clarke's pompous edition of *Cæsar's Commentaries*, published at London, in two volumes, folio, A. D. 1712.

## J. C. S T O R E R.

Flourished,

He was a painter. and etched several historical subjects, from his own compositions.

## F R A N C I S S T O S S.

Flourished, 1460.

This very ancient engraver was certainly a native of Germany. His prints have all the appearance of antiquity; and, for my own part, I have no doubt, but that he was prior to either Martin Schoen, or Israel Van Mecheln.



cheln. Indeed I have already, in the essay at the beginning of the first volume of this work, given it as my opinion, that he was the tutor of Martin Schoen, from the resemblance which appears in the style of engraving adopted by both: though it must be confessed, that Martin Schoen improved it prodigiously. We have by this master a set of small upright plates, containing *the life and passion of Christ*, which were copied by Martin Schoen. I have seen only two of these curious engravings. In the collection of Dr. Monro is a small upright plate, representing the *Virgin Mary standing; she holds the infant Christ with her left arm; and in her right hand a flower, which he is reaching for; without any back-ground.* The rudeness of the execution of this plate, and the badness of the printing, gives great reason to conclude, that it was one of his first attempts. See his mark, composed of an F. and an S. divided by a sort of ornament, something different from that used by Martin Schoen.

Florent le Comte and other authors have confounded this artist with one who marked his plates with an M. surmounted by a sort of figure, resembling a 4. But whatever the names of these artists really might be, it is evident, that they were different persons; and Francis Stofs is certainly by far the more ancient. See the article Stoltz.

#### V E S P A S I A N O S T R A D A.

Flourished, 1600.

He was the son of a Spanish painter, and was born at Rome, during the residence of his father in that city. Vespasiano was also himself a painter; but died young, being only thirty-six years of age. He etched several plates from his own compositions, which prove him to have been a man of genius. They are executed in a slight, hasty style; but the hand of the master is easily to be discovered in them. The following are by him:

*Christ shown to the Jews; half figures, a middling-sized plate, length-ways.*

The same subject repeated, smaller, and the contrary way.

*Christ crowned with thorns; a small plate, three quarter figures.*

*A holy family with St. John; a small upright plate.*

*The Virgin Mary standing on a descent, supported by two angels; a small upright plate.* He often marked his plates in this manner, VES. ST. I. FE. and V. S. F. and V. S. I. F.

#### R O B E R T S T R E A T E R.

Born, 1624. Died, 1680.

He was the son of a painter, and born in London. He studied under Du Moulin; and his works are spoken of with the warmest commendation by Graham, the author of the Essay towards an English School of Painters, published at the end of the Lives of the Painters by Du Piles. He calls him "the greatest and most universal painter that England ever bred," and  
"the

“ the most complete draftsman of his time.” His chief excellence lay in landscapes and architecture; but he did not confine himself to those branches of the art only. Sanderson, another author, compliments him very highly; but the most extravagant encomium is paid him by Robert Whitehall, in his Poetic Description of the Paintings, on the ceiling of the theatre at Oxford, which he concludes with these lines,

“ That future ages must confess they owe  
 “ To Streater, more than Michael Angelo.”

Such of his works as now remain do by no means justify the praises, which his friends have so profusely bestowed upon him.

At the Restoration he was appointed serjeant painter to the King. In the latter part of his life he was afflicted with the stone; and being determined to suffer the operation of cutting, the King sent to Paris for a surgeon to perform it, but he died soon after it was done, A. D. 1680, aged 56. He amused himself with the point; but his etchings are very indifferent. The following are by him:

*The battle of Naseby*; a large two sheet print, length-ways.  
 Several *architectural plates*, from J. Dinante, &c.

#### F E R D I N A N D S T R I N G A.

Flourished, 1750.

Part of the plates for the *Antiquities of Herculaneum*, published by royal authority at Naples, are by him.

#### W I L L I A M S T U K E L Y.

Flourished, 1740.

A celebrated antiquary, who has published several very curious and interesting works. They are too well known to need any repetition here. This ingenious gentleman drew the greater part of the designs for the plates with which they are embellished, and etched a considerable number of them with his own hand; particularly those for a work, entitled, *Itinerarium Curiosum*, in folio.

#### J O H N S T U R T.

Born, 1658. Died, 1730.

He was a native of London, born April 6, 1658. At the age of seventeen he became the pupil of Robert White. His prints are exceedingly numerous. They prove him to have been a very industrious man, but of no great genius. Indeed, the chief of his excellence lay in the engraving of letters, and the minuteness with which they were executed. His best work is the book of the Common Prayer, engraved, as Mr. Walpole informs us, on silver plates. The top of every page is ornamented with a small historical vignette. Prefixed is the bust of *George the First*, in a circle; and, facing it, the *Prince and Princess of Wales*. The outlines of the King's face are expressed

expressed by writing, so small, as hardly to be read without a magnifying glass. They contain the Lord's Prayer, the Ten Commandments, prayers for the Royal Family, and the twenty-first psalm. This book is in large octavo, and was published at London by subscription, 1717. To this he afterwards added a Companion to the Altar, the same size, and executed in the same manner.

Notwithstanding all his industry, for his engravings are exceedingly numerous, he was in very low circumstances towards the latter part of his life; at that time he had a place offered him in the Charter-house, which he refused. He died, A. D. 1730, aged 72.

S U A N E B U R G. See S W A N E B U R G.

S U A N E F E L D. See S W A N E F E L D.

S U A V I U S. See S C H W A B E.

P E T E R S U B L E Y R A S.

Born, 1699. Died,

He was a native of France, born at Uzez. He was the disciple of Anthony Rivalz. Upon leaving the school of this master, he went to Paris, and having attained the first prize of the Royal Academy, he was sent to Rome, where he established himself, and died in that city, A. D. 1749, aged 50. His works prove him to have been a man of genius. He composed with great facility; his figures are correctly drawn, and the attitudes in which they are placed, judiciously chosen. We have the following spirited etchings by him, from his own designs:

*The brazen serpent*; a small plate, length-ways.

*Mary Magdalen washing the feet of Christ*; a large plate, length-ways.

*The martyrdom of St. Peter*; a middling-sized upright plate, &c.

S U E R T S. See S W E R T S.

E U S T A C H E L E S U E U R.

Born, 1617. Died, 1655.

This artist was a native of Paris. He was the disciple of Simon Vouet, and excelled his master in historical painting. The French are justly very proud of this painter, and boast not a little at his having attained to such an extraordinary degree of excellence, without leaving his native country to visit Italy, according to the usual custom of the painters of that time. The reputation of Le Sueur is so generally known, that it is entirely needless in this place to say any thing further upon that head. I shall only add, that by way of eminence, he was distinguished by the flattering appellation of *the French Raphael*. We know of but one etching by him, which is a small plate, length-ways, representing *a holy family*, half figures.



## PETER LE SUEUR, called THE ELDER.

Born, 1636. Died, 1716.

This artist was a native of Rouen, and a very celebrated engraver on wood. He was the disciple of Du Bellay, and greatly surpassed his master in point of merit. "Nothing can be finer or more spirited," says Papillon, "than the engravings by this artist." That author mentions, in particular, a figure of *Judith*, from Goltzius, dated 1670. His mark is composed of a P. an L. and an S. joined together. See the plate at the end of the volume. He died at Rouen, A. D. 1716.

PETER LE SUEUR, called the Younger, was the son of the preceding artist. He was born at Rouen, A. D. 1663, and died September 17, 1698. He learned the art of designing and engraving on wood from his father. He drew with some accuracy, and his works are executed in a very delicate manner. Papillon mentions by him an emblematical print, called *Alpha and Omega*, in which is represented the verity of the Catholic Religion by a naked figure, and idolatry concealed by a veil. He also engraved some bible prints, and other devotional subjects. He sometimes marked his plates with the initials, P. L. S.

VINCENT LE SUEUR. He was the son of the Elder Le Sueur, and brother to Peter Le Sueur the Younger. He was born at Rouen, A. D. 1668. After having learned the first principles of engraving on wood from his father, he was sent to Paris, and placed with John Papillon, father to the author of that name. He acquired great reputation at Paris; and his works are much commended by Papillon, who adds, however, that the defects in them arise from want of correctness in the outlines; for he had not paid sufficient attention to drawing. *The soldier's farewell*, dated 1702, is spoken of by that author as a fine specimen of Le Sueur's abilities. He engraved many prints in chiaro-scuro. A middling-sized upright print of this kind I have seen, representing *Mercury and Prometheus*, from P. Farinatti, on three separate blocks. He often marked his plates with the initials, V. L. S.

PETER LE SUEUR, another son of the elder Le Sueur, mentioned above, by a second marriage, was also an engraver on wood; but his works are of no great note. He died, A. D. 1750.

ELIZABETH LE SUEUR, daughter of the last mentioned artist, engraved very delicately on wood.

## NICOLAS LE SUEUR.

Born, 1691. Died; 1764. ✓

He was the son of the younger Peter Le Sueur. He was born at Paris, 1690, and died in the same city, A. D. 1764. He was also an engraver on wood, and surpassed all the preceding artists of his family. In the collection of prints, entitled the Crozat cabinet, are many fine specimens of his works.

## L E S U I S S E.

Flourished,

The name of an excellent engraver on wood, cited by Papillon, who executed, among other things, a large print, representing *the Turkish army arranged in order of battle*; at the bottom of which is inscribed a very flattering eulogium in praise of the artist.

## J O H N S U I Z E R.

Flourished, 1650.

An engraver of portraits, and other plates for books. We have by him, among other things, a head of *Felix Wyssius, an ecclesiastic*, dated 1655.

## L U K E S U L I V A N.

Flourished, 1750.

He was a native of Ireland, and is said to have been the son of one of the grooms of the Duke of Beaufort. His first employment was in the stables; but shewing strong marks of a genius for drawing, he was placed as an apprentice with Major. He engraved the *march to Finchley Common*, from Hogarth, for which he received only one hundred pounds. Hogarth drew his portrait in the character of *the angel*, in the print of *Paul before Felix*, in the Dutch taste.

Sullivan afterwards applied himself to miniature painting, and met with great success; but being much addicted to women, his chief practice lay among the girls of the town. And indeed he resided almost entirely at taverns and brothels. This course of life brought on a decline, of which he died. He was an excellent draftsman, particularly in landscapes. Among other things, we have by him, *the temptation of St. Anthony*, a middling-sized plate, length-ways, from Teniers. Various views of *gardens, landscapes, &c.*

## L O U I S S U R R U G U E.

Flourished, 1720.

He was a native of France, resided at Paris, and learned from Bernard Picart the principles of drawing and engraving. He was a member of the Royal Academy of Painting and Sculpture at Paris; and his works prove him to have been a man of genius. His style of engraving is very commendable; in it he has united the point and the graver very successfully; and had his drawing been as correct, as the effect of his prints is pleasing, he might have ranked among the first masters of France. We have by him, *Abraham offering up Isaac*, from Andrea Del Sarto; a middling-sized upright plate, for the collection of prints from the pictures in the Dresden gallery.

*Christ curing the ten leprous men*; a middling-sized plate, length-ways, from Jerome Genga.

*Venus giving the breast to the Loves*; a small upright plate, from Rubens. This subject, with a small difference, was engraved by C. Gall and H. Watlet.

He also engraved from Raphael, Pietro da Cortona, Le Sueur, Le Brun, Coypel, and other masters.

PETER LOUIS SURRUGUE, the son of the artist above-mentioned, was also an engraver. He worked in a style, something resembling that of his father; but his prints are by no means equal to his. I shall mention only by him,

*The nativity of Christ*; a large upright plate, called *the night of Correggio*, for the Dresden gallery.

*The Virgin and Child, accompanied by St. Jerome and two other saints*, from Guido, the same.

*The judgment of Paris*; a middling-sized plate, length-ways, from Goltzius, &c.

### J O N A S S U Y D E R H O E F.

Flourished, 1640.

This extraordinary artist was a native of Holland. He learned the principles of drawing and engraving from Peter Soutman, and pursued the style of engraving which that master had adopted; but he far surpassed him in the softness and beauty of finishing. His plates are very neat, and yet we find in them great force of colour, and he harmonized the light with the shadows, so as to produce a picturesque and pleasing effect. The naked parts of the figures are not so correctly drawn, as might be wished; nor are the extremities so happily expressed; but these defects are by no means very striking in his best prints, which are justly held in the highest estimation by the experienced collectors. The portraits by this great master, of which he engraved a very considerable number, are exceedingly beautiful; but fine impressions of them are rarely to be met with. The following engravings are by Suyderhoef, and may be reckoned among his best:

*The fall of the unrighteous*; a large upright print on two plates, from Rubens.

*The Virgin Mary, with the infant Christ embracing her*; a small upright plate from the same painter. Bolswert also engraved this subject, with some small alterations, especially in the legs of the infant.

*A bacchanal*; a small plate, length-ways, from the same.

*A drunken Bacchus, supported by a Satyr, and a Moor*; a small upright plate, half-figures, from the same.

*The chace of the lions*; a large plate, length-ways, from the same.

*The conclusion of the peace at Munster*; containing the portraits of all the Plenipotentiaries; a large plate, length-ways, from Terburg. This print was copied on a smaller scale by J. de Decker.

*A quarrel of Dutch peasants*; a middling-sized plate, length-ways, from the same.

*A quarrel of Dutch peasants*; a large upright plate, from Adrian Van Ostade, containing many figures.

*The*



*The Dutch ball*; the same, from the same.

*The four Burgomasters of Amsterdam*; a middling-sized plate, length-ways, from Theodore Keyser.

Many fine *portraits* of various sizes, from Vandyck, Franck Hals, and other masters.

He sometimes marked his plates with the initials, I. S. but his prints are easily distinguished.

WILLIAM VAN SWANENBURG, or SWANENBURCH.

Flourished, 1618.

He was a native of Holland; and his style of engraving is bold and free, like that which was usually practised by the scholars of Henry Goltzius. He worked with the graver only; and his prints prove the great command he had of that instrument; but his drawing is defective and mannered; the extremities of the figures especially are not correctly marked. The following prints are by him:

*Lot and his two daughters*; a middling-sized plate, length-ways, from Rubens.

*Christ at Emmaus, with his two disciples*, after the same master; a middling-sized upright plate. Van Sompelen engraved the same subject.

*The six penitents*; a small upright plate, from A. Bloemart.

He also engraved from Uytenswael and other masters.

HERMAN VAN SWANEVELT, or SWANEFELD, called the  
HERMIT OF ITALY.

Born, 1620. Died, 1680.

He was a native of Flanders, and is said to have been at first the disciple of Gerard Douw. He went, however, to Italy in his youth, and entered the school of Claude Lorraine, from whose instructions, and his own incessant studies of nature, he became an admirable painter of landscapes. He acquired the cognomen of *the Hermit*, from the studious and retired life which he lived. He amused himself with the point; and his etchings, though slight, are executed in a bold, free, and masterly style, something resembling that of Waterloo; but the mechanical part is neater and more determined. He has enriched these compositions with small figures, designed in a very spirited manner. We have by him, from his own designs,

A set of six large *landscapes*, length-ways.

A set of four *landscapes*, length-ways, smaller than the above.

A set of four *landscapes*, large upright plates.

Forty *landscapes*; middling-sized plates, both upright and length ways.

Sixty *landscapes*; small plates, some upright, and some length-ways.

J. S W E L I N C K.

Flourished, 1620.

He was a native of Amsterdam, and worked with the graver only, in a  
very

very neat style, resembling that of the Wierix's. We have a set of emblematical plates by him, in quarto, from A. V. Venne.

## MICHAEL SWERTS, or SWEERTS.

Flourished,

He was a native of the Low Countries, and flourished during the last century. He was a painter, and frequently etched from his own pictures. We have by him, among other prints, the following:

*Christ dead, supported by the virgins, accompanied by St. John and Mary Magdalen*; a middling-sized plate, length-ways.

*A man seated in a chair, smoking, and a boy standing by him*; a small upright plate.

*His own portrait*, the same.

The portraits of *John van Bronchont*, and of *Herman Seftleven*, painters, the same.

## W I L L I A M S W I D D E.

Flourished, 1690.

A very ingenious artist, who designed and engraved *landscapes* in a very pleasing style. His plates are exceedingly numerous, and chiefly from his own designs.

The larger part of a work, entitled, *Suecia Antiqua at Hodierna*, in folio, containing views of the principal buildings, &c. in Sweden, are by him.

Also a set of small *landscapes*, length-ways, from C. Van Dalen, &c.

He often marked his engravings with the initials, W. S. only.

## CHRISTOPHER SWITZER.

Flourished, 1610.

This artist, who was probably a German, was an engraver on wood, and an ingenious man. He resided, however, in England, and was employed by that industrious antiquary John Speed, for whom he cut the *coins and great seals of England*, which appear in his history of Great-Britain. Vertue mentions another set of the broad seals of England, cut on wood, and preserved in the Harleian library, which he supposes were the works of this artist, and the originals from which Hollar copied those published by Sandford. Mr. Evelin speaks of him, and of his son, who was then living, in the following words: "We have likewise Switzer for cutting in wood, the son of a father, who discovered his dexterity in the Herbals, set forth by Mr. Parkinson, Lobel, and divers other works, with due commendation." The honourable Mr. Walpole also informs us, that the works of this artist have been confounded with those of his son, who was, says that gentleman, of both his names.

S Y L V E L T, see Z Y L V E L T.

E V E R T

S I J [ 351 ] T A N

E V E R T S I J M O N S.

Flourished, 1620.

He engraved the *map of Denmark* for John Speed's collection of maps, in large folio, published at London. It is inscribed *Evert Sijmon's Z. Hammerz-veldt sculp.*

S Y M P S O N, see S I M P S O N.

S Y S A N G.

Flourished, 1746.

He engraved a considerable number of portraits, in a neat, clear style, for a work, entitled *Portraits Historiques des Hommes illustres de Danemark*, published, 1746.

P H I L I P S Y T I C U S.

Flourished,

To a large upright *crucifixion, with the Virgin, St. John, and two Angels in the clouds*, from Michael Angelo, engraved in a neat, clear style, resembling that of Cornelius Cort, is this name affixed, *Philippus Syticus fecit*. I have no doubt, but that this artist is the same with P. Sericcus, the name by some accident being mis-spelt. See the article Sericcus.

T.

G I O V A N N I M A R I A T A M B U R I N O.

Flourished, 1630.

**H**E was a native of Bologna, and the disciple of Pietro Facini. He painted in oil and in fresco, and imitated the style of his master. Professor Christ attributes to him the etchings in the manner of Tempesta, marked *Gio. Ma. T.*

P E T E R T A N G E.

Born, Died, 1760.

He was a native of Holland, and resided at Amsterdam, where he died. He was a very industrious man; for we have a prodigious number of engravings by his hand, consisting chiefly of *portraits, vignettes, and other book-plates*. The following may be reckoned among his best works :



*A dead Christ*; a middling-sized upright plate, from Francesco Salviati.

*The card-players*; a small plate, length-ways, from Michael Angelo Carravagio.

*Tarquin and Lucretia*; a middling-sized plate, length-ways, from Luca Giordano.

*The chastity of Joseph*, from Carlo Cignani, half figures; all of which are for the collection of prints, engraved after the pictures in the Dresden Gallery.

### NICHOLAS HENRY TARDIEU.

Born, 1674. Died, 1749.

He was a native of France, and died at Paris, A. D. 1749, being at that time a member of the Royal Academy of Painting and Sculpture. Tardieu was a very able artist. He drew well, though in a mannered style. And forwarded his plates very greatly in the etching, which he worked upon and finished with the graver, in a manner that demonstrates the goodness of his taste. There is much colour in his prints; but from a roughness, which appears about them, they are not so pleasing to the common eye, when viewed near; but at a distance they have, in general, a fine effect. His engravings are not uncommon. I shall mention the following only:

*The contest between Achilles and Agamemnon*; a large plate, length-ways, from Ant. Coypel.

*The parting of Hector and Andromache*, its companion, from the same painter.

*Apollo and Daphne*, the same, from the same.

Several plates for the *Crozat cabinet*. He also engraved from Le Brun, Watteau, and other masters.

His wife, ELIZABETH CLAIRE, whose maiden name was *TOURNAY*, also engraved several plates; and, among them,

*The concert*; a middling-sized upright plate, from J. F. de Troy.

*The mustard merchant*; the same, after Charles Hutin, &c.

### JACQUES NICHOLAS TARDIEU.

Flourished, 1760.

He was the son of Nicholas Henry Tardieu, mentioned in the preceding article, and also a member of the Royal Academy. His works in the historical line are not equal to those of his father in boldness and spirit, though neater in point of execution. We have several estimable *portraits* by this artist.

I shall particularize the few following engravings only:

*Christ healing the sick man at the Pool of Bethesda*; a large plate, length-ways, from Restout the elder.

*Christ appearing to the Virgin*; a large upright plate, from Guido, for the collection of prints from the pictures in the Dresden Gallery.

The

*The portrait of the king of France*, a whole length; a large upright plate, from M. Vanloo.

*The portrait of the queen of France*; a middling-sized upright plate, from Nattier.

He also engraved from Le Brun, Largilliere, Rigaud, Bon de Boullogne, Teniers, Boucher, and other masters.

LOUISE TARDIEU, his wife, whose maiden name was DU VIVIER, is also said to have engraved.

### PETER FRANCIS TARDIEU.

Flourished, 1760.

He was cousin german to the preceding artist, and resided at Paris. We have many engravings by him; among which are the following:

*The Judgment of Paris*; a large plate, length-ways, from Rubens. Lommelin also engraved from the same picture.

*Perseus and Andromeda*, from the same painter. These prints are from the pictures in the collection of the Count de Bruhl; the same.

Several of the plates for *Le Fontaine's Fables*, in folio, from Oudry.

A variety of *vignettes*, &c. from several masters.

MARY ANN, the wife of this artist, whose maiden name was ROUSSELET, engraved also. Several of the plates in *Buffon's Natural History* are by her.

### G. T A S N I E R E.

Flourished, 1670.

He resided at Turin, according to Bafan, where he died, about the commencement of the present century. He worked with the graver only; and his performances are stronger proofs of his industry, than of his taste. He engraved many plates from the pictures of Dominico Piola, a Genoese painter; and nearly all those which belong to a folio volume, entitled, *la Venaria reale Palazzo di piacere*, &c. or a *Description of the hunting Palace, belonging to the Duke of Savoy*, consisting of hunting subjects, and portraits of the nobility, &c. from the pictures of John Miel, published at Turin, A. D. 1672.

### PETER JOSEPH TASSART.

Flourished, 1760.

He is spoken of as a painter by Bafan, who informs us, that he resided at Bruffels, where he etched

*The woman taken in adultery*, half figures, a small plate, length-ways, from Rubens.

*The Virgin and Child, with Elizabeth and St. John*; a small upright plate, from the same painter.

*The martyrdom of St. Laurence*; a middling-sized upright plate, from the same.

*The parting of Venus and Adonis*; a middling-sized upright plate, length-ways, from the same.

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

Born, 1580. Died,

He was a native of Bologna, and a disciple of Paul Brill. He excelled in painting *landscapes* and *sea views*. We have some few etchings by him, executed in a very slight style. They are small plates, length-ways, and represent *views at sea, tempests* and *a shipwreck*.

## V. T A T O R A C.

Flourished, 1530.

He was, according to Papillon, a native of Paris, and a very indifferent engraver on wood. He executed, according to that author, one hundred and fifty cuts for *Ovid's Metamorphoses* in octavo, published 1537; and an *annunciation for a prayer-book*, dated, 1530.

## M E L C H I O R T A V E R N I E R.

Flourished, 1630.

He was an engraver and copper-plate printer to the king of France, as he himself informs us, by the inscriptions upon his prints. He resided at Paris, and was a publisher, as well as an artist. His chief works as an engraver are *portraits*; but we have some ornaments, and other trifling subjects also by him, from his own inventions. They do not, however, confer any great honour upon him as an artist. To a large upright print, representing *the statue of Henry the Fourth of France, on horseback*, is this inscription, *Melchior Tavernier à Paris, graveur and imprimeur du Roy, pour les tailles-douces demeurant l'Isle du Palais, sur le Quay à l'espy d'or, 1627*.

## R I C H A R D T A U R I N I.

Flourished,

According to Papillon, he was a skilful engraver on wood, and the disciple of Albert Durer. I am not acquainted with his works.

TELMAN VAN WESEL. See WESEL.

## G I O V A N N I T E M I N I.

Flourished,

This name, with the word *fecit* added to it, is affixed to a portrait of *Carlo Gonzales, duke of Mantua*; a middling-sized upright oval plate, slightly etched, and retouched with the graver.

## A N T H O N Y T E M P E S T A.

Born, 1555. Died, 1630.

He was a native of Florence, and the disciple of John Stradan. Few painters ever possessed greater fertility of invention than Tempesta. He understood



derstood the human figure, and drew correctly; but in a mannered style, which often wanted elegance. He succeeded well in historical subjects and landscapes; but he had a peculiar genius for battles, cavalcades, huntings, and for designing all sorts of animals. It is said, that he did not regard so much the delicacy of colouring, as the lively expression of those things, which he represented. His ordinary residence was at Rome, where, in his younger days, he had performed several works, by the order of Pope Gregory XIII. in the apartments of the Vatican. His style of etching is bold and free; the lights are kept broad upon the single figures; but they want massing to produce a general effect. Many fine parts occur in his designs, and groups of figures, composed with much grandeur. But his draperies are seldom well chosen; and the heads of his female figures are not so beautiful as might be wished; which defect, together with a dark, coarse appearance, too frequently prevalent in his etchings, renders them unpleasing to the common eye. Artists, however, in general, know that the works of Tempesta are well worthy of a very close examination.

The number of etchings by Tempesta, according to Florent le Comte, amount to upwards of 1800, exclusive of a very great number, engraved by other masters from his designs. As they are by no means uncommon, I shall specify the few following only, in a general way:

A set of middling-sized plates, length-ways, taken from the Old Testament, and commonly known by the appellation of *Tempesta's Bible*.

*The history of the seven twin brothers*; a set of forty small plates, length-ways.

A set of 150 prints, taken from *Ovid's Metamorphoses*; small plates, length-ways.

A variety of other different sets of *horses*, and other *animals*, *huntings*, *cavalcades*, *ornaments*, &c.

See the marks, adopted by this master, copied on the plate at the end of the volume.

#### DOMENICO TEMPESTA.

Born, 1652. Died,

A Florentine artist. He was the disciple of Robert Nanteuil, and of Girard Edelinck. After having visited most kingdoms in Europe, he returned to his own country, and was employed by Cosmo, the Great Duke of Florence. We have by him a set of portraits of *the Electors Palatine*.

PETER TEMPESTA. See MOLYN.

#### DAVID TENIERS THE YOUNGER.

Born, 1610. Died, 1694.

This celebrated painter was a native of Antwerp. He was the son of David Teniers the elder, and learned the first principles of painting from him; after which he became the disciple of Adrian Brouwer, and completed

pleted his studies in the school of Rubens. His excellence lay in painting landscapes, conversations, and subjects taken from low life. And the vast prices which are given for his pictures are a sufficient proof of the high estimation they are held in, which, however, is by no means superior to their merit.

He etched, for his amusement, a considerable number of plates, from his own compositions. These etchings, generally speaking, are by no means equal to what might have been expected from the hand of so great a master. The following are by him:

*The village entertainment*; a small plate, length-ways.

*The temptation of St. Anthony*; a small upright plate.

*Dutch peasants shooting at a mark*; a small plate, length-ways.

Three heads, apparently portraits, namely, *an old man with an hour glass, an old man playing on a flute, and a lady holding a flower*; small upright plates.

*The inside of a cottage, with a dead calf hanging up, and a man with a woman standing by the side of it*; a small plate, length-ways.

His mark is composed of a D. with a T. inclosed in it. See the plate of monograms at the end of the volume.

According to M. Heineken, David Teniers the elder etched some plates. It is probable he might; but I am at a loss how to distinguish them from those of the son.

#### H. T E R A S S O N.

Flourished,

He resided in London, and engraved some plates of *insects* very neatly; but in a stiff style.

#### A U G U S T I N T E R W E S T E N.

Born, 1649. Died, 1711.

He was born at the Hague; and, shewing an early disposition for the arts, became the disciple of Wieling; but completed his studies in Italy. He died at Berlin, A. D. 1711, aged 62. He painted historical subjects and landscapes with great success. We have some few etchings by this artist, from his own compositions.

#### F R A N C E S C O T E R Z I.

Flourished,

He was a native of Bergamo. We have, engraved by him, a set of portraits of the *Princes of the House of Austria*.

#### P I E T R O T E S T A.

Born, 1611. Died, 1650.

He was born at Lucca; and from his youth manifested a violent inclination for the arts. In order to see the works of the great masters at Rome, he travelled thither in a pilgrim's habit; and employed himself assiduously

affiduouſly in drawing from the *antique ſtatues, baſſo relievos, and ruins*, which he found in that city, and ſtudyng after the moſt celebrated pictures. But, from the want of being properly known, his deſigns were but little attended to; and he was reduced to a moſt miſerable ſituation, having ſcarcely wherewithal to cover his nakedneſs. Sandrart diſcovered him drawing among the ruins, and compaſſionating his diſtreſs, took him to his houſe, and gave him both food and clothes. Nor did he ſtop here; for he employed him to draw ſeveral things in the Juſtinian gallery, and alſo recommended him to other maſters. He was, it ſeems, of a wild diſpoſition, and had a great diſlike to company; ſo that even his patron could ſeldom have much converſation with him. With all the talents, which Teſta poſſeſſed, he could not ſucceed in painting; his colouring was bad; and his outlines were hard and diſguffing. As a deſigner and an engraver, he is worthy of the higheſt commendation.

He drew with great taſte, and marked the extremities of his figures in a very maſterly manner. The characters of his heads are finely expreſſed, and the female faces are often very beautiful. When the extravagance of his fancy did not hurry him beyond the bounds of nature, his outlines are correct and elegant. The draperies of his female figures eſpecially are flowing and eaſy, and ſo contrived as to ſhow the form of the naked parts very diſtinctly. It muſt be owned, that, though many parts of his compositions are fine, and many of his figures graceful and elegant, yet theſe beauties are often obſcured by the introduction of ill choſen and awkward attitudes, by which the eye is offended. He ſeems to have paid little or no attention to the management of the *chiaro-scuro*. His lights are ſcattered, without forming any great maſſes; of courſe his prints can have little or no effect. With reſpect to his ſtyle of etching, it is free and maſterly, bearing ſome reſemblance to that of A. Tempeſta; but conſiderably improved. The works of Pietro Teſta ſhould be carefully examined by all young artiſts; for they will be ſure to find ſufficient reward for their labour. They have all the fire of the maſter in them, and prove the force of his imagination, and the fertility of his genius.

This great artiſt was drowned by accident, as is generally reported, reaching for his hat, which the wind had blown into the Tiber, as he ſat drawing upon the banks of that river; he unfortunately fell in, and could not regain the ſhore. Some have ſaid, that he drowned himſelf purpoſely, finding that his works did not meet with that reward, which they ſo juſtly deſerved.

The mark, which this artiſt often uſed, is copied on the plate at the end of the volume. The following are by him, engraved from his own deſigns:

*The adoration of the wiſe men*; a middling-sized upright plate.

*The biſhops interceding for a ceſſation of the plague*; a ſmall upright plate.

*The martyrdom of St. Eraſmus*; the ſame.

*Achilles dragging the body of Hector round the walls of Troy*; a middling-sized plate, length-ways.

*The four ſeaſons of the year, with the twelve ſigns of the zodiac*; large plates, length-ways: theſe are very fine.

Several large *bacchanals*, and *allegorical ſubjects*, &c.



## GIOVANNI CESARE TESTA.

Flourished, 1650.

He was the nephew of Pietro Testa, mentioned in the preceding article. He imitated the style of etching, adopted by his uncle, with great success; and engraved many of his designs. We have also by him a fine etching, representing the *death of St. Jerome*; a large upright plate, from the famous picture of Dominichino, which was also engraved by Farjat and Jacomo Frey.

## GIOVANNI BATISTA TESTANA.

Flourished, 1670.

This artist appears to have been a native of Rome, where he chiefly resided, and engraved several plates from the pictures of the masters of the Roman school.

## GIOSEFFO TESTANA.

Flourished, 1690.

He was probably a relation of the artist above-mentioned. He is said to have been a native of Genoa. We have several engravings by him, particularly portraits; among which may be reckoned part of the plates for a work, entitled, *Effigies of the Cardinals now living*, published at Rome, 1680.

## LOUIS TESTELIN.

Born, 1615. Died, 1655.

He was born at Paris, where he principally resided; and in that city he died, A. D. 1655, aged 40 years. He was the disciple of Simon Vouet, and is spoken of as a painter with much commendation. The following etchings are by him:

*The Israelites receiving the manna*; a middling-sized plate, length-ways, from N. Poussin.

A set of small plates, representing *children playing*, from his own compositions; and several *vignettes*, for a book written by his brother Henry Testelin, entitled, *Sentiments of the most skilful Painters upon the Practice of Painting*.

## JOHN CHRISTOPHER TEUCHER.

Flourished, 1750.

This artist was a native of Germany; but he resided chiefly in France, where he engraved a plate, called the *Virgin of the Rose*, from Parmigiano, for the collection of prints, from the pictures in the Dresden gallery.

## ROBERT THACKER.

Flourished, 1670.

By this artist, who calls himself *designer to the king*, we have a large print, engraved on four plates, representing the *cathedral church at Salisbury*.

## J A C O B G O T T L I E B T H E L O T T .

Flourished, 1730.

He engraved part of the plates for a work, entitled, *Representation des Animaux de la Menagerie de Prince Eugene*, published 1734; or, *the Representation of the Animals in the Menagery of Prince Eugene*, consisting of birds, beasts, &c. They are large plates, length-ways, executed entirely with the graver, in a neat, but stiff style. His name is also affixed to several portraits, and among others, to that of *Guiao Pattin, M. D.* of Paris.

## T H E O D O R E .

Flourished, 1670.

He was the disciple of Francesco Mill or Millee, and excelled in painting of landscapes. We have the following etchings by him, from the designs of his tutor, namely, six large *landscapes*, length-ways; thirty middling-sized *landscapes*, length-ways; six *landscapes* in circles.

## A. T H E O D O R E .

Flourished, 1636.

The name of this artist is affixed, as the designer and engraver, to a middling-sized plate, length-ways, representing a *procession in Holland*, etched and retouched with the graver, in a style bearing some resemblance to that of Hollar. The figures, though not well designed, are, by no means, badly executed. It is dated, 1636.

## B E N O I T T H I S B O U S T .

Flourished, 1679.

A native of France, and an engraver of no great note. He worked with the graver only, in a slight, open style, something resembling that of Mellan; but his prints are defective in taste, or correctness of drawing. We have by him *the life of St. Turradius*, contained on thirty-four very small upright plates, exclusive of the *frontispiece*, from J. Bapt. Gaetano. They are published at Rome, A. D. 1679, with this title, *Vita beati Turradii, Archiepiscopi Limani in Indiis*.

## A L E X A N D E R T H I E L E .

Flourished, 1726.

He appears to have been a landscape painter, but of no great eminence, as far as one can judge from his etchings. They are executed in a very slight, heavy style; and consist of *views in Saxony*, engraved from drawings made by himself. They are middling-sized plates, length-ways, and dated 1726.

## B A R O N D E T H I E R S .

Flourished, 1760.

This nobleman, according to Basan, was a great lover of the arts, and for

for his amusement, he etched some few plates of *landscapes*, and *small subjects*, from Boucher.

## M O S E S T H I M.

Flourished, 1613.

This engraver resided at Wittenberg, and at Altenburg, as the inscriptions upon his prints seem to indicate. He marked his engravings with the initials, M. T. sometimes separate, and sometimes joined together, in the manner expressed upon the plate at the end of the volume; and usually added the date, 1613.

## CHRISTIAN RAYMOND THOMAN.

Flourished, 1730.

He engraved several of the plates for the collection of prints, from the antique marbles, preserved in the Royal Gallery at Dresden.

## J O H N T H O M A S.

Flourished,

A Flemish painter of the last century. He etched several plates in a spirited, bold style; and, among them, may be reckoned the following:

*A satyr attempting to force a shepherdess*; a small upright plate, without the name of the painter, or of the engraver. A subject [composed of *six figures, three men and three women*]; one of the former is playing upon the bagpipes; a middling-sized plate, length-ways. Certain persons, says Basan, have attributed the invention of these two prints to Rubens; but, without the least foundation.

## P H I L I P T H O M A S S I N.

Flourished, 1600.

This artist was a native of France; but he resided the greater part of his life at Rome, where he died. Thomassin, it seems, was not without his domestic troubles. He had married a handsome wife, of whom he appears to have been jealous; for when Callot was with him to learn the management of the graver, he was displeased at liberties which passed between him and the lady, and for that cause, quarrelled with his scholar, who thereupon quitted his house.

Thomassin seems to have formed his manner of engraving upon the works of Cornelius Cort, or Cherubin Albert; and indeed it is very possible, that he might actually study under the directions of the latter. He worked with the graver only, in a slight but clear and firm style. There is, however, a stiffness in the execution, which, being rendered more visible by the total want of effect in his prints, gives them a harsh, unfinished appearance. His drawing is rather mannered, than absolutely incorrect; and the heads, with the other extremities of his figures, are seldom finely marked.



marked. He engraved a great number of prints, and, among them, the following :

*A nativity* ; a middling-sized upright plate, from Ventura Salembeni.

*The wise men's offering* ; a large upright plate, arched at the top, from F. Zuccheri.

*The presentation of Christ in the temple* ; a large upright plate, after F. Barroccio.

*An allegorical subject, relating to the redemption of mankind* ; the same, from G. Vafari.

*The Muses dancing* ; a large print, length-ways, on two plates, from Baldassare Peruzzi.

He also engraved from F. Salviati, J. Bafan, Raphael, Andrea del Sarto, and a variety of other masters.

### S I M O N T H O M A S S I N .

Flourished, 1680.

This artist was a native of France, and a descendant of the same family with the Philip Thomassin, mentioned in the preceding article. He learned the principles of drawing and engraving in his own country, and was afterwards sent to Rome, and studied in the academy, founded by the French King for the use of young artists, who went for improvement from France to Italy. He worked with the graver alone ; and his style of engraving is exceedingly neat and clear, but too equally so, by which means the beauty of the effect is diminished, and his prints acquire a heavy laboured appearance, indicating the efforts of patience rather than the animated exertions of an exalted genius. His drawing is executed in a mannered style, though, upon the whole, it is not incorrect ; but the extremities of the figures are not marked with that lightness and freedom, which distinguish the hand of a great master. We have by him,

*The transfiguration of Christ* ; a large upright plate, from Raphael, dated 1680. C. Cort, N. Dorigny, and several other artists, engraved from this picture.

A set of *medals of great personages in France* ; in folio, dated 1696. In the inscriptions upon these plates he styles himself, *Sculptor Regis*.

*The statues and other sculptures*, which ornament the palace and the gardens at Versailles.

Also a considerable number of *portraits*, many of them exceedingly well engraved.

### H E N R Y S I M O N T H O M A S S I N .

Born, 1688. Died, 1741.

He was the son of Simon Thomassin, mentioned in the preceding article, and was born at Paris. Bafan says of him, that he surpassed his father in the art of engraving ; but I am not altogether of his opinion. The works of the son seem to me to be full as rough and unharmonious, as those of the father are neat and laboured. With respect to correctness of outline, or knowledge of the human figure, the son certainly is not superior to the

father. He died at Paris, A. D. 1741, aged 53. I shall mention the following engravings only by this artist:

*The song of the Virgin*; a large upright plate, from Jouvenet.

*Coriolanus overcome by the solicitations of his wife and family*; a large plate, length-ways, from Le Fosse.

*The pest at Marseilles*; a very large plate, length-ways, from J. F. de Troy.

*Naked women surprised by satyrs*; a large plate, length-ways, from L. Sylvestre.

*Aeneas and Dido*; the same, from Anthony Coypel.

He also engraved several plates for the Crozat cabinet; some *portraits*, and a variety of other subjects, from different painters.

#### R. T H O M P S O N.

Born, Died, 1693.

He was a printfeller in London, and published a considerable number of portraits in mezzotinto; some of which are supposed to have been executed by himself; they are, however, very indifferent.

#### SIR JAMES THORNHILL.

Born, 1676. Died, 1732.

He was a native of Derbyshire, and a very celebrated painter of history, architecture, and portraits. His best performances are in the hospital at Greenwich, the palace of Hampton Court, and the cupola of St. Paul's Cathedral.

These are abundantly sufficient to convince posterity of the extensiveness of his genius, and the goodness of his taste. He was honoured with knighthood by Queen Ann, and afterwards elected Member of the House of Commons. We have several bold, but slight etchings by this master; and, among them, *Adam and Eve*, a middling-sized plate, length-ways.

#### JOHN. JAMES THOURNEYZER.

Flourished, 1680.

This artist was a native of Basil in Switzerland. He worked with the graver only, in a manner bearing some resemblance to that of F. de Poilly; but the imitation is not very successfully made. We have several frontispieces by this engraver, and a considerable number of portraits; among which may be reckoned, *Louis the XIVth, when young, supported by Minerva and Apollo*; a small plate in quarto. He also executed several of the plates for the publication, by Catherine Patin, of engravings from select pictures, in folio, published 1691. See his mark, composed of an H. and a T. in the plate at the end of the volume. The H, I suppose, standing for Hans or John; for he often signed his plates in this manner, *H. Thourneyzer*, omitting entirely the initial for his second baptismal name.

JOHN

## JOHN THUFEL, or TEUFEL.

Flourished, 1570.

He was a native of Saxony, and an engraver on wood. According to professor Christ, he marked his plates with the initials, I. T. F. the F. as usual standing for *fecit*.

## THEODORE VAN THULDEN, or TULDEN.

Born, 1607. Died, 1676.

He was a native of Bois le Duc, and became the disciple of Rubens, whose style of painting he imitated; and was considered as one of the best artists of that school. Rubens was so much pleased with his performances, that he employed him as an assistant, in the grand undertaking of the Luxembourg gallery. He painted large and small pictures with equal success; and his works are spoken of with great commendation. He etched a considerable number of plates, in a clear, determined, but slight style. With respect to his drawing, it is far from being correct, and so mannered, that we may easily trace the same hand, though working from very different masters. The following etchings are by him:

*The life of St. John of Matba*, on twenty-four small plates, from the pictures painted by himself, in the choir of the church of the Mathurins at Paris, published 1633.

*The history of Ulysses*, on 58 small plates, length-ways, from the pictures of Primaticcio at Fontainebleau, published 1640.

*The description of the entry of Ferdinand, the Cardinal infant*, into the town of Antwerp, from Rubens, on several plates.

He usually marked his plates with the initials, T. v. T.

## TIBALDI. See PELLEGRINO.

## V. VAN TIENEN.

Flourished;

A very indifferent artist, by whom we have some few etchings not worth particularizing.

## GIOVANNI BATISTA TIEPOLO.

Flourished, 1750.

He was a native of Venice, and an historical painter of some eminence. We have several etchings by him, executed in a very superior style, exceedingly neat, and with great taste, correctness, and spirit. I shall mention the following:

*The wise men's offering*; a middling-sized upright plate, from his own composition. This is generally esteemed as his *chef d'œuvre*.

A set of *fancy subjects*; consisting of twenty-four plates, in quarto, from the same.

Another set of *fancy subjects*, consisting of ten plates, smaller than the foregoing.



## GIOVANNI DOMENICO TIEPOLO.

Flourished, 1760.

He was the son of the artist, mentioned in the preceding article, and he learned from his father the principles of drawing and painting. He also amused himself with the point, as successfully as his father had done, and imitated, in some degree, the style of Castiglione. We have by him,

A set of twenty-seven small plates, length-ways, representing *the flight of the holy family into Egypt*, from his own designs.

A set of *twenty-six heads*; the same, from the same.

*The history of Christ's passion*; on fourteen small upright plates, from the same.

Several *devotional subjects*, from the designs of his father.

LORENZO TIEPOLO, brother to the foregoing artist, was also a painter, and etched from the designs of his father.

## JOHN CHARLES VAN TILL.

Flourished, 1644.

A very indifferent engraver of portraits and book-plates. His name is affixed to a slight, incorrect etching of *Ferdinand Talentschger*, represented as a bust crowned by *Minerva*, from M. Merian. He signs his name in this manner, John Carl. van Till, and adds the date, 1644.

## JOHN BAPTIST TILLART.

Flourished, 1760.

A modern French engraver, who resided at Paris, and etched several plates of *national dresses*, representing *the Savoyards and Russians*, from St. Aubin, Le Prince, &c.

## A. M. TINGHIUS.

Flourished, 1760.

He engraved the great *temptation of St. Anthony*, by Callot; from the original drawing by that master.

## LORENZO TINTI.

Flourished, 1650.

He was a native of Bologna, and an engraver. We have many prints by him; and, among them, the representations of the *pompous funeral of Francis I. duke of Modena*. He also engraved from the pictures of the celebrated masters of the Bologna school, and from those of Elizabeth Sirani.

TINTORET. See ROBUSTI.

ANTONIO

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

Flourished, 1750.

He engraved several of the plates for the collection of prints, taken from the pictures in the cabinet of Count de Bruhl.

## T I T I A N . See V E C E L L I .

## P O M P I L I O T I T O .

Flourished, 1685.

This engraver resided at Rome, and marked his plates, according to professor Christ, with the initials, P. T. with the date, 1685.

## J. T O B I N .

Flourished, 1770.

He was a native of England, and etched several small plates of *landscapes*; from H. Grim. We have also some few small tinted plates by him, from Both, Ostade, and other painters.

## P I E T R O T O D E S C H I .

Flourished,

The name of an obscure and very indifferent engraver. It is affixed to several *sea views*, small plates, length-ways, executed chiefly with the graver.

## T O L O S A N O . See B A R O N .

## L U C A T O M O L I U S .

Flourished,

A name affixed to a small upright portrait of *F. Lælius Contesino*, executed entirely with the graver, in a stiff, coarse style.

## W. H. T O M S .

Flourished, 1740.

An engraver of architecture and perspective views. He resided in London. We have, however, several other subjects by him; also some *book-plates*, and a few *portraits*, among which may be reckoned the portrait of *Sir Philip Percival*, after Vandyck.

## F L A M M I N I O T O R R E .

Born, 1621. Died, 1661.

He was a native of Bologna. He learned the first principles of historical painting from Cavedone, and completed his studies in the school of Guido.

His

His greatest excellence was in copying the pictures of the most celebrated masters; which he did in such an exact manner, as to render it nearly impossible to distinguish the copy from the original. He etched several plates, and, among them, the following:

*The Virgin and child, accompanied by St. Francis and St. Jerom*, a middling-sized upright plate, from Lodovico Carracci. *The patron saints of the town of Bologna*; a large upright plate, from Guido. *Pan conquered by Love*; a small upright plate, from Agostino Carracci.

FRANCOIS TORTEBAT.

Flourished, 1660.

He was a native of France, and son-in-law to Simon Vouet, the painter. He etched several plates in a rough, slight style, resembling that of Michael Dorigny; but his drawing has not so much of the mannerist. There is great spirit in the etchings of Tortebat, and frequently a very good effect. The following are by him: *The anatomical figures of John de Calcar*. *St. Louis carried into heaven by angels*; a middling-sized upright plate, from Vouet. He also engraved from Annibale Carracci and other masters.

J. TORTOREL.

Flourished, 1570.

He was a native of France, and engraved on wood and on copper. He assisted J. Perrissim in the execution of a set of twenty-four large plates, length-ways, representing *the war of the Huguenots*. They are very coarsely engraved; but not without some spirit. Those by Tortorel are not altogether so well, as those by Perrissim.

T. T O S S.

Flourished,

This name is affixed to a free, spirited etching, representing *the adoration of the shepherds*, from C. Hochfield; a small upright plate.

ELIZABETH CLAIRE TOURNAY, THE WIFE OF TARDIEU:  
SEE THE ARTICLE TARDIEU.

TOURNHEIZER. See THOURNEYZER.

ROBERT TOURNIER.

Born, 1676. Died, 1752.

This artist was a native of Caen. He resided at Paris, and engraved a considerable number of prints. Several of the plates for the architectural work, by Antoine Desgodetz, entitled, *Les Edifices Antiques de Rome*, are by



by him. He also engraved a set of *vases*, from Charles Errard, and several *madonas*, from Guido.

## F R A N C O T R A M A Z I N O.

Flourished,

He engraved, according to Florent le Comte, a solemn entry into the city of Rome, which that author speaks of as a scarce print.

## P E T E R C H A R L E S T R E M O L L I E R E.

Born, 1703. Died, 1739.

He was a native of Cholet in Poictou. He was the disciple of John Baptist Vanloo, from whose school he went to Italy, and completed his studies from the works of the most celebrated painters. The French authors speak of this artist with the warmest commendations, affirming that he possessed every requisite to form the great master. He invented with great facility, and united grandeur with elegance, in his compositions. He also drew correctly, and manifested his taste, by a judicious choice of graceful attitudes for his designs. He died in the flower of his age, at the time great expectations were formed in his favour. He etched several plates of *studies*, from Wateau, and designed to have engraved a set of prints, from his own pictures of *the seven sacraments*; but was prevented by death, when only two of them were finished.

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

Flourished, 1550.

He was a native of Italy, and became the disciple of Parmigiano, from whom, according to some authors, he learned the art of engraving on wood, in the manner distinguished by the appellation of chiaro-scuro. It is very certain, that he engraved several of the designs of Parmigiano; but it is more probable, that he learned the art from Ugo de Carpi, to whom the first invention of it is generally attributed. I have spoken at large of this species of engraving, in the Essay on the Rise and Progress of Engraving on Wood, at the beginning of the present volume. Trento was a man of abilities. There is great spirit in his prints; but they are extremely slight. He commonly used three separate blocks for one print. Upon the first he cut the outlines; the second was for the dark shadows; and the last for the lighter tint. The following are by him:

*The beheading of St. Peter and St. Paul*; a large print, length-ways, from Parmigiano. *The Tiburtinian Sybil showing the Virgin Mary, with the infant Christ in her lap, to the Emperor Augustus*; the same. *Psyche saluted by the people with the honours of divinity*; an octagon print, from the same.

## T R E V E T H A N.

Flourished,

He is mentioned by Sanderfon as an engraver; but his works are not specified. He is perhaps the same artist with the following.

## W I L L I A M T R E V I L L I A N.

Flourished, 1650.

This name is affixed to a portrait of *Oliver Cromwell's* potter.

## M A R T I N T R E U.

Flourished, 1540.

He was a native of Germany, and may properly be ranked among the little masters. He was contemporary with John Sebald Beham and Henry Aldegrever; and, according to the usual custom of that time, worked from his own designs. His prints prove him to have been a man of genius. His compositions are little, if any thing, inferior to those of his two contemporaries; but they are not executed with that clearness and precision, with respect to the engraving, nor so correctly drawn. He appears to have studied with attention the works of Lucas of Leyden, and, in some degree, to have frequently imitated them. He usually marked his plates with an M. and a T. joined together, in the manner expressed upon the plate of monograms, at the end of the volume. Sometimes he inscribed them with the initials, M. T. separate from each other, and commonly added the date. I shall mention only by him, a set of six small plates, lengthways, which may properly be called the *progress of the prodigal*, dated from 1541 to 1543. These designs might probably give the first hint to Hogarth of the *rake's progress*: the hero of both sets out with a plentiful fortune, and perishes miserably at last. *Two figures playing on musical instruments*; a small upright plate, with a variety of other subjects moral and emblematical, ornaments, &c.

## A N T O N I O D E T R I C I S.

Flourished,

The name of this painter is affixed to a slight, incorrect etching, from a composition of his own.

## T R I N G H A M.

Flourished, 1750.

He engraved the portrait of the *Reverend Samuel Clarke*, and several *book-plates*, &c.

## T R O N C H O N.

Flourished, 1760.

A modern French engraver, by whom we have several prints, from N. Coypel and other masters.

H A N S,

## HANS, or JOHN TROSCHEL.

Flourished, 1620.

He was a native of Nuremberg, and the disciple of Peter Iffelburg. When he quitted his master he went to Italy, and studied under Francesco Villamene. The advantages, which he had the opportunity of receiving by his journey, from the instruction of that great master, do not appear to have been attended with success. We see in the works of Troschel, a laboured neatness, but great deficiency of taste and correctness of drawing. We have by him, many *emblematical subjects*, from various Italian painters; also *frontispieces* and other *book-plates*, with several *portraits*. I shall mention only, the portrait of *Fortunius Licetus, Philosoph.* a small upright plate. He is said to have frequently marked his engravings with an H. and a T. joined together, in the manner expressed upon the plate of monograms at the end of the volume; but the *little landscapes*, marked with this monogram, mentioned by professor Christ, do not appear to be in his style of engraving.

## P. TROSCHEL.

Flourished, 1650.

He was a native of Nuremberg, and probably of the same family with the preceding artist. He seems to have worked entirely for the booksellers. I have seen several *frontispieces* by him, executed with the graver only; but they have no kind of merit to recommend them to the public notice. He often marked his plates with the initials, P. T. without writing his name at length.

JACQUES TROSCHEL is mentioned as an engraver by professor Christ, who gives us the initials I. T. F. for his mark. He was probably a relation of the two last mentioned engravers.

## ANDREA TROST.

Flourished, 1680.

He was a native of Carniola, and an engraver. He marked his plates, according to professor Christ, with a monogram, composed of an A. and a T. joined together. See the plate of monograms at the end of the volume.

C. TROST, a name affixed to several portraits, and, among others, to the following:

*Renier Adrianz*; a small upright plate. *Charlotte Janz*, the same.

## ANTHONY TROUVAIN.

Flourished, 1700.

A native of France. He handled the graver with great success, and worked in a very neat, and sometimes a pleasing style. We have by him, *The salutation of the Virgin Mary*, a large plate, length-ways, from Carlo Vanloo. *The marriage of the Queen Mary of Medicis to Henry the Fourth*,



and *the minority of Louis XIII.* from the pictures, by Rubens, in the Luxembourg gallery. *Silenus drunken, surpris'd by two shepherds*; a middling-sized print, length-ways, from Anthony Coypel. This plate was etched by Chateau. We have also many *portraits* by Trouvain; several of which are worthy of the collector's notice.

## J O H N V A N T R O Y E N .

Flourished, 1660.

He was a native of the Low Countries. We have by him several coarse, incorrect etchings, very slightly executed, from the pictures of the Italian masters, collected by David Teniers. This collection of prints is usually known by the name of the gallery of Teniers.

## T R U C H I .

Flourished, 1730.

He was a native of France; but resided latterly in England, where he died some years since. He assisted Benoit in engraving a set of twelve middling-sized plates, length-ways; the subjects of which were taken from the novel of Pamela, by Higmore.

## D. T S C H E R N I N G K .

Flourished, 1639.

By this engraver we have several *frontispieces*, and other *book-plates*, executed entirely with the graver, in a style that does him no sort of credit.

JOHN TSCHERNING, another engraver, probably of the same family, by whom we have several neat *portraits*, from Andrew Tscherning. They manifest, however, his industry, rather than his taste,

## I L T O D E S C O

Flourished,

Or, as he is called in French, *le Tudesque*, of whom the authors, both French and Italian, speak so vaguely, was, I presume, one of the very ancient German engravers, whose monogram is unknown. Some indeed have confounded the artist, to whom they give this name, with Israel van Mecheln and Martin Schoen.

## T U L D E N . See T H U L D E N .

## M. T U S C H E R .

Flourished, 1743.

He was a painter, and, as far as one can judge from a single etching, a man of no mean abilities. I have seen by him a *theatrical scene*, from a composition

composition of his own, slightly etched, but in a very spirited style: it is dated, 1743.

## B A R T O L O M E O T U T I A N I.

Flourished,

He is said to have been an engraver on wood, who marked his prints with the Gothic monogram, copied upon the plate at the end of the volume.

## M A R T I N T Y R O F F.

Flourished,

He was a native of Nuremberg, and engraved a considerable number of portraits, which he executed in a very neat manner. I shall mention only that of *Charles a Linne*, architect to the king of Sweden.

## T Y R R A L.

Flourished, 1580.

He is mentioned as an engraver by Ames, and other authors; but I am not acquainted with any of his works.

## M I C H A E L T Y S O N.

Flourished, 1770.

This gentleman was educated for the church, and was fellow of Bennet College, Cambridge. He amused himself with the pencil, and with the point. We have several etchings by his hand, particularly the portrait of *Archbishop Parker*, an half figure, in an oval, octavo, taken from an illumination, by T. Berg, in a manuscript preserved in the library of Bennet College. This bears so strong a resemblance, in every particular, to the portrait of that prelate, engraved by Remigius Hogenbergh, that there is great reason to suppose they were both engraved from the same painting. The portrait of *Sir William Paulet*, a very small upright plate, from an old picture; the painter of which is unknown. *Jane Shore*, from an original picture at King's College, Cambridge, a small half sheet in quarto, &c.

## V.

J. V A N D E R V A A R T.

Born, 1647. Died, 1721.

**A** Native of Harleim. He learned the principles of painting from the elder Wyck; but did not confine himself to landscapes. He painted portraits and still life, with great success, and particularly excelled in the representation of *partridges* and *dead game*. He came into England, A. D. 1674, and was employed by Wiffing to paint draperies. It is said, that, in old Devonshire house, he painted a *violin* against a door, which deceived every body. He resided in Covent-Garden, where he died of a fever, A. D. 1721, aged 74, and was buried in the right isle of St. Paul's church in that parish. He was a man of very amiable character.

We have some few mezzotintos by this artist, consisting of *portraits*, partly done from his own paintings, and partly from those of Wiffing, I shall mention one of the latter only, namely, *Charles the Second of England*, in an oval, a half sheet print. Vander Vaart's portraits have little to recommend them. It is, however, some addition to his honour, that he taught John Smith the art of scraping in mezzotinto.

V A E N I U S. See V E E N.

A N N M A R Y V A J A N I.

Flourished, 1650.

This lady engraved, at Rome, part of the plates for the *Justinian gallery*, published in that city, in two large folio volumes.

W A L L E R A N T V A I L L A N T.

Born, 1623. Died, 1677.

He was a native of Lisle, and the disciple of Erasmus Quellin. He applied himself chiefly to portrait painting, and met with very great encouragement; for having painted the portrait of the Emperor Leopold very successfully, his business increased so rapidly, that he gained a plentiful income. He accompanied the Marechal de Grammont into France, where in four years he completed his fortune. It appears, that he was in England, and came with Prince Rupert, from whom he learned the art of scraping in mezzotinto. He made some considerable improvement in it; but at last the grounds of his plates were indifferently laid, and the lights uneven,



uneven, especially when they were much scraped. Vaillant died at Amsterdam, A. D. 1677, aged 54 years. We have by him several half sheet prints, namely, his own *portrait*; that of his *wife*; a curious print of his *family*; and the head of *Frobenius* the printer, from Holbein. Baſan alſo attributes to him many other plates: as, *the temptation of St. Anthony*, a ſmall upright plate, from Procaccini; *the prodigal ſon*, from Gerards; *Judith*, and *Jael*, from Laireſſe, &c. He engraved from a variety of other painters.

### B E R N A R D V A I L L A N T.

Born, 1625.

This artiſt was born at Ryffel, and was brother to Wallerant Vaillant, mentioned in the preceding article. He painted portraits in crayons, by which he acquired conſiderable reputation. We have ſeveral portraits by him, in mezzotinto; and, among them, the following: *Paul Duſoul*, from W. Vaillant. *John Lingelbach the painter*, from Schwartz, &c. Profeſſor Chriſt attributes alſo to him the mezzotinto prints, marked with theſe initials, B. V. F.

### D U V A L.

Flouriſhed, 1650.

He was a native of France, and an engraver on wood. Papillon ſpeaks of him with very great commendation, for the neatneſs and delicacy of his work: affirming that his reputation was ſo extenſive, that he was ſtrongly ſolicited by the connoiſſeurs of Germany, Italy, England, Scotland, Ireland, Flanders, and Holland, to viſit thoſe kingdoms, but without ſucceſs. To this extravagant eulogium he adds, "I believe, that Duval could not draw; for he ſcarcely ever engraved, but from the deſigns of Jaques Stella, and Noel Cochin." The ſame author ſpeaks of twenty prints by this maſter, for the miraculous hiſtory of *Notre Dame de Lieſſe*, which are highly eſteemed.

MARC DUVAL, apparently another artiſt of the ſame family. This name is affixed to a ſmall plate, length-ways, repreſenting the *woman taken in adultery*, three quarter figures, from his own deſign. It is executed entirely with the graver, in a neat, but dry and taſteleſs ſtyle. The expreſſion of the heads is tolerably well preſerved; but the other extremities are heavy and bad. The letters of the name, together with the initial F. for *fecit*, are reverſed upon the plate.

### G E R A R D V A L C K.

Flouriſhed, 1680.

He was a native of Holland, and firſt lived ſervant with Blooteling; but he afterwards married his ſiſter, and appears to have been in partnership with him. He came with his brother-in-law into England, and returned with him again. He worked ſome time for David Loggan; and he alſo aſſiſted

sifted Peter Schenck in publishing the large *Dutch Atlas*, in two volumes, folio, 1683.

He engraved and scraped in mezzotinto; but his works in both styles are by no means valuable; either with respect to the drawing or the execution. *Bethsheba at the bath*, a middling-sized upright plate, from B. Graat, is by him. We have also many portraits; and, among them, that of the *Dutchess of Mazarin* is looked upon as his best.

P E T E R V A L C K, or V A L K.

Flourished,

He was probably of the same family with the preceding artist. We have by him, *Fine and Truth*; a middling-sized upright plate, copied from a print by Philip Galle, and rather larger than the original. He imitated the style of Galle, and not unsuccessfully.

J O H N V A L D O R.

Flourished, 1620.

He was a native of Liege; but he resided chiefly in France, and probably was the disciple of Thomas de Leu. Valdor does not appear to have been a man of superior genius. He wanted that animation, which is necessary to form the great artist; instead of which, he substituted a painful, laborious attention to the neatness and precision of the mechanical part of his plates; and in this point of view he has succeeded wonderfully. I have seen a small upright plate by him, representing the head of *St. Ignatius*, the face of which is so neatly executed, that the dots, which blend the lights with the shadows, are hardly perceptible to the naked eye. We have several *devotional subjects* by him; figures of *saints*; and a part of the plates for a book, entitled, *the Triumph of Louis the just*, printed at Paris, 1638; all of them from his own compositions.

Le Comte mentions some *landscapes* by this artist, in the style of Hollar. All the works I have seen by Valdor are executed with the graver only. I rather suspect some mistake in this passage, because he afterwards speaks of this artist again, and says, *Valdor a fait quelques paysages dans son gout*, in his own taste, or rather style, and this may possibly be true.

GIACOMO VALESIO, or VALEGGIUS.

Flourished, 1574.

He was a native of Verona, as the inscriptions upon his prints inform us. He worked with the graver only, in a style greatly resembling that of Cornelius Cort; but not very successfully. The outlines of his figures are exceedingly incorrect, and the extremities are badly marked. I have seen by him, *St. Michael overcoming the evil spirits*; a middling-sized upright plate, from Paolo Veronese, dated 1574.

F R A N-

## FRANCESCO VALESIO or VALEGGIUS.

Flourished, 1620.

He was probably of the same family with the preceding artist. Le Comte speaks of him as a painter. It is certain that he engraved much from his own compositions; but, as far as one can judge by his prints, he does not appear to have been endowed with superior talents. He worked with the graver only, in a neat, but stiff style. His plates are not, however, entirely devoid of merit. He engraved many *frontispieces* and *book-plates*. The greatest work I have seen by him is, *a set of hermits*, for a book, entitled, *Illustrium Anachoretarum Elogia*, written by Jacobus Cavacius, a Benedictine monk. It is in quarto, and was published at Venice, 1612. If the date on the *frontispiece* to the works of Spigelius, in folio, published at Amsterdam, be genuine, and affixed by this artist in 1645, he continued to engrave a long time. The *anatomical* figures in this book appear to be all executed by the same person, who signs his name, Franc. Valesius; but I do not believe, that they are the work of Francesco Valesio mentioned above; because they are very badly engraved, and greatly inferior to the *hermits* above-mentioned, to which the collector is referred. Le Comte calls him Giovanni Francesco Valesio, in one place, and informs us, that he engraved several *portraits*, and also worked from the designs of Peter Faccini, &c.

## GIOVANNI LUIGI VALESIO.

Flourished,

This artist is said to have been a native of Bologna, and a pupil of the Carracci. He etched several plates from his own compositions, in a coarse, dark style: among them are the following: *the Virgin, with the infant Christ seated upon her lap*; a small upright plate. *Venus threatening Cupid*; and *Venus chastizing Cupid*, its companion; two small upright plates. He engraved also many *emblematical* and *allegorical designs*, *frontispieces* for books, and other *ornamental plates*; some of which he marked with a monogram, composed of an L. a V. an A. and a small o; or a V. and an L. with the small o. only. Papillon says, he engraved on wood. It is certain, that there are several wood cuts, marked with the same monogram; but it is doubtful, whether they are by Valesio or not.

## WILLIAM VALET, or VALLET.

Flourished, 1680.

He was a native of France; and, having learned the principles of drawing and engraving in his own country, probably in the school of Francois Poilly, he went to Italy, and resided some time at Rome to complete his studies. He afterwards returned to France, where he died. He worked with the graver only; and his style resembles that of Poilly, in some degree; but his prints are deficient in every requisite, when compared with those of that great master. The following are by him:



*A holy family*; a middling-sized upright plate, from Raphael. Pitau engraved the same picture.

*A holy family*, from Guido; a middling-sized plate, nearly square. C. Bloemart also engraved from this picture.

*The wise men's offering*, from N. Pouffin; a large plate, length-ways.

*The assumption of the Virgin*; a small upright plate, from J. Mille, engraved whilst he resided at Rome.

He engraved also from Titian, Romanelli, Dominichino, A. Carracci, and other painters. We have besides several *portraits* by him, some of them from drawings, made by himself, from the life, and otherwise.

#### W A R N E R V A N V A L K E R T.

Flourished, 1610.

He was a native of Holland, and a painter. He etched several plates from his own designs. They are executed in a bold, spirited style; but very incorrectly drawn. The two following are by him: *The good Samaritan*; a middling-sized plate, length-ways. *Venus sleeping, surprised by two Satyrs*; the same, dated 1612.

Baſan, in the Supplement to his Dictionary of Engravers, mentions WILLEM VAN WALKERT; making a change in the first letter of the family name. He etched, says that author, from his own compositions; particularly a small plate, length-ways, dated 1612, representing *an old man and woman, seated at a table, with a figure of Death, who gives his hand to the old man*. I apprehend there is some mistake with respect to the latter name; and that they are both the same artist.

#### A L E S S A N D R O V A L L Æ O

Flourished, 1610.

To an indifferent emblematical figure of *Rbetoric*, attempted in the style of Cornelius Cort, is this inscription affixed, *Alexandro Vallæo Barroductæo sculpt. et excussit*. This may perhaps be one of the figures, which Alexander Vallee, so called by Florent le Comte, is said to have engraved, with eighteen others, representing the *decorations and rejoicings made at Metz*, at the time of the entry of Henry of France. The rest were executed by Abraham Faber, and published 1610.

#### S I M O N V A L L E E.

Flourished, 1720.

He was a native of France, and a disciple of the elder Drevet. He did not immediately follow the style of his master; but united the point with the graver in the execution of his plates, with no small share of taste and judgment. His drawing, in general, is not incorrect; but the extremities are sometimes rather heavy and undetermined. The following may be reckoned among his best prints:

*St. John*

*St. John in the desert*; a middling-sized upright plate, from Raphael.

*The resurrection of Lazarus*; the same, from Jerom Mutian.

*Christ carrying the cross*; the same, arched at top, from Andrea Sacchi.

*The death of the Virgin*; a middling-sized upright plate, from Michael Angelo Caravaggio.

*Moses found by Pharoah's daughter*; the same, from Francesco Romanelli.

All these plates are for the collection of prints, known by the name of the *Crozat cabinet*.

*The triumph of Venus*; the same, from F. de Troy. He engraved also from Caze, Rigaud, and other masters.

JOHN VALLEE is said also to have engraved many *portraits*. I am not acquainted with his works.

### THE CHEVALIER DE VALLORY.

Flourished, 1760.

This gentleman was a lover of the arts; and for his amusement he etched several *landscapes*, and other *small subjects*, from Boucher.

### V A N.

VAN, VON, VAN DE, VANDEN, and VANDER, are only articles proposed to the Dutch, Flemish, and German names; and are equivalent to DE, DU, DE LA, in the French. Therefore, when a name is preceded by any of these articles, it must be referred to, under its proper initial letter, as, VAN DYCK under DYCK, VANDEN BORCHT under BORCHT, VANDER BANCK under BANCK, &c.

### FRANCESCO VANNI.

Born, 1653. Died, 1610.

He was a native of Siena, and a very celebrated historical painter. He was first the scholar of Salimbini, afterwards of Passarotti, and, at last, of Giovanni de Vecchia. By the instructions of these masters, and his own studies, he arrived at a very high degree of perfection. We have by him three small etchings. The spirit, beauty, and correctness of drawing, which appear in these admirable prints, make us lament, that his amusements with the point were not more extensive. They are as follows: *The ecstatic vision of St. Francis*; the saint is represented as a half figure, and an angel appears in the clouds, playing upon a violin; a small upright plate. Agostino Carracci engraved from this design, with some variations. The beautiful drawing, which is found in this print, cannot be too much admired. *Saint Catherine of Siena receiving the Stigmatics*; a very small upright plate. *The Virgin*, a half figure, looking at the infant Christ, who is sleeping before her; the same. Peter de Jode engraved from this design.

## GIOVANNI BATISTA VANNI.

Born, Died, 1660.

He was a native of Pifa, and studied painting under several masters. He died at Florence, 1660. We have the following etchings by him, which are executed in a slight, spirited style; but the outlines of his figures are very incorrect, and the heads, with the other extremities, passed over too hastily; so that much of the expression and beauty of the masters he worked from is totally lost. I shall mention the following only: The *cupola* of the cathedral at Parma, painted by Correggio. *The marriage of Cana in Galilee*; a large print, length-ways, on two plates, from Paolo Veronese. This is, in my opinion, his master-piece, and really has great merit: it is dated, 1637.

## J O H N V A R D Y.

Flourished, 1749.

An English artist, by whom we have a very neat, spirited print, representing the *Gothic-ball, at Hampton-Court*.

## G A E T A N O V A S C E L L I N I.

Flourished,

A native of Italy, and a very indifferent engraver of portraits.

## F I L I P P O V A S C O N I.

Flourished,

He engraved many plates of *views in and about Venice*, in large folio, published 1720.

## V A N D E R V A S T.

Flourished,

A name affixed to some spirited etchings of *landscapes*, which prove him to have been a man of genius.

## J. C. L E V A S S E U R.

Flourished, 1760.

A modern French engraver, by whom we have *the continence of Scipio*; a large plate, length-ways, from le Moine. *The triumph of Venus*; from the same, from Boucher. He also engraved from A. Krause, Mettay, Dietricy, and other masters.

## R O B E R T V A U G H A N.

Flourished, 1650.

He was a native of England, and one of those indifferent engravers, whose labours were confined to the ornamenting (if such a word may be properly used upon the occasion) of books. We know little of his life; but Vertue informs us, from Ashmole's manuscript, that, during the interregnum, he engraved a print of *Charles the Second*; to which he added so offensive an inscription, that an accusation was preferred against him for it,



after the restoration; but of what consequence it was to Vaughan, we are not told. I shall specify the few following only, by this engraver: The prints for *Norton's Ordinal*. The portrait of *Sir John Wynn of Gwedur*; a large whole sheet print. *Edward Terry*, Rector of Greenford; said to be the best by Vaughan, with a date, which is 1655. He engraved also several plates of monuments and other antiquities.

There is a print of *Robert Devereux*, Earl of Essex, general of the parliament, which Ames mentions as by J. Vaughan. The honourable Mr. Walpole supposes this may have been an error of the press; if not, he adds, that it might have been the brother of Robert Vaughan. It is probably a mistake; unless designed for a G. and then it might have been engraved by the following artist, who frequently put his baptismal name in Latin.

## W I L L I A M V A U G H A N.

Flourished, 1660.

He was probably a relation of Robert Vaughan, mentioned above; but of what proximity, I have not been able to discover: In point of merit, there is but little difference between the two artists. We have by this engraver three prints for a small folio pamphlet, describing the *sufferings of Sir William Dick of Braid*, which are very scarce. Also a set of small plates of *animals*, from Barlow, consisting of thirteen plates, exclusive of the title, which runs thus, *a Book of such Beasts, as are most useful for drawing, graving, or armes painting and chaseing, designed by F. Barlow, and engraved by William Vaughan, 1664.*

## V A U Q U E R.

Flourished,

He was a native of France, and probably a goldsmith. He engraved, from his own designs, two or more sets of *flowers and ornamental foliage*, which he calls, *livres de fleurs, propres pour orfeures et graveurs*. They are small upright plates, and very neatly executed, with the graver only.

## V A U M A N S. See W A U M A N S.

## L U C A S V A N U D E N.

Born, 1595. Died, 1660.

He was a native of Antwerp, and a very celebrated landscape painter. He studied assiduously from nature, and arrived at such a degree of perfection, that Rubens admired his style of colouring, and frequently employed him to paint the back-grounds to his pictures. Van Uden's paintings are justly held in very high estimation. He amused himself with the point, and we have several etchings by him, in a spirited and masterly style; and, among them, a set of *landscapes*, small plates, length-ways, inscribed, *Lucas Van Uden pinx. inv. et fec.* These are his most finished etchings.

Four small *landscapes*, length-ways, from Rubens. The first impressions of these plates are before the name of Rubens was inserted. A *landscape*, from Titian, into which is introduced the parable of the *good Samaritan*; a

middling-sized plate, length-ways. He sometimes marked his prints with the initials, L. V. V.

J. L E V E A U.

Flourished, 1760.

A modern French engraver, by whom we have many very neat plates, which prove him to have been a man of genius. I shall mention only the following: Several small *landscapes*, from Vanderneer. *The view of Montserrat*, from Vernet; a large plate, length-ways. *The cascade of Tivoli*, and *the view of Puzzoli*, its companion; middling-sized plates, length-ways, from Le Croix, &c.

T I T I A N O V E C E L L I.

Born, 1480. Died, 1576.

This celebrated artist was one of the greatest painters that Italy ever produced. The beauty of his colouring is still admired by the judges of painting; and his pictures are proposed as the models for all young artists to form their taste upon. The reputation of this great painter being so generally known, renders it unnecessary for me to say any thing farther upon that subject. I shall only add, that he is reported to have engraved both on wood and on copper. It is difficult to understand how many engravings of both sorts are attributed to him by Mr. Evelyn, who speaks in a very vague manner upon the subject; and Papillon makes no scruple to write with confidence, though without proof. The only engravings on copper, which are ascribed to him by the best judges of this matter, are several large *landscapes*, length-ways, from his own composition, which are etched in a very slight, but spirited style, and are evidently the works of a painter; but, I think, the figures are not sufficiently well done; at least, they seem not to be equal to what one might expect from the hand of so great a master. One of the most remarkable of these prints is that, in which some cattle are represented coming to a brook, with the shepherd walking before them, playing upon his flute. On wood, we have a large upright print, representing *a holy family, with St. Catherine and two angels*, called *the marriage of St. Catherine*. It is executed in a slight, but masterly style; and, at the bottom, is this inscription, TITIANUS VECELLIVS INVENTOR LINEAVIT.

The other engravings on wood, attributed to him, are the following:

*The triumph of Faith*, represented by a procession of the patriarchs, prophets, evangelists, apostles, saints, martyrs, preceding and following our blessed Redeemer; a very long frieze, composed of eight or ten prints, dated 1505.

*The destruction of Pharaoh and his host in the Red Sea*; a very large print, length-ways, composed of six parts. This is very rough, and rudely cut, and by no means equal in merit to the *triumph of Faith*, which is a very masterly performance. Papillon mentions the *deluge*, a large print, length-ways, in two sheets, which he speaks of as a very correct and admirable engraving. I have seen this print, and the very precision, which appears in the execution of the mechanical part, of which he boasts so much, seems

bestowed

to me to make most against its being by Titian, who would scarcely have bestowed so much time and labour, as must have been required to complete it in so neat and regular a manner.

*A large monkey and two smaller ones, represented in the position of the antique statue of the Laocoon and his two sons, encompassed by two serpents; a large upright print. This, however, though a very spirited engraving, has all the appearance of being much more modern, than the other works attributed to this great master.*

### C E S A R E V E C E L L I.

Flourished, 1590.

He was a younger brother to the celebrated Titian, and probably the engraver on wood of those prints, attributed to that artist. We have by him a set of octavo prints, executed in a very spirited and masterly style, from the designs of Titian, representing *the ancient and modern dresses of various parts of the world*, published at Venice, 1590; but this most probably was not the first edition. The title runs thus: *De gli Habiti Antichi et Moderni di diverse parte del mondo, Libri due fatti da Cesare Vecellio*. To the second edition, published 1664, it is more fully expressed as follows: *Raccolta di figure delineate dal gran Titiano, e da Cesare Vecellio suo Fratello diligentemente intagliate*.

### M A R T I N V A N V E E N, called M A R T I N H E M S K E R C K.

Born, 1498. Died, 1574.

He was born at a village, named Hemskerck, in Holland, from whence the appellation of Hemskerck was given to him; but his family name was Veen. He learned the first principles of drawing from John Lucas, and of painting from John Schoreel. His first application was attended with little success, and his genius was clouded by an appearance of natural dulness, which seemed to preclude all hope of his ever attaining to any reasonable degree of perfection. However, by industry and study he mastered those obstructions, and left behind him the character of a great master. He sometimes amused himself with the point; but the etchings we have by him are such as do him little credit. They are not only very indifferently executed, but incorrectly drawn; and the heads of the figures have neither beauty, character, nor expression to recommend them. They are subjects taken from the scripture. I shall mention the following only:

*Judab and Thamar*; a small upright plate, from his own composition.

*The annunciation of the Virgin Mary*; the same.

### G I L B E R T V A N V E E N, or V E N I U S.

Flourished, 1580.

He was the brother of Otho Van Veen, or Venius, a celebrated painter of history and portraits. Otho was born at Leyden; and it is probable, that Gilbert was a native of the same place. He worked with the graver only,



in a style greatly resembling that of Cornelius Cort. It is probable, that he went with his brother into Italy; for we have several engravings by him from the Italian masters. In 1612, he resided at Antwerp. His engravings are slight, but well drawn. The heads of his figures are well expressed; and the other extremities marked in a style that does him great honour. He engraved a very considerable number of plates, from the designs of his brother, which are chiefly emblematical subjects, in circles, namely, a set of prints, entitled, *the emblems of Horace*, in quarto, published at Antwerp, 1612. *The emblems of divine and prophane love*, the same. *The life of Sir Thomas d'Aquinas*, the same; all from the designs of his brother Otho. Among his detached prints may be reckoned the *four seasons of the year*; middling-sized plates, length-ways, from Raphael, dated 1589. *The meeting of Isaac and Rebecca, and their marriage*; consisting of five plates, length-ways, from Balthasar Parucci. *The salutation of the Virgin*; a large upright plate, from Baroccio, who etched the same subject himself. We have also several good *portraits* by this artist.

## J. V E E N H U Y S E N.

Flourished, 1656.

He was a native of Holland, and resided at Amsterdam, where he engraved a set of *views of the public buildings of that city*, in small folio. They are executed in a neat, slight style, without much taste. The small figures, with which they are ornamented, are not entirely destitute of merit. They were published at Amsterdam, A. D. 1656, with descriptions in French and Dutch.

## J. S. V E G E L.

Flourished,

An obscure engraver of *frontispieces* and other *book-plates*, which he executed in so bad a style, that they do, by no means, merit notice.

VEIROTTER. See WEIROTTER.

U G O. See C A R P I.

## E S A I A S V A N D E R V E L D T.

Born, 1590. Died,

He was a native of Holland, and excelled in painting *battles* and *landscapes*. We have by him some few etchings of *landscapes*, from his own designs. He often marked his plates with the initials of his name only. See the plate at the end of the volume.

## JOHN V A N D E N V E L D T.

Flourished, 1620.

He was a native of Holland, and of the same family with the preceding artist. He painted *landscapes*, *battles*, *skirmishes*, and subjects of that kind,  
very

very successfully ; but perhaps he is best known by his excellent engravings, of which we have a considerable number. He worked in two different kinds of style, directly opposite to each other. The one was with the point ; and his etchings, which are chiefly landscapes, are bold and powerful ; yet very free and determined. The lights are kept broad and clear ; but perhaps the shadows may, in some instances, want strength ; however, the hand of the skilful master is evident in all of them ; and the small figures, which are occasionally introduced, prove the goodness of his taste, by the spirited manner, in which they are executed. His other style of working was with the graver only, or with very little assistance from the point. These prints are excessively neat and laboured, resembling those of Count Goudt. They consist chiefly of *scenes by candlelight*, and such subjects as require great depth of colour. Yet, with all the merit which they possess, they are not equal to the etchings ; for whatever advantages may appear to be gained in neatness and colour, are lost in want of spirit, lightness, and freedom. I shall mention the following prints by this great artist : and, first, his etchings.

*The twelve months* ; twelve large plates, length-ways, from his own designs.

A set of six *landscapes with ruins* ; middling-sized plates, length-ways, the same.

*The four seasons* ; large plates, length-ways, from Valck, dated 1617.

These which follow are his more highly finished prints :

*The good Samaritan* ; a small upright plate.

*St. Francis kneeling, with a book and a skull before him* ; the same, from W. Van Boons.

*The mountebank exposing his medicines* ; without any painter's name ; a middling-sized upright plate, nearly square.

*An old woman frying pancakes, with boys eating them* ; a small upright plate.

*The sorceress* ; a small plate, length-ways, which is esteemed as his *chef d'œuvre*.

We have also several fine *portraits* by him, from Franc, Hals, and other painters.

#### ADRIAN VANDEN VELDT.

Born, 1639. Died, 1672.

He was the nephew of John Vanden Veldt, mentioned above, and was born at Amsterdam. He became the disciple of Wynant's, and painted *landscapes, animals, and historical subjects*, with great success. His pictures are very highly esteemed ; not only for the agreeableness of the compositions, but for the beauty and sweetness of the colouring. He amused himself with the point ; and the following slight, but spirited etchings are by him :

Three small plates, length-ways, representing *cows feeding*.

Another

Another set of ten plates, the same, representing *cows and other domestic animals*, with a *bull* at the title. Three plates of *sheep*; the same. *A return from hunting*; the same. *An inn*; the same. A large *landscape*; length-ways.

A small *landscape*, length-ways, with historical figures. This is much more rare than the preceding.

## J O H N V E L D N E R.

Flourished, 1480.

He was a native of Germany, and published, A. D. 1483, an edition of the book, entitled, *Speculum Humanæ Salvationis*, translated into the German language; for which, it is supposed, he engraved on wood the rude cuts, with which it is embellished. This book is spoken of in the Essay on the ancient engravings on wood, at the beginning of the present volume.

## G I U L I O C E S A R E V E N E N T I.

Flourished,

He was a native of Bologna, and a lover of the arts. For his amusement he etched several plates, from the pictures of various masters. They are executed in a very slight style; but are not without merit. I shall mention only the *virgin of the rose*; a small upright plate, from Parmigiano. A *landscape*, from An. Carracci; a large plate; length-ways. See the mark adopted by this master, composed of a G. a C. and a V. on the plate of monograms, at the end of the volume.

V E N E T I A N O. See M U S I S.

## N I C O L L O V E N I E R.

Flourished,

He engraved a set of twelve plates, representing the *months*, from Basan. They are executed with the graver only; but in a stiff, cold style.

V E N I U S. See V E E N.

## G I O V A N N I F R A N C E S C O V E N T U R I N A.

Flourished, 1700.

He was a native of Italy, and resided at Rome. He engraved in a neat, pleasing style; and we have a considerable number of prints by him. I shall mention only, *Diana and her nymphs sporting*, from Dominichino. A set of *bird's eye views of palaces and gardens in and about Rome*. A set of *fountains*, from Rose of Tivoli, being a continuation of the fountains in Rome, engraved by Falda. He also worked from Polydora Caravaggio and other painters.



J. JACOBUS VER, or VERONESE. See CARAGLIO.

D A R I U S V E R A T.

Flourished,

To a slight, incorrect etching of two women, half lengths, one of which is combing her hair, is this inscription affixed, *Alex. Verat pinx. Darius filius sculp.* It is a small upright plate.

P. V E R B E E C K.

Flourished, 1620.

He was a native of Holland, and engraved several plates, in a style resembling that of Rembrandt, many of which are, by no means, badly executed. The following are by him: *Esau selling his birth-right*; a small upright plate. *A king seated upon his throne, with a man kneeling before him*, the same. *A shepherd seated at the foot of a tree*, a small plate, length-ways.

VAN BRUGGEN, or VANDER BRUGGEN. See BRUGGEN.

THEODORE VERCRUYS, or VERKRUYS.

Flourished, 1730.

This artist was also called by the Italians DELLA CROCE. He was a native of Flanders; but he resided a considerable time in Italy, and particularly at Florence. He engraved several of the plates for the collection of prints, from the pictures of the great duke of Florence. He afterwards went to Rome, and was employed in that city.

Among other prints executed by him, while he remained there, was a middling-sized upright plate of *St. Francis kneeling*, from Carlo Maratti. The manner of engraving, adopted by this artist, is sufficiently neat, but it wants force. His drawing is not absolutely incorrect; but he did not properly attend to the style of the masters, whose pictures he engraved after.

J O H N V E R K O L I E.

Born, 1650. Died, 1693.

He was born at Amsterdam, and became the disciple of John Lievens. He painted *historical subjects, portraits, and conversations*, with success. His portraits especially are much commended. He amused himself with scraping in mezzotinto, an art then lately discovered; and the prints, which he produced, are much superior to what one would have expected, at so early a period. He died at Delft, A. D. 1693, aged 43. The following mezzotintos are by him.

*Venus and Adonis*; a middling-sized upright plate, companion to *Cephalus and Procris*, engraved by Broedeler, from Gerard Hoet.

*Diana and Calista*; the same, from T. Netscher, companion to *a shepherd and shepherdess*, by G. Valck, from C. Netscher.

*The dutchefs of Mazarin*, a small half sheet, in an oval, from Lely, dated 1680.

Several other *portraits*, and different subjects, from various masters.

## N I C H O L A S V E R K O L I E.

Born, 1673. Died, 1746.

He was the son of John Verkolie, mentioned above. He was born at Delft, and instructed by his father in the principles of drawing and painting. He succeeded in historical subjects and portraits. He was also famous for his drawings in Indian Ink, which he finished with great accuracy. He engraved in mezzotinto, having probably learned the secret from his father; and he surpassed him considerably in the execution of his plates; among which are the following:

*A holy family*; a middling-sized upright plate, from Adrian Vander Werff.

*Diana and Endymion*; a middling-sized upright plate, from Netscher.

*Bacchus and Ariadne*, its companion, from the same.

*An entertainment in a garden*; a middling-sized plate, length-ways, after J. B. Wenins. This is considered as his *chef d'œuvre*.

The portrait of *John Peter Van Zomer*, a connoisseur, holding a print in his hand; a small upright plate, from A. Boonen. Some few impressions were taken from this plate, without the print, which is held by Van Zomer; but these are exceedingly rare.

The portrait of *Bernard Picart*; a half sheet print, from Nattier.

Several other *portraits*, and different subjects, from Girard Douw, Schalken, Wouwermans, &c.

## C O R N E L I U S V E R M E U L E N.

Flourished, 1690.

He was a native of Antwerp, at which city he principally resided. He worked with the graver only; and his prints are executed in a very neat and clear style. His *portraits* are the best part of his engravings; for he did not draw the human figure correctly enough to undertake historical subjects, with great success. I shall select the few following only, from the works of Vermeulen, namely:

*The Queen Mary de Medicis escaping from the city of Blois*; a middling-sized upright plate, from a picture by Rubens, painted in the Luxembourg gallery.

The portrait of *Mary de Tassis*, the same, after Vandyck.

The portrait of *Vander Borcht*, the painter; the same, from H. Rigaud.

He also engraved from Largilliere, Dominichino, Vander Werff, Guido, V. Vien, De Troy, &c.

## A N D R E A V E R O C C H I O.

Born, 1432. Died, 1488.

He was a native of Florence, and seems to have been a man of universal genius.

genius. He was a sculptor of some eminence, and executed several curious works in gold. He was also an architect, and a painter. His compositions are much commended; but his manner of colouring was dry and unpleasing: He had the honour of being tutor to Pietro Perugino, and to the celebrated Leonardo da Vinci. Verocchio is further spoken of as a skilful geometrician, a musician, and an engraver; but unfortunately his engravings, if any of them yet remain, are unknown to us, for want of proper marks, by which they might be distinguished.

#### HENRY VERSCHURING.

Born, 1627. Died, 1690.

He was a native of Gorcum, and the disciple of Dirick Govertz, whose school he left, to study under John Both. He painted *battles, skirmishes*, and such kind of subjects, with success. We have by him many slight etchings, from his own compositions.

#### J. VERSTRAELIN.

Flourished, 1620.

We have by him a middling-sized print, length-ways, representing *Maurice, Prince of Orange*, lying dead, surrounded by his officers and guards. In the fore-ground *two children are depicted, holding his achievement*. It is coarsely engraved, from a design of Adrian Vander Venne. This print is very scarce, which is nearly all that can be said in its favour.

#### GEORGE VERTUE.

Born, 1684. Died, 1756.

He was born in the parish of St. Martin's in the Fields; and, at the age of thirteen, was placed with a master, who engraved arms on plate. This person being obliged to leave the kingdom, by the time Vertue had been between three and four years with him, the latter returned to his parents.

He then studied drawing carefully for two years, and afterwards became the pupil of Michael Vandergucht, with whom he remained three years more.

He first began, upon his own account, to engrave for books; and was recommended to the protection of Sir Godfrey Kneller. He was afterwards employed by Lord Somers, who rewarded him generously; and by his industry he supported his mother, who was left a widow with several children.

In the year 1711, he attended the academy, then first instituted by Kneller, and drew there several years. At this time he engraved a head of *George the First*, from Kneller, which met with a rapid sale, and was shewn at court. He then engraved the portrait of the *prince and princess*, by which means he extended his business.

Vertue drew in water colours, and confined himself chiefly to ancient pictures, which he copied, with the intention of engraving them. In the year 1718, he began to collect the materials for *The Lives of the English Artists*,



*Artists*, and spared no pains to make drawings of their portraits, wherever he could meet with them; and he went into many parts of England to search after them, and also to procure copies from antiquities of all kinds. His manuscript collections, relating to the artists, came into the hands of the honourable Mr. Walpole, who has obliged the public by revising and publishing them. The work is well known, and abounds with many very curious and interesting particulars. Robert Harley, Earl of Oxford, was a great encourager of this artist; so also was Heneage Finch, Earl of Winchelsea, whose portrait Vertue painted and engraved, the Earl being then president of the Society of Antiquaries. In the year 1711, Vertue was appointed engraver to that society. The University of Oxford employed him also to engrave their almanacks.

Our artist was at last recommended to the Prince of Wales, by whom he was employed to collect prints, and make catalogues. The Prince also bought many of Vertue's paintings in miniature, and of his prints. He died July 24, 1756; and was buried in the cloisters of Westminster Abbey, leaving his widow behind him, who survived him twenty years.

Such is the sketch of the life of one of the most industrious artists that England ever produced; to whose labours we owe the preservation of many valuable antiquities. His works are exceedingly numerous, and by no means uncommon, consisting of *portraits, copies from ancient pictures, and antiquities of all kinds*. It will be needless, therefore, for me to particularize any of them. The honourable Mr. Walpole has given the public a complete list of them, at the end of the catalogue of engravers, with a much fuller account of his life, from whence this sketch is taken.

V E S P A S I A N O. See S T R A D A.

U H L I C H.

Flourished, 1719.

An engraver of no note, who resided at Leipzig. His name is affixed to the portrait of *John Melchior Jacob*; half length, dated 1719, from a design of his own. It is sufficiently neat, but stiff, and incorrectly drawn.

A L E S A N D R O D E L L A V I A.

Flourished, 1730.

A Venetian engraver, whose works do him very little credit. I shall particularize only, *the Virgin and Child, accompanied by St. Sebastian and other saints*; from Paolo Veronese. He also engraved several *portraits*, which are equally indifferent.

AGOSTINO A. VIA, of Verona. The name of this artist is affixed to a print, representing *Daniel in the lions den*; from Pietro da Cortona.

J. V A N

J. VAN VIANEN.

Flourished, 1710.

He was a native of Holland, and many of his prints were published at Amsterdam, where he probably resided. His works, which consist chiefly of *frontispieces*, *book plates*, and *portraits*, frequently from his own designs, are engraved neatly enough, but without any great taste. Part of the plates for the folio bible, published at Amsterdam, 1720, are by him. Also a *machine for raising water*, inserted in the second volume of a work, entitled, *Suecia Antiqua et Hodierna*, published 1705. His name is sometimes written *Viane* and *Vianei*.

FRANCESCO VICARO.

Flourished,

This name is affixed to a set of neat etchings, very spiritedly executed, and in a painter's style. They are small plates, length-ways, and represent *landscapes with ruins*.

VICELLIO. See VECCELLIO.

VICENTINO. See ROSSIGLIANI.

VICTORIA.

Flourished,

To a middling-sized upright print, representing *the Virgin and Child in the clouds, with John the Baptist, St. Francis, and other holy personages below*, slightly etched, from Raphael, is this inscription, *Vins. Victoria del. et sculp.*

VICTORIO. See CLASSICUS.

ENEAS VICO, or VICUS, or VIGHI.

Flourished, 1550.

This artist was born at Parma, where hearing of the great reputation, which Marc Antonio Raimondi had acquired at Rome by his engravings, he went to that city, and became his pupil. Vico was a man of abilities; but he does not seem to have been endowed with patience enough, to have paid sufficient attention to the mechanical part of the execution of his plates. He certainly understood the human figure exceedingly well; and, when he pleased, could draw correctly; but he seldom exerted himself in this particular; for which reason we frequently see the outlines of his figures very incorrect; the extremities heavy, and not well marked; and the proportion totally neglected. His engravings are neither so neat, nor so clear, as those

those by his master. Indeed Vico succeeded best, when he attempted a more open style; a good specimen of which is, a female figure, with her right arm extended, over which appears an owl flying in the air, from Parmigiano: it is a half-sheet print, and dated 1548.

Vico engraved on wood. I have never seen any more than one specimen, and that is so well executed, that one can hardly suppose it to be his first attempt. It is the portrait of *Charles the Fifth, Emperor of Germany*, in an oval, surrounded by emblematical figures, composed with taste, and very correctly drawn. It is cut with great care; and the hatchings, or imitations of strokes, crossed over each other, are well expressed. Upon a piece of a ruin, which serves as a tablet at the bottom, is this inscription: *INVENTVM SCVLPTVMQVE AB AENEA VICO PARMENSE, M.D.L.*

When he did not sign his name at length, he marked his plates with the initials *Æ. V.* sometimes upon a tablet, and sometimes without it; and usually added the date. In some few instances he used *E. V.* without the *A.* being joined to the *E.*

I shall mention the following engravings on copper by this artist, whose prints are exceedingly numerous.

*The army of Charles the Fifth passing the Elbe*; from a composition of his own; a large upright plate, in an oval.

*Vulcan with the Cyclops*; a large plate, length-ways, the same.

*The battle of the Amazons*; a middling-sized oval print, length-ways, the same, inscribed, *Bellum Amazonum*, and dated 1543.

*The salutation of the Virgin*; a small upright plate, from Titian.

*Christ dead, and supported by Joseph of Arimathea, with the Virgin, and three other female figures bewailing him*; a middling-sized upright plate, from Raphael.

*Judith covering the head of Holophernes with a cloth*; from Michael Angelo Buonorota, dated 1546.

*The conversion of St. Paul*, from F. Salviati; a large plate, length-ways.

*The battle of the Lapithæ*; a large plate, length-ways, from Rosso.

*Vulcan working at his forge, with Venus on the bed behind him, in a very indelicate attitude*. In the first impressions of this plate, a figure of Mars was represented with Venus. This libidinous print was invented by Parmigiano: it is dated 1543.

*The school of Baccio Bandinelli*, from a design by that master; a large plate, length-ways.

A set of fifty plates of *dresses of different nations*.

A set of *vases*, from the designs of Polidoro da Caravaggio; and several *portraits, &c.*

J O S E P H V I E N.

Flourished, 1748.

He was a native of France, a painter, and professor of painting to the Royal Academy at Paris. He etched a set of thirty small plates, representing the different habits of the *Turkish masquerade*, given at Rome by the



the pensionaries of the Royal Academy of France. Also *Lot and his daughters*; a middling-sized plate, length-ways, from De Troy.

## N I C H O L A S V I E N O T.

Flourished, 1630.

A French artist, who imitated the style of engraving, adopted by Pontius, with great precision. We have by him the portraits of *Philip the Fourth, King of Spain, and Elizabeth of Bourbon, his Queen*, copied on a smaller scale, from the prints which Pontius engraved from Rubens. He also engraved from Pellerin, John Both, and other masters.

## C L A U D E V I G N O N.

Born, Died, 1670.

He was born at Tours, and studied painting. He followed first the style of Michael Angelo Carravaggio, and with success; but afterwards he adopted a manner of his own, more expeditious, but less excellent. His pictures, though possessed of much merit, are exceedingly rough, and have an unfinished appearance; for which reason they are not much sought after by the connoisseurs. He died, A. D. 1670, at a very advanced age. We have several very spirited and masterly etchings by this painter, which well deserve the notice of the curious; and, among them, are the following, from his own designs:

A set of thirteen small prints, taken from the *life of Christ*.

*St. John in the desert*; a small upright plate.

*The assumption and coronation of the Virgin*; a small upright plate, inscribed, C. Vignon, sculp. Romæ.

*Philip baptizing the eunuch*; a small upright plate.

## P E T E R V I L L A F R A N C A.

Flourished,

He engraved a head of *Frederic Ordez de Valais*.

## G. R. V I L L A I N.

Flourished, 1760.

A modern French engraver, by whom we have the portrait of *M. Dufour de Ville-neuve*, lieutenant civil; a small upright plate, from Mauperin.

## F R A N C E S C O V I L L A M E N A.

Flourished, 1600.

He was born at Assisi, a city in Italy, under the pontificate of Pope Sixtus V. He is said to have learned the principles of drawing and painting before he came to Rome, where he resided latterly, and completed his studies.

studies. It does not appear from what master he learned the art of engraving; but certainly his style is founded upon the works of Cornelius Cort, and his scholar, Agostino Caracci, with whom he was contemporary. Villamena drew well, and handled the graver with great facility. He adopted a bold, open manner of engraving. The effect he produced is clear, but not powerful; the lights are broad, but too equally diffused over the whole subject, which gives an unfinished appearance to his best engravings. But this defect was common with all the artists of that age, and indeed the faults in Villamena's prints are abundantly repaid by the beauties with which they abound, particularly with respect to the expression, and excellency of the drawing. The extremities of his figure, are also very finely marked. This artist engraved some few plates, almost entirely with single strokes, without any cross strokes laid upon them; and from them, Mellan, a celebrated French artist, might originally take the hint, which he afterwards so much improved upon.

Villamena's prints are very numerous. I can only notice the few following:

*A holy family, with St. John, Elizabeth, and St. Ann*; a middling-sized upright plate, from Raphael, dated 1602. He repeated this subject; and the second print is dated 1611.

*Moses shewing the brazen serpent to the Israelites*, a middling-sized upright plate, from F. Fenzoni.

*The salutation of the Virgin*; a large upright plate, from M. Arconio.

*The presentation in the temple*; a middling-sized plate, length-ways, from Paolo Veronese.

*Christ taken from the cross*; a large upright plate, arched at top, from Barroccio.

*St. Bruno with his companions, doing penance in the desert*; a large plate, length-ways, from Giovanni Lanfranco.

A set of *Scripture histories*, taken from the painting by Raphael, in the Vatican, commonly known by the name of Raphael's Bible.

*St. Francis praying before a crucifix*; a middling-sized upright plate, from his own composition.

A set of six *grotesque figures*, one of which is a beggar, accompanied by two children; small upright plates, from the same.

*A man, angered by a crowd of people, fighting earnestly in his own defence*; a large print, length-ways, called *the boxers*, the same.

A middling-sized plate, length-ways, in which is represented *John Alto*, called *the Antiquary*, standing in one of the streets of the city of Rome, the same.

Several *portraits*, and a variety of other subjects, from most of the great Italian painters.

He usually inscribed his name at length upon his plates; sometimes he substituted the initials F. V. F. and sometimes he used a monogram, which is copied upon the plate at the end of the volume.

## A D E V I L L E.

Flourished,

This name is affixed to an *architectural frontispiece*, in folio, ornamented with figures, which are very incorrectly drawn, and slightly etched, from a design of his own.

## V A N V I L S T E R E N.

Flourished,

He was a native of Holland, and an engraver of portraits in mezzotinto. I shall mention only the portrait of *Bikker, a bourgeoismaster*, by him.

## H U B E R T V I N C E N T.

Flourished, 1691.

He was a native of Italy, and resided at Rome, where he engraved *the judgment of Paris*, from Paolo Veronese, and some few of the plates for the collection of prints, published by Catherine Patin; all of which are very badly done.

## V I N C E N T.

Flourished,

He was, according to Bafan, an engraver in mezzotinto; but his works are not specified.

## A N T O N I O V I N C E N T I N I.

Flourished, 1742.

He was a native of Italy, and the disciple of Antonio Pelegrini. He is spoken of as an architect and an engraver. We have by him several *views of Venice*, partly from his own designs, and partly from those of Antonio Canal.

## A N D R E A V I N C E N T I N O:

Born, 1539. Died, 1614.

He was a native of Venice, and the disciple of the younger Palma. According to Florent le Comte, he engraved *the entry of Henry the Third into Venice*.

## L O D O V I C U S V I N C E N T I N U S.

Flourished, 1522.

He appears to have been a writing master, who resided at Rome. He engraved on wood, *a book of writing*, ornamented with scroll work of various kinds. Papillon speaks of these engravings, as being very neatly executed.



## DAVID VINCKENBOOMS, or VINCBOOM.

Born, 1578. Died,

This celebrated landscape painter was born at Mechlin, and learned from his father the principles of painting. He frequently ornamented his landscapes with historical figures, which are designed with great spirit, and correctly drawn. He engraved some few plates of *landscapes* from his own compositions, in which he might probably have been assisted by Nicholas de Bruyn. See his mark, composed of a D. a V. and a B. upon the plate at the end of the volume.

## R. V I N K E L E S.

Flourished,

He engraved several *portraits*; and, among others, *his own*, with those of *J. Schmidt* and *J. Andriessen*; all upon the same plate.

## V I S P R E.

Flourished, 1760.

He was a painter, and resided some time in London; where, among other things, he engraved in mezzotinto, a portrait of the *Chevalier D'Eon*. *Bafan* tells us, that he also scraped the portrait of *Louis XV.* and others of the royal family of France, while he was in that country.

## C O R N E L I U S V I S S C H E R.

Flourished, 1640.

This justly celebrated artist was a native of Holland, and born soon after the commencement of the last century. He became the disciple of Peter Soutman; but he did not imitate the style of his master. Visscher drew with great taste, and the compositions, which he made for many of his engravings, are from his own designs, and sufficiently prove the extensiveness of his genius. His etchings ~~are~~ spirited and free; but his works with the graver must excite the admiration of any one, who carefully examines them. His mode of performance with that instrument was as singular, as the effect he produced was picturesque and beautiful. His strokes are clear and delicate, laid over the draperies and the back-ground, apparently just as the plate happened to lie before him, without any care or study, which way they should turn the one upon the other; and he crossed and recrossed them, till such time as they produced sufficient colour. On the flesh, indeed, he generally bestowed particular attention; and the heads of his figures are finished in a most excellent style, so as perfectly to preserve the character and expression, at the same time they demonstrate the great command he had of the graver. *Bafan* very justly proposes the works of this excellent artist, as the best models for young engravers to form their studies upon. That author has given a complete catalogue of this master's works. I can only insert the few following, which are reckoned among his most valuable prints:

*The pancake woman*; a middling-sized upright plate, from his own composition. The best impressions of this plate are before the name of Clement de Jonghe was affixed to it; the second, before that of John Visscher. It was afterwards retouched by Bafan; and the name of John Visscher erased; but the last impressions are easily distinguished from the first.

*The rat catcher*; the same, from the same. The first impressions of this plate were taken before the address of Clement de Jonghe was affixed to it.

*The Bohemian woman, with three children, to one of which she is giving the breast*; the same, from the same. The name of Visscher, in the first impressions of this plate, is upon the margin at the bottom. It was afterwards obliterated to make room for the inscription, and affixed at the upper part of the plate.

*A boy holding a candle, and a girl with a mouse trap, in which is a mouse*; a small plate, length-ways, the same. This print is usually known by the name of *the mouse trap*.

*A cat sleeping upon a napkin*; a very small plate, length-ways, the same. This print is exceedingly rare.

*A cat sleeping with a rat before her*; a small plate, length-ways, the same. This print is by no means so scarce as the former.

*Susannah and the elders*; a middling-sized plate, length-ways, from Guido.

*Christ carried to the tomb*; a middling-sized upright plate, from Tintoretto.

*Achilles discovered by Ulysses at the court of Lycomedes*; a large upright plate, from Rubens.

*A man playing upon the violin, accompanied by five children*; a middling-sized upright plate, from A. Van Ostade.

*The attack of the convoy, the coach robbed, and the fair*; three middling-sized plates, length-ways, from Peter de Laer.

*Eight landscapes*, from Berchem; middling-sized plates, length-ways.

*The bust of a woman, with her hand upon her breast*; a middling-sized upright plate, thought to be from Parmigiano.

Many other subjects from Brouwer and other masters. Also a considerable number of excellent *portraits*, from his own drawings. I shall mention the following only:

*A negro*, a half figure, holding a bow and arrow in his hand; a middling-sized upright plate.

*Gellius de Bouma, minister of Zutphen*; the same.

*Andrea Deonyfzoon, called the man with the pistol*; because a small carbine or pistol, with several locks of guns and other armory, appears in the back-ground; the same. This is the scarcest of all Visscher's works, and a proof of it sold at Mr. Blackburn's sale, A. D. 1786, for nineteen pounds ten shillings.

## JOHN VISSCHER.

Flourished, 1650.

He was the brother of Cornelius Visscher, mentioned in the preceding

article. He is spoken of as a painter, as well as an engraver. It was, however, by the latter occupation, that he acquired the great fame, which is so justly given to him. He worked considerably more with the point, than his brother; and his etchings are executed in a singular and picturesque style; so as to produce an harmonious and beautiful effect. The freedom of execution, and the excellent drawing, which appear in his prints, render them exceedingly valuable. His works, from Berchem especially, are admirable, and show the abilities of this great artist to the utmost advantage. The following engravings are among his most estimable productions.

*Several peasants dancing in a cottage*; a large upright plate, from Berchem, called *Berchem's ball*.

Several admirable *landscapes, enriched with figures and animals, of various sizes*, from the same painter.

Several large *landscapes, length-ways, with figures and animals*, from Philip Wouvermans.

A set of eight prints of *figures and animals*, from K. du Jardin.

*A dance of peasants*; a middling-sized upright plate, from Ostade.

*A drunken man putting his hand upon the bosom of a woman*; the same, from the same.

Several excellent *portraits*, and a variety of other subjects, from Brouwer, Van Moort, and other masters.

#### NICHOLAS JOHN VISSCHER.

Flourished, 1600.

He was an engraver and a printfeller, and of the same family with the preceding artists. We have by him a great number of excellent etchings, executed in a free, masterly style, but never highly finished; *small landscapes with figures and animals, and views*, he particularly excelled in. Many of them are from drawings of his own, and prove him to have been a man of great genius. They are very numerous, and of various kinds; it will therefore be as difficult, as it would be useless, to specify them particularly. His cypher, composed of a C. an I. and a V. is copied on the plate at the end of the volume. The first letter stands for *Claus*, an abbreviation of *Nicholas*.

#### L. A M B E R T V I S S C H E R.

Flourished,

He was probably of the same family with the artists, mentioned in the three preceding articles. He resided at Rome, where he engraved a plate of *Antiochus and Stratonice*, from the picture of Pietro da Cortona, in the palace of Pitti, at Florence; and one of the ceilings, in which is expressed *Virtue delivering a young man from the embraces of Voluptuousness*. We have also several *portraits* by him. They are executed with the graver, and do not possess any very great merit. I shall mention the following only. The portrait of *Maria Therese d'Autriche, Queen of France*; a mid-  
dling-



dling-sized upright plate, from Vanloo: and that of *Cornelius Van Tromp*, Lieutenant Admiral of Holland; a large upright plate, from F. Bol.

LOUIS VISSCHER is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

### J O H N V I T A B B A.

Flourished,

He was a native of Italy, and probably a disciple of Wagner, whose style of engraving he imitated, but not very successfully. We have by him, *Cupid with two satyrs*, from Lodovico Carracci.

### D O M E N I C O V I T U S.

Flourished, 1580.

This artist was an ecclesiastic, and instructed probably in the art of engraving by some of the scholars of Agostino de Musis, whose style he imitated, and not unsuccessfully. We have by him, a small upright plate, representing *St. Joachim holding a censor*; a single figure, from a design of Andrea del Sarto, dated 1580. A small upright figure of *B. Bartholomew*, inscribed, *Dom. Vitus ordinis Valisumbrosæ Monachus excidit Romæ, 1576*; and another plate, the inscription of which runs thus, *Dominicus Vitus Vallimbrosæ Romæ fec. et ex.*

We have also by him, a set of small upright plates, representing *the passion of Christ*; surrounded by borders, ornamented with *birds, beasts, and fishes*. Also several antique statues, marked *Do. Vitus fec.* To which may be added a small plate length-ways, representing *Jupiter and Calista*, marked *Dominicus V. F.* and a *river god*, the same, apparently from the antique.

### F R A N C O I S V I V A R E S.

Born, Died, ✓

He was a native of France; but resided all the latter part of his life in London. It appears, that he did not apply himself to the arts, till he was advanced in life. He learned from Chatelain the principles of drawing and engraving of landscapes. Being a man of great genius, he improved upon the style of his tutor, and acquired such a freedom of point in etching, as had not been seen before. The foliage of his trees is delicately expressed, and with great lightness, even where much force of colour is required. He excelled principally in his engravings from Claude Lorraine, and preserved as much of the picturesque beauties of that admirable painter, as could be expressed by two colours only. He kept a print-shop in Newport Street, near Newport market, for a considerable length of time, where he died some few years since. His widow still continues in the same shop, and carries on the print-selling business. I shall specify only the four following large landscapes, length-ways, from Claude: *morning*; and *evening*, its companion; *the enchanted castle*; and *a view near Naples*.

F. VIVERONI.

## F. - V I V E R O N I.

Flourished,

A name affixed to several very indifferent *views in Ireland*.

## J O H N V I V I E R.

Flourished,

He was born at Liege, and resided at Paris, where he died. He was, according to Bafan, an excellent engraver of dies for medals. The same author informs us, that he engraved on copper two portraits; the one of *Bartholet Flemael*, a painter of Liege; the other of *Peter des Gouges*, councillor of the parliament; both of them middling-sized upright plates, from R. Tourniere.

## S I M O N D E V L I E G E R.

Flourished,

He was a native of Holland, and a painter, who flourished during the last century. He excelled in painting *landscapes* and *sea views*. We have by him several *pastoral subjects*, ornamented with figures and cattle.

## J O H N G E O R G E V A N V L I E T.

Flourished, 1635. ✓

This artist was a native of Holland, and a painter; and was probably instructed in the school of Rembrandt, whose manner he imitated. We have a considerable number of etchings by this master. They are exceedingly powerful in effect; the shadows are dark, and the lights broad and clear; but the outlines of the figures are very incorrect, the extremities badly marked, and the draperies heavy. They are, however, well worthy the observation of such artists, as wish to make the proper distribution of light and shadow a part of their study. The following are among his best prints:

*Lot and his two daughters*; a middling-sized upright plate, from Rembrandt, dated 1631. This is a fine print.

*Jacob obtaining the blessing of his father instead of Esau*; a large upright plate, from J. Lievens.

*The baptism of the eunuch*; a large upright plate, from Rembrandt.

*An old woman reading*; a middling-sized upright plate, from the same painter.

*St. Jerom praying in his cavern*; the same, from the same. This is the *chef d'œuvre* by Van Vliet.

*A philosopher in a cavern, reading by candle-light*; a middling-sized upright plate, dated 1639; a fine print, from his own composition.

*The arts and trades*; a set of twenty-two small upright plates, the same.

Various other subjects and *portraits*, from his own designs, from Lievens, and from other painters. See the manner, in which this artist marked his engravings, upon the plate at the end of the volume.

J O H N

## J O H N U L R I C.

Flourished,

He was a native of Germany, and a very skilful engraver on wood, in the manner, distinguished by the appellation of chiaro-scuro. This artist used two blocks for each print; upon the first he cut the outlines and dark shadows; and the second served for a light tint, which covered the greater part of the engraving. He marked his prints with an I. and V. separated by two small swords crossing each other; between which, as an ornament, is a small branch of a tree. This admirable artist, of whom we have no certain account, drew correctly, and with great spirit. His compositions manifest the goodness of his taste, and the strength of his judgment. I shall mention the following excellent prints by him: *Anaked figure shooting arrows at a snake, which is entwined round an infant*; a middling-sized upright engraving. *A knight armed, attended by his squire*; a small upright plate. *A crucifixion*; the same. Baron Heineken imagines this artist to have lived before Ugo da Carpi, and prior to the commencement of the sixteenth century; but the style of composition, the drawing, and the execution of these prints, are so far superior to any of the obscure masters of that early age, that one can hardly tell how to assent to his opinion. I rather think this master flourished about the middle of the sixteenth century; and most probably formed his taste upon the works of the Italian artists. See the mark adopted on the plate at the end of the volume.

## H E N R Y U L R I C H.

Flourished, 1590.

He is spoken of as a painter; but I know him as an engraver only; and that he worked from his own compositions. I have seen by him some few neat *portraits*, but very stiff and formal; and a small circular print, hardly larger than a crown piece, representing *a crucifixion, with the Virgin Mary and St. John standing at the foot of the cross*.

## J O N A S U M B A C H.

Flourished,

He was a native of Germany, and is mentioned as a painter and engraver, by M. Heineken. I am not acquainted with his works.

V O E I R I O T. See W O E I R I O T.

## R O B E R T V A N D E R V O E R S T.

Flourished, 1630.

This artist was a native of Holland, and a very ingenious man. His principal works are *portraits*, which he executed with the graver, in a neat and clear style. He came into England; but it is uncertain at what time, or how long he resided here. The latest date of his engravings in this country



try does not exceed the year 1635. He is called the King's engraver, by Vanderdort; and he executed two plates for Charles the First; one of *his sister*, the other of *the emperor Otbo*, after Vandyck; from a picture which he painted, to supply the place of one by Titian, that had been lost, by accident, and rendered the set of the *Cæsars* by that artist imperfect. Voerft drew with a pen upon vellum, and presented a drawing of that kind to the king. I shall notice the following plates only by him: *His own portrait*, from Vandyck; a small upright plate. *Sir Kenelm Digby*, the same, from the same. *Charles the First, and his Queen*; a large half-sheet print, length-ways, from Vandyck, dated London, 1634. A set of *lions and other animals*, for a drawing book, by Crispin de Passé.

### A L E X A N D E R V O E R T.

Flourished, 1650.

He was a native of Antwerp, and probably a disciple of Paul Pontius, whose manner of engraving he frequently imitated; but not with any great success. There is a want of effect, and incorrectness of outline, to be found in his best works. We have, however, a considerable number of prints by him; and, among them, the following;

*Judith putting the head of Holofernes into a bag, which is held by her maid*; a large upright plate, from Rubens. The first impressions are before the address of C. Galle was inserted.

*Christ carrying his cross*; a large print, length-ways, on three plates, from Vandyck.

*The martyrdom of St. Andrew*; a large upright plate, from Rubens.

*Seneca in the Bath*; a small upright plate, the same.

*Folly*; a middling-sized upright plate, from Jaques Sordaens.

*The card players*; a middling-sized plate, length-ways, from Cornelius de Vos.

### B E R N A R D V O G E L.

Flourished,

He was a native of Germany, and an indifferent engraver in mezzotinto. We have a considerable number of *portraits* by him.

### H E N R Y V O G T H E R.

Born, 1407. Died,

He was a painter, born at Strasbourg, where he resided, and engraved on wood. He first adopted, according to professor Christ, a manner of his own; but afterwards he imitated that of Albert Durer, and with success. We have by him the prints for a drawing book, entitled, *a Book of the extraordinary and marvellous Art, very useful to all Painters, Sculptors, Goldsmiths, Carvers in Marble, Joiners, Inlayers, Armourers, and Cutlers*; a *Work which no one ever saw the like*, printed at Strasbourg, 1540.

The

The mark of this artist, composed of an H. and a V. joined together, is copied on the plate at the end of the volume.

VOGHTER, a younger brother to the preceding artist, born in 1513. He was a painter and an engraver on wood. He assisted his brother Henry in the execution of his drawing book.

## V A L A N T.

Flourished,

A native of France, and an engraver on wood. Papillon speaks of his works in general, with some commendation; but has not specified any of them.

## V O L I G N Y.

Born, Died, 1699.

He is mentioned by Le Comte as an engraver; but his chief excellence lay in making drawings of portraits with a pen, which he afterwards washed with Indian ink, in so soft and delicate a manner, as to excite the admiration of all that saw them. Having amassed a considerable sum of money, he was assassinated in his lodgings by a ruffian, whose intention was to rob him; but he was prevented by being immediately apprehended and punished as his crime deserved.

## V O R S T. See V O E R S T.

## M. V A N D E R V O O R T.

Flourished,

This name is affixed to a slight, but masterly etching, representing *boys playing with musical instruments*; a small plate, length-ways. It is evidently the work of a painter, who, as far as one can judge from so slight a specimen, was a man of no mean abilities.

## L U C A S V O R S T E R M A N T H E E L D E R.

Flourished, 1630.

No painter, that ever lived, had the pleasure of seeing so great a number of his pictures finely engraved, as Rubens: many excellent artists were contemporary with him, and worked immediately under his eye. His assistance and advice, without doubt, contributed not a little to the beauty of their prints. But no one ever engraved more successfully from the pictures of Rubens, than Lucas Vorsterman. He applied himself to the study of the human figure, and drew not only very correctly, but with great taste. He was master of the graver, and could handle it with the utmost facility; but he paid much greater attention to the general effect of his prints, than to the regularity of the strokes: and, like Girard Audran, wished to enter into the thoughts of the master, and transcribe, if I may be allowed the term, on

copper, the very life and spirit of his pictures, rather than show his own skill in the mere mechanical part of the workmanship; and whoever examines carefully the works of Vorsterman will confess, that he has succeeded to a great degree of admiration. The heads of his figures are finely drawn, and the other extremities marked in a very masterly manner. We are told, that he drew excellently with the pen; and Vertue mentions two drawings in this style by him; namely, a *woman's head*, from Leonardo da Vinci; and a portrait of *Prince Henry*. He painted also, while he was in England, some few small subjects for a Mr. Skinner of Rochester.

Vorsterman was a native of Antwerp, where he learned the principles of drawing and engraving; but from what master does not appear. He came over into England, and was employed by Charles the First; and also by the Earl of Arundel, for whom he worked occasionally, from the year 1623 to 1631. Vorsterman used a mark, composed of an L. and a V. joined together, as represented upon the plate at the end of the volume.

His works are very numerous. I shall mention the following only, which are ranked among his best engravings:

*The fall of the evil angels*; a large upright plate, from Rubens.

*Lot with his two daughters*; a middling-sized plate, length-ways, from Horace Gentilefci.

*Lot leaving Sodom*; the same, from Rubens.

*Job tormented by demons, and tempted by his wife*; a small upright plate, from the same.

*Susanna and the elders*; a middling-sized upright plate, from the same, dated 1620.

*The nativity of Christ*; a large upright plate, from the same, dated 1620.

*The adoration of the wise men*; a large print, length-ways, on two plates, from the same.

*The adoration of the wise men*; a large upright print; differently composed, from the same.

*The return from Egypt*; the same, from the same. This is engraved in a bold, open manner, much differing from his usual style.

*The tribute money*; a middling-sized plate, length-ways, the same.

*Christ praying in the garden*; a middling-sized upright plate, from Annibale Caracci.

*Christ taken from the cross*; a large upright plate, from Rubens. The first impressions of this admirable engraving are before the name of Corn. Van Merlin was inserted.

*Christ dead, supported upon the lap of the Virgin, with angels weeping*; a middling-sized plate, length-ways, from Vandyck.

*The entombing of Christ*; a small upright print, from Raphael.

*The angels appearing to the three Marias*; a middling-sized plate, length-ways,

*St. George on horseback, killing the dragon*; a small upright plate, from Raphael.



*St. Francis receiving the stigmatics*; a middling-sized upright plate, from Rubens.

*A concert*, consisting of five persons; one of which is a *girl playing upon a guitar*; a middling-sized plate, length-ways, from A. D. Coster, being a companion to the concert, engraved by S. Bolwert, from T. Rombout.

Several other subjects, and a great variety of admirable *portraits*, from Rubens, Vandyck, and other masters: and among them, is the portrait of *Roochox, a magistrate of Antwerp*; a half figure, seated in his cabinet, &c.

#### LUCAS VORSTERMAN THE YOUNGER.

Flourished,

He was the son and disciple of the elder Vorsterman; but his works are every way greatly inferior to those of his father. He drew portraits from the life, and made several attempts at etching. His productions are not above mediocrity. I shall mention only by him,

*The trinity*; a large upright plate, from Rubens.

*The Virgin in the clouds, surrounded by angels*; a small upright plate, from Vandyck.

Part of the *ceiling*, painted at Whitehall by Rubens.

*The satyr and the countryman who blew hot and cold*; a middling-sized plate, nearly square, from Jaques Jordaens.

The greater part of the plates for the large folio *Treatise on Horsemanship*, by the Duke of Newcastle.

Several of the plates for the collection of prints, known by the appellation of *the gallery of Teniers*.

Also a considerable number of *portraits*; some of which are from his own drawings; and a variety of other subjects, from different masters.

#### SEBASTIAN VOUILLEMONT.

Flourished, 1640.

He was a native of France; and a pupil of Daniel Rabel. The works of this artist, in the historical line, are such as do him no great credit, either with respect to the execution of the mechanical part of his plates, or the correctness of the drawing, in both of which they are exceedingly defective. His etchings are the best. When he attempted to finish them with the graver, he was not successful. The following prints are by him: *The murder of the innocents*; a middling-sized upright plate, from Raphael. *The two disciples with Christ at Emmaus*; the same, from the same. *A holy family*; a small upright plate, from Nicholas Pouffin. *Mount Parnassus*; a large plate, length-ways, from Raphael. He also engraved from his own designs, from those of Daniel Rabel his master, from Parmigiano, Guido, Albano, Romanelli, and other painters.

Flourished, 1760. ✓

A modern French engraver, by whom we have several prints, from Greuse, G. Douw, and other masters.

V R A N X. See F R A N C K.

L U C A S D E U R B I N O.

Flourished,

This artist was probably a painter. His works as an engraver, however, shew him to have been a man of genius. We have a set of prints, belonging to a *drawing-book*, executed by him, from the designs of Michael Angelo, the Carracci, and other great masters. He worked with the graver only, and varied his style, in some degree, as the designs required. His drawing is correct; and the extremities of his figures are by no means badly marked. He seldom affixed his name at length, but substituted a monogram, composed nearly of all the letters in it. See the plate of monograms at end of the volume. I shall mention only a plate, on which is represented several *skulls* for the drawing-book above-mentioned, because I never saw any other, that had his name at length; it is inscribed LUCAS DE URBINO F.

ADRIAN, or HADRIAN VAN VRIES.

Flourished,

He was a native of the Low Countries, and a painter of architecture. We have by him a set of large, coarse etchings of theatrical decorations, which appear to have been hasty productions. They are exceedingly slight; and the figures which are introduced are very indifferently performed. Baron Heineken mentions JOHN FRIEDMAN VAN VRIES, and PAUL VAN VRIES, all of the same family, and painters of architecture, as well as engravers.

MOSES UYTENBROECK, CALLED LITTLE MOSES.

Born, Died, 1650.

He was a native of the Low Countries, and supposed to have been the disciple of Poelemburg; because he imitated his style so happily, that his pictures have been sold for the works of that artist. His subjects were landscapes, which he usually embellished with historical subjects, taken from the Greek and Roman poets. He amused himself with the point; and we have many spirited, though slight etchings of *landscapes* by him, from his own compositions; but the figures, which he has introduced, are usually very incorrect.

R E M I V U I B E R T.

Flourished, 1640.

He was a native of France, and a painter; but he also engraved several plates

plates from his own designs, and from the pictures of other painters. The following are by him: *Adam receiving the forbidden fruit from Eve*; a large upright plate, from Raphael. *Christ taken from the cross*, from Pouffin; a middling-sized plate, length-ways. *The cure of one possessed of the devil*; a middling-sized plate, nearly square, from his own compositions, &c.

V O U R M A C E. See W O R M E S.

## W.

J E R O M W A C H S M U T H.

Flourished,

**H**E resided at Vienna, where he engraved, from his own inventions, *the elements and seasons*; small upright plates, in the style of Bernard Picart, but they are not equal to the works of that artist in point of merit.

C O R N E L I U S D E W A E L, or W A A L.

Born, 1594. Died, 1662.

He was a native of Antwerp; and having learned the principles of drawing and painting from his father, who was a painter, he completed his studies in Italy. He excelled in the representations of battles and landscapes; and his pictures are much esteemed. We have by him several very spirited etchings, from his own compositions; and, among them, the following: *A tennis court, with peasants fighting*; a small plate, length-ways.

J O H N B A P T I S T W A E L, or W A A L.

Flourished, 1650.

He was of the same family with the preceding artist. He made a considerable number of slight etchings, from the designs of Cornelius de Waal, his relation; and, among them, a set of middling-sized plates, length-ways, representing *the history of the prodigal son*.

I S A A C W A E S B E R G E.

Flourished,

We have several *portraits* engraved by this artist, and, among them, one of *Admiral Ruyter*, a half length, in a style something resembling that of Cornelius Visscher, after Hend. Berckmans. He wrote his name Ysack Waesberge.

H A N S,



## HANS, or JOHN ERHARD WAGNER.

Flourished,

He was a native of Straßbourg, and engraved, on copper, a considerable number of plates, printed in that city by John Heyden. They are marked with an H. and an E. joined together, and followed by a W. See the plate of monograms at the end of the volume.

JACQUES WAGNER, another engraver, and probably of the same family with the preceding, according to professor Christ, inscribed his plates, I. Wa. *fe.*

## JOSEPH WAGNER.

Flourished, 1760.

He was a native of Switzerland, where he learned the principles of drawing and painting. He came into England, A. D. 1733, where meeting with but little employment as a painter; and being encouraged by Amiconi to study engraving, he forsook the former, and applied to the latter very successfully. He engraved from the pictures of Amiconi, and followed him to Venice; where he settled, and carried on a very considerable commerce in prints. His first attempts with the graver were the portraits of the three princesses, *Anne, Amelia, and Carolina*, daughters of George the Second. His works afterwards were exceedingly numerous; and they are so common, that it will be needless to specify them in this place. Joseph Wagner was the tutor of Mr. Bartolozzi.

## P. A. WAKKERDAK.

Flourished,

This name is affixed to the portrait of *Kenou Simons Hassalaer*.

## WALBURG.

Flourished,

He was a designer and an engraver. His name is affixed to a portrait of *John Frederic Gronovius*, from a drawing of his own, which does him very little credit.

## JACOB WALCH.

Flourished,

The name given to a very ancient engraver on copper, who was a native of Germany, and is said to have been the master of Michael Wolgemut. The engravings attributed to this artist are marked with a W. to which is added a species of cross.

His style of workmanship bears great resemblance to that of Israel Van Mecheln, and has all the laboured appearance of an imitation. It is probable, that he might be a disciple of that master.

Now if the name of this engraver be Walch, there seems to be very little reason for supposing him to have been the tutor of Wolgemut; not only because

because his prints do not appear to be sufficiently ancient, but because we do not find, that he engraved on wood, in which manner the larger part of Wolgemut's performances were executed. And indeed the engravings on copper, attributed to Wolgemut, do not bear even a distant resemblance to those of Walch; which circumstance certainly strengthens the other objections. Walch was particularly fond of introducing Gothic architecture into his prints; and he took no small pains in the delineation of it; but, from a want of knowledge in perspective, his designs are confused, and lose that effect, which otherwise would have been sufficiently agreeable. He drew very incorrectly; and his compositions are in that stiff style, which distinguishes the early works of the German school. I shall mention the following prints by this master, whose mark may be seen on the plate at the end of the volume. It is to be observed, that there are some few prints marked with the cross only, without the W. but these have all the appearance of being more ancient than those of Walch, and differ, in every respect, from them. They are much more rudely engraved; and in a bolder and more determined style, resembling that of Martin Schoen, with whom, it is probable, he was contemporary.

I shall first notice two prints, marked with the cross without the W.

*A wild man, hairy all over, fighting with a bear; a very small upright plate. A woman seated, caressing a unicorn; the same.*

The following are marked with the W. and the cross, namely,

*Elizabeth seated on a species of throne, reading. The Virgin Mary, with the infant Christ, appears below. On the right hand, David is represented with his harp; and on the left, Aaron. Behind the throne arises a genealogical stem of the lineage of Christ, from David to Joseph, represented as usual, by half figures; a very large upright print.*

*A Gothic ornament for a crossier; a large upright plate.*

*The inside of a Gothic building; a middling-sized circular plate.*

*A ship striking against a rock; a small plate, length-ways, with this inscription, Haerdzic.*

*Tents, with soldiery armed and on horseback; several small plates, length-ways.*

*Several narrow upright plates, representing different saints standing in niches of Gothic architecture.*

*Three skulls in an arch, ornamented with Gothic work; a small plate, length-ways.*

## G E O R G E W A L C H.

Flourished,

A more modern engraver. His works seem chiefly to consist of portraits, executed with the graver only; but in a style which does him little credit. I shall mention the portrait only of *Lucas Frederic Behaim* of Nuremberg; a half length, in folio.

S. WALCH is a name affixed to some very indifferent portraits in mezzotinto. They are not worth particularly specifying.

SAMUEL

## S A M U E L W A L E.

Born, Died, 1785.

He was a native of England, and a painter; but his chief employment was for the booksellers. He designed *frontispieces* and *vignettes* for books, which were engraved by Grignion, and other contemporary artists. He was a man of abilities; though his compositions do not manifest any extraordinary exertion of genius. He was professor of Perspective, and Librarian to the Royal Academy of Painting and Sculpture in London. We have some few *vignettes*, slightly etched by himself.

## W I L L I A M W A L K E R.

Flourished, 1760.

He was a native of England, and resided in London, where he engraved for Mr. Alderman Boydell's Collection the following prints:

*The Flemish entertainment*; a large plate, length-ways, from Van Harp.

*The power of beauty*; the same, from P. Lauri.

*The family of Balthazar Gerbier*; the same, from Vandyck.

## A N T H O N Y W A L K E R.

Flourished, 1760.

He was the brother of William Walker, mentioned in the preceding article, and learned the principles of engraving from Tinney. He was much employed by the booksellers, and we have by him a considerable number of *frontispieces* and *vignettes*, from his own designs; some of which are not destitute of merit, and would have appeared to more advantage, if they had been executed in a clear, determined style; but the manner which he adopted is so heavy and confused, that it is often difficult to distinguish one figure from another. He engraved several large plates for Mr. Alderman Boydell's Collection; among which are the following:

*Curius Dentatus refusing the presents of the Samnites*; a large plate, length-ways, from Pietro da Cortona.

*The village lawyer and his clients*; the same, from Hans Holbein.

*The angel departing from the house of Tobit*; a large upright plate, from Rembrandt.

W A L K E R T. See V A L K E R T.

## I S A A C W A L R A V E N.

Flourished, 1740.

He was a native of Amsterdam, and a painter. He etched, according to Bafan, several small plates, from his own compositions.



## J. W A N D E L A A R.

Flourished, 1720.

This ingenious artist was a native of Holland. He worked much for the booksellers; and we have many *portraits* and *vignettes* by him; but his greatest and best engravings are the figures for the large anatomical work, in folio, by Albinus. They were drawn from the subjects by himself, under the direction of Albinus. They are engraved in a clear, neat style, well adapted for the purpose. We have an edition of this capital publication, translated into English; and the figures are copied in the same size with the originals, by Grignon, Ravenet, Scotin, and other engravers.

## J O H N W A R N I R.

Flourished 1636.

I have seen very few prints by this artist; and they are copies from Albert Durer, and other old German masters. They are neatly executed, but have all the servility of mere imitations. Much must be said for his youth: for he appears to have been only sixteen years of age, when he copied a *St. Jerome, seated before a crucifix, with a city in the back-ground*; a small plate, length-ways, from Albert Durer; and, at the age of seventeen, *the apostles*, small upright plates, from the same master. To the first he signs his name, JH. WARNIR, Æ. 16. 1636; the second are thus marked, JH. W. Æ. 17. precisely in the same manner, in which John Wierix frequently marked his engravings; but as the date is generally added to both, a mistake can hardly be made, for Wierix lived nearly eighty years prior to this artist. But in case of the omission of the date, I can only add, that the prints by Wierix are superior to those of Warnir.

It is probable that Warnir died young; for we do not meet with any of his prints after he arrived to man's estate; or, at least, if we do, they are without signatures.

## C. A. W A S T M A N.

Flourished, 1736.

This engraver resided in Russia, and might probably have been a native of that country. We have several *portraits* by him; but they are so indifferently, as not to deserve particularizing.

## H E N R Y C L A U D E W A T E L E T.

Flourished, 1750.

This gentleman was a native of France, and a lover of the arts, who, for his amusement, took up the point and the graver. Bafan informs us, that he was a member of the several academies of painting in France and Italy. We have by him, *Venus nourishing the Loves*; a small upright plate, from Rubens. A large *landscape*, length-ways, from J. Both. Two large upright plates of *ruins*, from J. P. Panini. He also engraved from Teniers, Greuse, and other masters.

## A N T H O N Y W A T E R L O O .

Flourished, ✓

This celebrated artist was a native of Holland. He flourished in the sixteenth century, and excelled in painting landscapes. We have a considerable number of masterly etchings by him. They consist of *landscapes*, evidently taken from nature, simply as she appeared, without any embellishment. His woods and entrances into forests are admirable; and he was no less successful in his cottage scenes, and other views of the domestic kind. They are etched in a very slight, expeditious style; but with the hand of the master. He frequently retouched the etching with the point of the graver, to harmonize the lights, and give force to the masses of shadow. The etchings by this master are of various sizes, and rather numerous, amounting, according to Le Comte, to 153. I shall mention only a middling-sized upright print, in the front of which is a *water-mill*, a much esteemed etching, by him. He sometimes signed his plates with the initials, A. W. f. and sometimes he used a monogram, composed of an A. and a W. joined together. See the plate at the end of the volume.

## H E N R Y W A T M A N .

Flourished, 1650.

He is cited by professor Christ, as an engraver of landscapes; and is said to have marked his prints with an H. and a W. joined together.

## T H O M A S W A T S O N .

Born, 1750. Died, 1781. ✓

A very ingenious young man. He was born in London, and engraved in mezzotinto. The rapid improvement which he made in the arts gave just reason to form very high expectations in his favour; but he died in the flower of his age. His father is still living, and keeps a printshop in the Strand, where he sells the greater part of his son's works, the plates themselves being in his possession. I shall mention only the following: The portrait of *Alderman Sawbridge, in the character of a Roman Senator*; a large upright plate, from West. *Dr. Newton, Bishop of Bristol*; a middling-sized upright plate, from Sir Joshua Reynolds. Six of the *Windsor beauties*, from Lely; half-sheet prints. The portraits of the *right honourable lady Townshend and her two sisters*; a very large plate, length-ways, from Sir Joshua Reynolds.

## A N T H O N Y W A T T E A U .

Born, 1684. Died, 1721.

A celebrated French painter, born at Valenciennes. He excelled in painting conversations, encampments of armies, and landscapes; and his pictures are much esteemed in France. His first instructions he received from an indifferent painter, in the place where he was born; and afterwards

wards he was assisted in his studies by Claud Gillot; but, after all, he owed the most to his own assiduity. He etched a slight, spirited plate, representing *soldiers fatigued with their march*; and a set of *habits a-la mode*, from his own compositions. He died, A. D. 1721, at a country house in the vicinity of Paris.

## C O N R A D W A U M A N S.

Flourished, 1650.

He was a native of Antwerp, and the disciple of Peter Bailliu, whose manner of engraving he imitated. For any thing I see, the works of Wau-mans are equal to those of his master; and they are subject to the same objections, especially with respect to the drawing, which in both is exceedingly incorrect and heavy. I shall mention the following prints only by this engraver: *Christ taken from the cross*; a large upright plate, from Rubens. *The assumption of the Virgin*; a small upright plate, from the same. *Mars and Venus*; a middling-sized upright plate, from Vandyck. And a considerable number of *portraits*, from different painters.

## J. W E B B E R S.

Flourished, 1656.

He engraved several *views of the churches and public buildings at Amsterdam*, which were published, A. D. 1656, accompanied with a description in Dutch and French. They are very little above mediocrity.

## J. D E W E E R T.

Flourished, 1605.

This engraver was probably a native of the Low Countries; but he resided at Paris. He worked with the graver only, in a very neat, laborious style, without much taste; and the outlines of his figures are very incorrectly drawn. I have seen several *frontispieces* and other *book-plates*, by him. He also engraved a set of small upright plates, representing *the life and passion of Christ*, from his own compositions, published by John le Clerc, with French verses under each print.

## J O H N W E I G E L.

Flourished,

He was a native of Germany, and is spoken of as an engraver on wood. I am not acquainted with his works.

## C H R I S T O P H E R W E I G E L.

Flourished, 1690.

He resided at Augsbourg, where he published a set of cuts, in large quarto; the subjects of which are taken from the Old and New Testaments. Each plate contains four small subjects; and the number of the plates



amount to 100 for the Old Testament, and 110 for the New. The title of this collection of prints is *Sacra Scriptura loquens in imaginibus*, &c. They are apparently all engraved by himself, and from his own designs; and though there is nothing very commendable in them, separately considered, they prove him, at least, to have been a man of some genius and fertility of invention. M. Heineken, speaking of this artist, informs us, that he also engraved in mezzotinto.

#### FRANCIS EDMOND WEIROTTER.

Flourished, 1760.

This artist was a native of Germany, and a painter of landscapes. He resided many years at Paris, from whence he went to Italy. After some stay in that country, he came back to Paris. Soon afterwards he returned to Germany, and settled at Vienna, where he was appointed Professor of the Academy of Drawing and Painting. We have a great number of excellent *landscapes*, etched by this master, in a free, bold style. The masses of light and shadow are broad and well disposed, and the effect harmonious and agreeable. They have every appearance of being very faithful views of the places they represent; and are therefore valuable on that account, as well as for their great merit. They are all of them small plates, and are formed into different sets, twelve or more in each set. They consist of *views of ruins, bridges, churches, cottages*, and the like.

#### SAMUEL WEISHUN.

Flourished, 1630.

This artist resided at Dresden, and at Perna. He engraved a considerable number of *portraits*, which are executed with the graver only, in a very neat, but stiff and tasteless style. I shall mention only the head of *Daniel Sennestus, Wittenb. Profess.* a small upright plate, dated 1627. Professor Christ speaks of the portraits of the *Princes of Saxony*, as engraved by him, and marked with the initials, S. W. and these letters are in some few instances joined together.

#### NICHOLAS WELBRONNER.

Flourished, 1530.

To this artist are attributed the engravings on copper, marked with an N. and a W. and dated from 1530 to 1536. They are small ornamental plates of foliage and small figures, in imitation of the style of Sebald Beham; but by no means equal to the works of that artist. I shall particularize only, a figure of *Adam*; a small-upright plate, dated 1534. *Eve, with the serpent*; the same, its companion. A very small *frieze*, length-ways, representing several *children fighting*, dated 1533. Welbronner may properly be ranked among the little masters.

## W E N C E S L A U S.

Flourished, 1481.

In the collection of Dr. Monro, I found a very singular print, valuable on more accounts than one. It is a copy from the *death of the Virgin*, a middling-sized upright plate, originally engraved by Martin Schoen. It has not only the name of the artist inscribed upon it, but the date of the year in which it was engraved, namely, 1481. There is no doubt of its being a copy from Schoen; because it bears the evident marks of a servile imitation. It is highly probable, that Wenceslaus was the disciple of Schoen; for he adopted his manner of engraving, though he was not equally successful. It must indeed be owned, that, at times, he attempted the style of Israel Van Mecheln. Another observation arises from a strict examination of this print, upon comparing it with the ancient German engravings marked with a W. only; which is, that they are evidently the productions of the same artist, though they have usually been attributed to Michael Wolgemut, the master of Albert Durer. The name is perfectly plain upon the print above-mentioned; but the inscription that follows it is not so easily understood. Underneath the print is written with the pen, WENCESLAUS OF OLMUTZ IN BOHEMIA. But I hardly think the letters will bear that interpretation. I have, therefore, for the satisfaction of my readers, copied the whole inscription, at length, upon the plate at the end of the volume. The following prints, which I shall notice, are marked with the W. only, and copied from the engravings of Martin Schoen, and Israel Van Mecheln.

*The annunciation of the Virgin, a pot of flowers in the front, and the Deity appears above; a small upright plate.*

*A gentleman and lady walking together; Death appears behind a tree in the back-ground.*

*The last supper; a small plate, length-ways.*

*The crucifixion of St. Andrew; the same, nearly square.*

*The life and passion of Christ; a set of small upright plates.*

All the above are from, and in the style of M. Schoen. Those that follow are from J. Van Mecheln, and in imitation of his style.

*Four naked women, with a globe hanging from the ceiling; upon the globe are the letters O. G. H. with the date 1494; a small upright plate. Albert Durer engraved this subject so exactly, that it seems as if he had rather taken his copy from the print of Wenceslaus, than from the original.*

*An old man leading a little boy, with a woman, having a girl at her back, following him; a very small upright plate.*

*A lover entertaining his mistress; the same.*

## J. G. W E N G.

Flourished, 1630.

A name affixed as the inventor and engraver to a print, representing, *Minerva visiting the Muses*. It is a dark etching, something in the style of  
Le

Le Hooghe, and sufficiently neat. It is dated 1630, and appears to have been the work of a painter.

## W E N G H.

Flourished, 1509.

I have seen a print with this name affixed to it, which indeed has nothing, but its scarcity, to recommend it. It appears to have been a first attempt of the engraver, in imitation of the manner of Mantegna. It is a middling-sized plate, length-ways, nearly square, and represents *a male and female figure almost naked*. Over the head of the man, who is attended by a dog, is written PARIS; and over the woman, EGENOE; possibly by mistake for OENONE, the nymph which Paris forsook for Helen. It appears to be the work of a German, imitating the style of the Italian artists.

## W E R D L E R.

Flourished,

The name of an engraver, affixed to the portrait of *Charles Lord Cathcart in armour*.

## T E L M A N V A N W E S E L.

Flourished,

He was probably a native of the Low Countries. By an inscription upon one of his plates, he informs us, that he was a goldsmith. His works are chiefly copies from the works of other engravers, and very badly executed. I shall mention, the *Adam and Eve* of Albert Durer. Upon the tablet, where the name of Albert Durer appears in the original, he inscribes his own in this manner, TELMAN. VAN. WESEL. GOLTSMIT. T. W. Also *several soldiers conversing*, from Albert Durer; a small upright plate, marked T. M. W. And *St. Christopher*; a small upright plate, from one of the old German masters, marked T. W.

## A R N O L D V A N W E S T E R H O U T.

Born, Died, 1730.

A native of Flanders. He learned the principles of engraving in his own country; after which he went to Rome, and settled in that city, where he died about the year 1730. He worked with the graver only, in a neat, clear style; but without sufficient force to produce an agreeable effect; and the outlines of his figures are not so correct, as might be wished. The following are by him:

*The Virgin with the infant Christ*; a middling-sized upright plate, from Carlo Maratti.

*Christ taken from the cross*; the same, from Daniel de Volterra. Nicholas Dorigny engraved a plate from the same picture.

*St. Paul preaching at Athens*; the same, from J. Baptist Lenardi.

Also a great number of *portraits* and other subjects, from his own compositions, and from those of various masters.

H. WEST-



H. W E S T P H A L E N.

Flourished,

To a whole sheet map of *Denmark* and *Sweden*, engraved in a very slight style, this name is affixed. *H. Westphalen. sculp. Hamb.*

P. F. W E T.

Flourished,

He etched some slight, ornamental foliage for goldsmiths and jewellers. They are small plates, length-ways.

N. W E Y D M A N S.

Flourished,

I have seen by this artist a small upright print, nearly square, in which is represented *a country surgeon lancing the forehead of a woman. She is supported by a man, who stands behind her.* It is executed with the graver, in a slight scratchy way, so as to resemble an etching. It is from a design of his own; and, upon the whole, but a very indifferent print.

J O H N W E Y E R. See W A Y E R.

N I C H O L A S W E Y E R.

Flourished, 1567.

To this artist professor Christ attributes the engravings, marked in this manner, N. 1567 W. He speaks doubtfully, and has not specified any of the subjects.

H A N S, or J O H N W E Y E R.

Flourished, 1610.

He was a native of Cobourg, and a painter. Professor Christ informs us, that there are several engravings by him in an excellent style, marked with the initials, H. E. W. and dated 1610 and 1612; but the subjects are not specified.

G A B R I E L W E Y E R.

Flourished, 1610.

He was a painter, and resided at Nuremberg, where he painted many pictures, and made a considerable number of designs for the engravers. He also engraved himself on wood, in a spirited style, and marked his prints with a G. and a W. or a G. an A. and a W. joined together, in the same manner expressed upon the plate at the end of the volume.

## J O H A N S S E N W E Y N E R S .

Flourished, 1611.

This artist, according to professor Christ, marked his plates with a bunch of grapes, which, it seems, bears some allusion to his name. He engraved on copper, from the designs of Christopher Schwartz.

## R O B E R T W H I T E .

Born, 1645. Died, 1704.

He was a native of London, and became the disciple of David Loggan, for whom he drew and engraved many architectural views. He applied himself mostly to the drawing of portraits, in black lead, upon vellum; and his success in taking likenesses procured him much applause. His drawings, indeed, were certainly much superior to his prints. We are informed, that White drew the portraits of *Sir Godfrey Kneller and his brother*, which were inserted in *The Lives of the Painters* by Sandrart; and that Sir Godfrey Kneller painted his portrait in return. During forty years, he amassed, by his business, a fortune of four or five thousand pounds; yet by some misfortune, or sudden extravagance, the greater part of it was expended, and he died in indigent circumstances, at his house in Bloomsbury, A. D. 1704. His plates were sold to a printseller, in the Poultry, who, in a few years, enriched himself by the purchase. It is remarked, that he was paid thirty pounds for a portrait of the *King of Sweden*. This sum, if the plate was large, could not be extravagant. The few following portraits are reckoned among his best engravings.

*George earl of Cumberland, habited for a tournament*; a whole length, in folio.

*James earl of Perth*; an oval, in folio.

*Seven bishops*; seven small ovals in one print, a half sheet.

*Five bishops, who suffered martyrdom*; five small ovals in one print, the same.

*Lady Susanna Temple*; an oval, in folio.

*Lady Ann Clifford*; the same.

*Dr. Burnet* (afterwards Bishop of Salisbury); an oval, in folio, from Mrs. Beal.

*Thomas Flatman*, after Hayls; an oval, in octavo.

*Prince Rupert*, from Kneller; a large half sheet, in an oval.

*Sir John Fenwick*, after Wissing; the same.

He engraved several *frontispieces* and other *book plates*, and scraped some few heads in mezzotinto; but they are much inferior to his engraved portraits. The prints by this artist would look infinitely better, if they were not so disguised, as they are, in general, by large, tasteless borders; which, though intended for ornament, certainly are none.

G E O R G E

G E O R G E W H I T E.

Flourished, 1720.

He was the son of Robert White, mentioned in the preceding article. From his father he learned the principles of drawing and engraving of portraits. It is also said, that he painted sometimes in oil, and frequently in miniature. After the death of his father, he completed the plates left unfinished by him, and also engraved several heads himself, which are neatly executed; particularly the portraits of the *Duke of Ormond* and *Lord Clarendon*; small upright ovals. But he chiefly practised in mezzotinto; and was so successful, that he was sometimes paid twenty guineas for a single plate. He used frequently to etch the outlines of his portraits before the mezzotinto ground was laid upon the plates, which in several instances adds to the firmness of the effect. It is uncertain when he died; so late as the year 1731, he engraved the portrait of *Bishop Weston*. His best mezzotintos are as follows:

*Sylvester Petit*, a half sheet print.

*Sir Richard Blackmore*, in an oval; the same.

*Colonel Blood, who stole the crown*; in an oval, a large quarto plate.

*John Baptist Monoyer, the celebrated flower painter*; in an oval, a half sheet print, from Kneller.

*Jack Shepherd*; a half sheet print, from Sir James Thornhill, &c.

T H O M A S W H I T E.

Flourished, 1760.

He was a native of London; and having learned the mere mechanical part of engraving from some obscure master, he was employed by Mr. Ryland to assist him in the back grounds of his plates. He succeeded best in architectural engraving; and the greater part of the plates for a large work, in folio, being a continuation of the *Vitruvius Britannicus*, by Wolf and Gandon, are executed by him. His name is also affixed to a middling-sized *landscape*, length-ways, from Brughal. This plate was etched by T. Saunders; and White was assisted in the finishing of it by Mr. Ryland. He died in London eight or ten years since.

C H A R L E S W H I T E.

Born, 1751. Died, 1785.

He was a native of London, and a disciple of Robert Pranker. After he had served his apprenticeship, he quitted the manner of engraving in strokes, and worked chiefly, if not entirely, in the chalk style. *Children at play*, and other trifling subjects of that kind, from drawings by ladies, constitute the greater part of his engravings. But in the latter part of his life, he was engaged in works of far greater consequence, which would have done him much honour, if he had lived to see them completed. He died of a violent fever on Sunday the 28th of August, 1785, in the thirty-fourth year of his age.



W I T [ 418 ] W I E

C H A R L E S W I T W E L L.

Flourished, 1610.

He engraved the *map of Surry* for Norden's Collection of Maps; and this plate is said to be the neatest of the whole set.

W I B E R T. See V U I B E R T.

J. W I C H M A N.

Flourished, 1683.

This name, with the word *fecit* added to it, is affixed to a large whole sheet print, representing *the besieging and taking of Stadtwien by the troops of the Emperor of Germany*. The portraits of the *Turkish and German Generals* are represented at the top; and the portraits of the *Emperor of Germany and the grand Sultan*, at the bottom. It is a slight, coarse etching, and has very little to recommend it to the public notice.

E L I A S W I D E M A N.

Flourished, 1648.

He was a native of Germany, and resided at Augsbourgh. He engraved a very large number of *portraits, frontispieces, and other book-plates*, from his own designs. They are incorrectly executed, and in a stiff, tasteless style. I shall mention only a set of small folio plates of illustrious personages, to which is prefixed this title: *Comitium Gloriæ centum qua Sanguine qua Virtute illustrium Heroum Iconibus instructum, &c.* published at Augsbourgh, 1648; to which he affixed his name, *E. Wideman, del. et sculp.*

W I D I T Z.

Flourished,

An ancient engraver, mentioned by Professor Christ, upon the authority of Bernard Jobin. He is said to have been a native of Strasbourgh; but no reference is made to his works.

W I E L A N T, or W I L L A N T.

Flourished,

A name affixed to the following portraits: *John Claubergius*, in quarto. *John Colerus*, from Bodecker, the same.

M. V. W I E N B R O U C K.

Flourished,

I have seen this name affixed to some hasty, incorrect etchings, in a painter's

painter's style; and, among them, to a middling sized plate, length-ways, representing *an old man seated, to whom a youth is relating a message.*

CORNELIUS, CLAAS, or NICHOLAS WIERINGEN.

Flourished, 1620.

He was a native of Holland, and a painter of *landscapes* and *shipping*, of some eminence. He etched, for his amusement, several excellent plates, from his own designs, consisting of *landscapes* and *sea views*.

JOHN WIERIX, or WIERX, or WIERINX.

Born, 1550. Died,

He was a native of Holland. His love for the arts appears to have manifested itself at a very early period of his life. We knew not from whom he learned the first principles of drawing and engraving; but probably he owed them to his own application. He studied the works of Albert Durer very attentively, and built his taste upon them; but from too close and servile a mode of copying them, he contracted a stiffness, of which he never divested himself. There is little or no originality in his prints. His genius seems to have been confined, and he was fearful of venturing beyond the bounds of a copyist. The incomparable neatness of his works, executed with the graver only, gives them, however, a value with the curious collector, which is increased by the correctness of his drawing; and the manner, in which the extremities of his figures are marked, prove the great attention he must have paid to that part of his profession. His works are exceedingly multifarious, consisting of devotional subjects of various kinds, and sizes, and chiefly from his own compositions. I shall confine myself to the few following prints by this master:

*Adam receiving the forbidden fruit from Eve*; a small upright plate, laboriously copied from the celebrated print of the same subject, by Albert Durer. It is dated 1566, and Wierix has added his own age, which was only 16.

*An allegorical subject, representing the redemption of mankind*; a small upright plate, from his own composition.

*Christ taken from the cross*; a small plate, length-ways, from B. Passeri.

*Christ taken from the cross*; a small upright plate, from Otho Veen.

A set of *devotional subjects*, taken from the New Testament, for a book of meditations upon the evangelists, by Natalis, from Martin de Vos and B. Passero. He was assisted in this work by Jerom and Anthony Wierix.

A considerable number of portraits, and, among them, the following.

*James the First of England, and his Queen*, whole lengths; a small upright print, very scarce.

*Philip the Second, king of Spain. Henry the Third, king of France. Catherine de Bourbon, and Mary de Medicis, &c.*

He also engraved from Lucas of Leyden, F. Floris, D. Calvaert, Hans Holbein, and other masters.

He marked his plates with the initials, I. W. F. and sometimes I. H. W. F. and often added his age, and the date of the year, in which the plate was engraved.

I cannot help observing in this place, that I have seen a copy of the engraving by Martin Rota, from the *last judgment*, by Michael Angelo Buonaroti, nearly the same size as the original, very accurately executed; and upon the grave-stone at the left hand corner is this inscription, *Johan Wirings calavit*, which, I suppose, is intended for Wierinx; such a small difference in the spelling often occurs among the Dutch and German engravers.

### JEROM WIERIX, or WIERINX.

Flourished, 1580.

He was of the same family with the preceding artist, and by some is said to have been his brother. It is probable, that he might learn the principles of drawing and engraving from John Wierix; for he imitated his style with so much precision, that it would be a matter of the utmost difficulty to distinguish the works of the one, from those of the other, were it not for the marks. The prints of St. Jerom possess the same extraordinary neatness, which we admire in those of John; are as correctly drawn, and equally deficient in taste and freedom.

Jerom Wierix marked his plates with the initials of his name, in this manner. H I. W. H I. W. F. J. HERONIMVS. W. fe. I. W. and also with a monogram, composed of an H. an I. and an E. joined together, and followed by a W. See the plate at the end of the volume. His works are still more numerous than those of John. They consist chiefly of *allegorical and devotional subjects, figures of the apostles, saints, and fathers of the church*; the far greater part of which are from his own compositions. I shall specify the following only:

*A holy family, with St. Catherine*; a middling-sized upright plate, from Dion Calvert.

*Christ dead, supported upon the lap of the Virgin*; a middling-sized plate, lengthways, from John Mabuse.

A set of *allegorical prints*, relative to the religion of the old law, from Martin de Vos.

*The scourging of Christ*; a large upright plate, from M. Lucas Romanus. This is one of his largest prints, and, in my opinion, one of his best, though not so neat as his others.

*St. Jerom, St. Augustin, and the fathers of the church*; a middling-sized upright plate, from the same, dated 1586.

*Lucretia stabbing herself*, from his own composition; a middling-sized upright plate.

Part of the small upright plates, taken from the Old and New Testament, for meditations upon the evangelists, in conjunction with John and Anthony Wierix; and some few *portraits*.

ANTHONY



## ANTHONY WIERIX, or WIERINX.

Flourished, 1580.

He was the brother of Jerom Wierinx, mentioned in the preceding article, and, in general, adopted the same neat, laboured style, especially when he worked upon small subjects; but his larger prints are executed with more freedom; which, of course, adds greatly to the beauty of the effect. Anthony drew as correctly as his brother, and employed his graver upon the same sort of subjects; often indeed working conjointly with him. I shall mention by him the few following prints only:

*The life of Christ*; a set of middling-sized plates, length-ways, from Martin de Vos. Part of the plates for a set of *historical subjects*, taken from the Old Testament; the same, from the same. *Christ carried to the tomb*; a small plate, length-ways, from his own composition. *St. Jerom praying, accompanied by two angels*; a middling-sized upright plate, dated 1584, the same. This I conceive to be one of his best prints. *The death of St. Francis*, from Camillo Procacino; a middling-sized upright plate. Also several *portraits*; some of which are much esteemed.

## N I C H O L A S W I L B O R.

Flourished, 1536.

Perhaps this name should have been written, Willeborts; and then he might be of the same family with Thomas Willeborts, whose cognomen was Boffchart, an historical painter of some eminence. The present engraver, however, does not seem to have been a man of any great abilities. He copied the works of Sebald Beham, and imitated his style of engraving; but very unsuccessfully. I shall mention only, a very small upright plate, representing *a soldier*; a back figure: upon the top is written, HOPTMAN; at the bottom, the date 1536 reversed, with the name upon a tablet, written thus, NICLAS WILBOR; and over the R. is a stroke, denoting some abbreviation. After all he is probably the same artist with him mentioned under the appellation of Welbronner.

## J O H N G E O R G E W I L L E.

Flourished, 1760.

He was a native of Germany, and resided chiefly at Paris. He excelled in works, which required great execution with the graver; and no one ever surpassed him in the clearness and beauty of the strokes, which he laid with that instrument. His style was particularly adopted to express silks, fattins, and all kinds of shining draperies; a proof of which is evident in the print, representing *the death of Cleopatra*. The figure is habited in white satin, which the engraver has so successfully imitated, that the pencil of the most able painter could not exceed it. The prints by this admirable artist are not uncommon. I shall mention only, *the walking musician*; a large upright plate, from Districy. And *the death of Cleopatra*; a middling-sized upright plate, from G. Netscher.

ROBERT

## R O B E R T W I L L I A M S.

Flourished, 17

He was a native of Wales, but resided chiefly in England. By some accident he sprained his leg, which occasioned so great a lameness, that he was obliged to suffer amputation; which operation he survived many years. He scraped in mezzotinto a considerable number of portraits; some of which are spoken of with commendation; particularly a head of *Sir Richard Blackmore*. I shall mention also by him, *George Prince of Denmark*, in an oval; a half-sheet print, from Wissing. *Madam Sidley*; the same, from the same.

## W I L L I A M W I L L I A M S.

Flourished, 1760.

This name is affixed to two *views of the town of Halifax*. They are very slightly etched; and are probably the amusement only of a leisure hour, by some gentleman of that place.

## P. W I L L I A M S O N.

Flourished, 1660.

This artist was a native of England, and resided in London. He was apparently a publisher, as well as an engraver. He worked with the graver only; but in a style, that does no great credit to his taste. I have seen by him some small subjects, relating to *the concealment of Charles the Second*, dated 1667. He also engraved several portraits; and among them that of *Mildmay Earl of Westmoreland*, in an oval, a half-sheet print.

## W. W I L S O N.

Flourished,

This artist engraved in mezzotinto a portrait of *Lady Newburg*, the Myra of Lord Lansdown.

## V A N D E R W I L T.

Flourished,

A Dutch mezzotinto scraper. He executed several prints, from the pictures of Brouwer, Schalken, and other masters.

## W I N G A R D E. See W Y N G A E R D E.

## F. W I N G A N D O R P.

Flourished, 1672.

This artist worked with the graver only. We have by him several *frontispieces*, and other *book-plates*, which are scarcely worth particularizing.

HENRY

## H E N R Y W I N S T A N L E Y.

Flourished, 1780. ✓

This unfortunate man was the projector and builder of Eddystone Light-house, which he thought he had erected sufficiently strong to resist the force of the winds and waves. He is indeed reported to have said, when questioned concerning it, that if it was ever blown down, he hoped he should be in it himself. If such a wish was expressed by him, it happened accordingly. For in a great storm, the light-house was overthrown, and he perished in the midst of the ruins.

We find that he was clerk of the works at Audley End, A. D. 1694, then a royal palace, and clerk of the works at Newmarket in 1700. He drew and etched several *views of the palace at Audley End*, which he dedicated to James the Second, and added an inscription to the honour of Sir Christopher Wren. These prints are said to be very scarce.

## H A M L E T W I N S T A N L E Y.

Flourished, 1725. ✓

He was the son of Henry Winstanley, mentioned in the preceding article. His father designing that he should be a painter, placed him under Sir Godfrey Kneller, from whom he learned the principles of design. After he left Kneller, he went to Italy, where he resided some time. At his return he seems to have applied himself to etching and engraving only. He published a set of twenty etchings, from the pictures in the collection of the Earl of Derby. They are exceedingly slight, and by no means equal to what might have been expected from him, when we consider the advantages he had of improving himself abroad. We have also by him a set of prints, from the *cupola of St. Paul's Cathedral*, by Sir James Thornhill.

## A. W I N T E R.

Flourished,

He engraved the *ornamental parts and figures* for an *almanack*, published at Amsterdam.

## J. W I R Z.

Flourished,

This name is affixed to a portrait of *Theodore Meienus*; a small whole length, from G. Meyer: it is a slight, neat etching, by no means devoid of merit.

## J A Q U E S D E W I T.

Born, 1695. Died, 1754. ✓

This artist was born at Amsterdam, and was placed first with Albert Spiers, a portrait painter. Upon leaving this master, he entered the school of Jaques Van Halen, a painter of history; afterwards he studied carefully the



the works of Rubens. He succeeded both in portraits and historical subjects; but particularly excelled in imitating basso-relievos, which he performed both in oil and in fresco, to the highest degree of deception. The cabinets of the curious in Holland and Flanders are ornamented with specimens of his works; and one entire room in the Stadthouse is painted by him. He died at Amsterdam, A. D. 1754, aged 59 years.

In the year 1712, he made drawings, from the paintings by Rubens, upon the ceilings of the church of the Jesuits at Antwerp, with the intention of etching them; and he really did execute ten plates. But the multiplicity of his other business prevented his completing them; which was afterwards done by John Punt, an engraver of Amsterdam. De Wit etched, from his own designs, a set of six small plates, length-ways, representing *groups of boys*. They are executed in a very spirited style. And *the Virgin and Child*; a small upright plate.

### HANS, or JOHN WITDOECK.

Flourished, 1635.

The name of this engraver is also written *WITHOUC* and *WITDOUC*. He was a native of Antwerp; at which city he principally resided. Bafan says of him, "this again is one of those artists, who knew how to express (upon copper) the taste, the manner, and the powerful effect, of the pictures of the great Flemish masters, from whose works he engraved." I own, to me this eulogium seems to be, in a great measure, undeservedly bestowed; for the prints by Witdoeck are by no means correctly drawn. On the contrary, the naked parts of the human figures are very badly expressed, the extremities are heavy; and the markings of the joints are not properly determined. Neither is the mechanical part of the execution of his plates less exceptionable. It proves that he had very little command of the graver, or did not sufficiently study that part of the art, to produce a clear and an agreeable effect. His engravings, however, are valuable; because they are in several instances the only copies we have of those capital paintings by Rubens. The following, among many others, are by him:

*Melchizedeck presenting bread and wine to Abraham and his followers*; a middling-sized plate, length-ways, from Rubens.

*A nativity*; a middling-sized upright plate, from the same painter. This plate underwent several alterations, chiefly to add to the effect. The first impressions are without the address of Corn. Coeberchs; the second have the address; after which the plate came into the hands of S. Bolswert, who retouched it, and made it infinitely superior to what it had been. He effaced the name of Coeberchs, and inserted his own. This print is distinguishable by the great shadows of the figures, which appear upon the wall.

*The elevation of the cross*; a large print, length-ways, on three plates, after the same painter.

*Christ with the two disciples at Emmaus*; a middling-sized plate, nearly square,

square, from the same. There are some few impressions of this plate, with the addition of a tint from a wooden block; but these are very rare.

*The assumption of the Virgin*; a large upright plate, from the same.

*St. Cecilia playing upon a harpsicord*; a middling-sized upright plate, from the same. This plate was afterwards retouched by Bolswert.

He also engraved from Cornelius Schut and other masters.

### PETER WOERIOT, or WOEIRIOT.

Flourished, 1550.

He was a native of Lorraine, and is said to have been born at Barle Bue, about 1510. He resided at Lions, and was a goldsmith. He amused himself with the graver; and we have several prints by him, from his own compositions, very neatly executed. They are incorrectly drawn, and destitute of effect, from the lights being scattered, and the masses of shadow not sufficiently powerful: however, upon the whole, they are by no means without merit.

Papillon affirms, that he was also an engraver on wood; and that his works of that species are exceedingly numerous, and such as do him much credit for their neatness, and the delicacy of the workmanship. He marked his prints with a sort of double cross, which Papillon calls *la petite croix de Lorraine*, or the little cross of Lorraine. This mark is copied upon the plate at the end of the volume.

On copper I have seen, by Woeriot, *Phalaris put into his own brazen bull*; a small upright plate. *A woman with two children in her arms, casting herself on a funeral pile*; the same, its companion. Two small *landscapes*, length-ways, into which are introduced a prodigious number of figures. In the one is represented *a funeral oration*; and in the other *two naked men fighting, at the top of a funeral pile*. According to Bafan, he also engraved the cuts for a book, entitled, *Pinax Iconicus antiquorum, ac variorum in sepulturis rituum*. The above-mentioned plates were probably for this very book. It was printed at Lions, 1556.

### GEORGE ANDREA WOLFGANG.

Flourished,

He was a native of Germany, and a goldsmith, who amused himself with the graver. We have several *portraits* by him, which have very little merit to recommend them to the notice of the collector.

JOHN GEORGE WOLFGANG, grandson to the preceding artist. He also engraved a considerable number of *portraits*. They are neater and better, in every respect, than those of his grandfather. We have several prints by him for a work, in folio, entitled, *Notitia Universitatis Francofurtanae*, published 1707. In the inscription upon these plates, he styles himself Engraver to the King.

ANDREA MATTHEW WOLFGANG, the brother of John George Wolfgang, engraved *portraits*.

JOHN GEORGE WOLFGANG the younger, and CHRISTIAN WOLFGANG his brother, of the same family with the foregoing artists were also engravers.

### MICHAEL WOLGEMUT, or WOLGEMUTH.

Born, 1434. Died, 1519.

This celebrated artist was a native of Nuremberg. He is said to have been instructed in the principles of painting and engraving by Jacob Walch. The truth of this assertion is exceedingly doubtful; and I have given my reasons to the contrary, under the article WALCH.

Wolgemut was a man of genius. He engraved both on wood and on copper; but his works on wood are far more numerous, and more generally known, than those on copper. It is said, that his mark was the letter W. only; and it is true, that we have a great number of prints marked with a simple W. but it is equally certain that they do not all, if any of them, belong to Wolgemut. I have already informed the reader in the account of Wenceslaus, an ancient engraver on copper, and contemporary with Martin Schoen, that he used the W. alone as a mark; and the greater part of his works consist of copies from the engravings of other masters; and the same hand is easily traced in all, or the far greater part of the prints so marked; for which reason one may fairly conclude that they are all the production of one and the same person. Besides, judging from the boldness and merit, which appear in the engravings on wood by Wolgemut, together with the originality of the designs, we cannot easily be led to conceive, that there should be that fervility, and laboured style of execution (all of which fails of producing a clear effect) in his works on copper only; for the prints, marked with the W. are every way inferior to what might justly have been expected from the engraver of the Nuremberg Chronicle.

We have some few excellent engravings on copper, executed about this time; these have much of that spirited style in them which appears in the wooden cuts of Wolgemut; and they are marked with a W. surmounted by a small o; and these prints, I verily believe, are the productions of his graver. For this reason I shall describe the one following very particularly; and this may serve as a specimen for all the rest. In the collection of Dr. Monro, I found a very fine impression. It is ten inches and a half high, by seven inches and a half in width, and represents *an old man seated in a praying posture*. He has a standard or flag, resting upon his left shoulder, and a book before him. Behind him is an armorial shield, with three different bearings; and, at the bottom, a cave with a gate before it. Above the figure is a scroll, upon which is written; *SCS WILHELME DVX AQUITAINIE ET COMES PICTAVIENSIS*. The head of this figure is well drawn; the hands are marked in a spirited manner; the folds of the drapery are broad, and boldly expressed; and the whole is composed in a style which does much honour to the artist. With respect to the mechanical part, it is executed



with the graver only, in a dark, clear style; yet without formality, so as to have the effect of a neat etching.

With respect to the works on wood by this master, I need only inform my reader, that he, conjointly with William Pleydenwurff, designed and engraved all the cuts for the large folio Chronicle, compiled by Herman Schedel, and printed at Nuremberg, 1493, and usually known by the appellation of the *Nuremberg Chronicle*.

It is no small addition to the honour of Wolgemut, that he was the tutor of Albert Durer, a name so greatly celebrated in the annals of engraving.

### J. W O O D.

Flourished, 1740.

He was a native of England, and probably a disciple of Chatain. He resided in London, and engraved several landscapes from Salvator Rosa, and other masters, in a style that does him much credit.

### W O O D M A N.

Flourished,

A name affixed to the portrait of *Andrew Bruce* of Exeter, after Jackson.

### W I L L I A M W O O L L E T T.

Born, 1735. Died, 1785. ✓

Of all the species of engraving which have been practised, none lay longer in obscurity, or made more rapid steps to perfection within our own memory, than that of landscapes. The old engravers had no idea of the beauty and powerfulness of effect, which were to be produced by a union of the point and the graver. The graver alone was insufficient for the task; and those productions, which were viewed with admiration in former times, are now considered as very mean specimens of this beautiful branch of the art of engraving. Indeed Bolswert, without the assistance of the point, went greater lengths, than any of his predecessors; but all his exertions fell short, when compared with landscapes of the present day.

It is in England, that landscape engraving has been carried to the greatest perfection; and to whom do we owe more, than to the justly celebrated artist, whose works I am now considering? With respect to the grand and sublime, if I may be allowed the terms in landscapes, the whole world cannot produce his equal; and it was the peculiar happiness of Wilson, that his best pictures were put into the hands of this master, who so perfectly well understood the intention of the painter, and expressed the very spirit of his ideas upon the copper. Woollett, however, did not confine himself to landscapes; he engraved historical *subjects* and *portraits* with the greatest success. But I need not enlarge upon this subject; the extensiveness of his abilities is well known; and his great merit so universally acknowledged, as to render it absolutely needless. I shall only add the following character of him, drawn

up by one of his friends, which is plain truth, without any unmerited pænegyric. "To say that he was the first artist in his profession, would be giving him his least praise; for he was a *good man*. Naturally modest and amiable in his disposition, he never censured the works of others, or omitted pointing out their merit. His patience under the continual torments of a most dreadful disorder, upwards of nine months, was truly exemplary, and he died, as he had lived, at peace with all the world, in which he never had an enemy. He left his family inconsolable for his death, and the public to lament the loss of a man, whose works (of which his unassuming temper never boasted) are an honour to his country."

Mr. Woollett was born at Maidstone in Kent, August 27, 1735. He was instructed in the art of engraving by Tinney; and died May 23, 1785, aged 50 years.

The following are among his most capital engravings:

*Niobe*; a large plate, length-ways, from Wilson.

*Phaeton*; the same, its companion, from the same.

*Celadon and Amelia*; the same, from the same.

*Ceyx and Alcyone*; its companion, the same.

*The fishery*; the same, from Wright.

*The death of General Wolf*; the same, from West.

*The battle of the Boyne*; the same, from the same.

The portrait of *Rubens*; a small upright plate, from Vandyck.

### T H O M A S   W O R L I D G E .

Flourished, 1760.

He was a native of England, and was brought up as a painter; but not meeting with sufficient employment in that line, he applied himself to engraving. He adopted a manner, greatly resembling that of Rembrandt, and finished his plates with the point of the graver, or the scratchings of a dry point. He was a very ingenious man; and his works have much merit to recommend them. They are exceedingly numerous; and yet he could scarcely live upon the money which they produced. Mr. Grose has obligingly favoured me with the following anecdote of Worlidge: "This artist," says he, "particularly in the early part of his life, was a literal observer of the precept in scripture, of taking no care for to-morrow. He was a great epicure; and one day after he and his wife had fasted for near four and twenty hours; not out of devotion, but because they could not procure a dinner, he luckily found half a guinea; on which a dispute arose, about the laying of it out. His wife advised the purchase of some beef steaks, and a pair of shoes, his toes appearing out of those he had on. But he rather chose to expend it for a pint of green peas, nearly the first that had appeared at Covent Garden Market that season."

He engraved a great variety of portraits; the *inside of the Theatre at Oxford, at the time of the commemoration*, a large plate, length-ways; and a considerable

considerable number of *antique gems*, small upright plates, a complete set of which are very valuable. His drawings in Indian ink and black-lead upon vellum are also much esteemed.

#### A N T H O N Y V A N W O R M S.

Flourished, 1530.

He was a native of Germany, and an ancient engraver on wood. His works are in the Gothic style; but by no means devoid of merit. He marked his prints with an A. and a W. intersected by each other, in the manner expressed upon the plate, at the end of the volume. He is called by some authors *Vuormace*; but Worms seems rather to have been his proper name.

#### T. G. W O R N E R.

Flourished,

This name is affixed to a small upright etching, slightly executed, but neat and full of colour. It represents Hercules and Minerva putting a crown of laurel upon the head of an emperor. As the name of the artist is followed by the word *fecit*, without any reference to the painter, we may fairly conclude, that it was taken from a design of his own.

#### G. W O U T E R S.

Flourished,

I have seen some large views, in and about Rome, with figures, executed in a very spirited and masterly style, resembling that of Callot. They are inscribed, *G. Wouters, Cavalier, del. et sculp.*

#### P H I L I P W O U V E R M A N S.

Born, 1620. Died, 1663.

This celebrated painter of landscapes, horses, and animals of all kinds, was a native of Haerlem, in which city he died, 1668. The great reputation of this artist, and the valuable nature of his works, are circumstances, which need not be repeated in this place. We have one, and only one, etching by his hand; it is a small upright plate, and represents a *landscape*; in the midst of which is a horse, with a saddle upon his back. The masterly style, in which this etching is executed, makes us lament that it should be alone.

#### S I R C H R I S T O P H E R W R E N.

Born, 1623. Died, 1732.

One of the greatest architects this kingdom ever produced. His name is mentioned in the present work, because Mr. Grainger, in a note in the fourth volume of his *Biographical History of England*, has this remark:

“ It



“ It should not be forgotten, that Sir Christopher Wren is said to have  
 “ been the inventor of mezzotinto. It is certain,” adds he, “ that there  
 “ is a Black Moor’s head by him, in a manner different from that of  
 “ Prince Rupert.” Had Sir Christopher Wren really been the inventor of  
 this art, we cannot suppose, that Evelyn, who was personally acquainted with  
 him, could have been totally silent on this matter, when he spoke so much  
 concerning the novelty of the invention, and complimented Prince Rupert  
 so highly.

## C H A R L E S L E W I S W U S T.

Flourished, 1760.

This engraver was a native of Germany. We have, among other  
 prints by him, one representing the *martyrdom of St. Bartholomew*; a  
 middling-sized upright plate, from Mattia Preti. It is neatly executed;  
 but in a laboured, heavy style, and by no means correctly drawn.

## F R A N C I S V A N D E N W Y N G A R D E.

Flourished, 1640.

He was an engraver and printseller, established at Antwerp. His works  
 prove him to have been a man of abilities. They are slight, but spirited  
 etchings, chiefly from Rubens. The outlines of his figures are often incor-  
 rect; this deficiency excepted, his prints have much merit. I shall  
 specify the few following only:

*A return from Egypt, in which the virgin is represented with a straw hat*; a  
 middling-sized plate, length-ways, from John Thomas.

*Christ appearing to Mary Magdalen*; a small upright plate, from Rubens.

*A Bacchanal, wherein Bacchus is represented drinking from a cup, into which  
 a Bacchant is pressing the juice of the grapes.* The foreground is covered  
 with cups, and drinking vessels, &c. a middling-sized plate, length-ways,  
 from the same painter.

*The nuptials of Peleus and Thetis*; a middling-sized plate, length-ways,  
 from the same.

*A dead Christ on the tomb; supported by the two Marias, and accompanied by  
 angels*; a small plate, length-ways, from Vandyck.

*A Flemish merry-making, at the door of an alehouse*; a middling-sized plate,  
 from Rubens.

He also engraved from Callot, Teniers, and other masters.

He often marked his plates with the initials, F. V. W. or F. V. W.  
*fecit.*

## X.

P A U L X A V I N.

Flourished,

**H**E, with HUBERT XAVIN his brother, are mentioned by Papillon, as natives of Paris, and engravers on wood; but that author has made no reference to their works.

## Y.

Y A N U S.

Flourished,

**A**CCORDING to Papillon, he was an engraver on wood, and his works are spoke of by that author, as very delicately executed; but none of them are specified.

N I C H O L A S Y E A T E S.

Flourished, 1680.

A very indifferent engraver. We have some few portraits by him; and, among them, that of *Sir William Waller*, in an oval, a small upright plate. He also made a drawing of the principal *Bantam Ambassador*, from which J. Collins engraved a plate.

P E T E R Y V E R.

Flourished, 1747.

He was a native of Amsterdam. We have, among other things, some few *portraits* by him.

## Z.

J. Z A A L.

Flourished,

HE was a Flemish artist, and etched a large plate, length-ways, from Snyder, representing *a boar hunted by dogs*. It is a slight, bold etching, in the painters style. The masses of shadow are broad and powerful; but the outlines are incorrect, and not sufficiently determined.

J. F. Z A B E L L O.

Flourished, 1546.

He is mentioned in the Abecedario, as a native of Bergma, and a celebrated designer. The prints marked with a single die are attributed to him. I have spoken concerning the engravings, marked in this manner, in the first volume of this work, under the artist Bartolomeo Beham.

A. Z A B E L L I.

Flourished, 1760.

The name of a modern artist, affixed to several *portraits*, &c.

ZACHT LEEVEN. See SAFT LEEVEN:

B E R N A R D Z Æ C H.

Flourished,

We have by this artist a set of *ruins*, etched, and neatly finished with the graver, in a style that does him great credit. They are small upright plates, from Jonas Umbach.

MATTHEW, or MARTIN ZAGEL.

Flourished, 1500.

He is also called by different authors Zatzinger, Zafinger, and Zinck. He was of the German school; and all that Gothic stiffness, by which it is usually distinguished, appears in the works of this artist. His compositions are very indifferent; and his drawings are still worse. The mechanical part of his plates is neatly executed, but without the least taste. It is proper to observe, that this engraver worked in a very delicate style; his plates, of course, would not stand many good impressions; and after the plates are retouched, they appear exceedingly bad. It is necessary to see those that are good, before an unprejudiced judgment can be formed of the merit of this engraver



engraver. It may indeed be said, that it is the antiquity of his prints, which stamps the greatest value upon them. There is one thing, however, which I ought not to omit mentioning, and that is, his knowledge in perspective, which certainly was very extensive; but this observation will only hold good with respect to his latter engravings.

The following may be reckoned among his best prints:

*Solomon's idolatry*; a middling-sized upright plate, dated 1501.

*A holy family, in which the Virgin is represented holding a cup, under the spout of a fountain, to catch the water*; the same, dated 1501.

*The martyrdom of St. Catherine*; the same.

*St. Christopher*; a very small upright plate.

*A lover seated in a landscape, entertaining his mistress*; a small upright plate.

*A lover and his mistress, in a room, embracing*; the same, dated 1505.

*A tournament represented in a street*; a large plate, length-ways.

His mark is composed of the initials, M. Z. formed in the Gothic style.

THEODORE ZAGEL, or ZAGHEL, an artist mentioned in the Abecedario, as an engraver, who marked his prints with a T. and a Z. joined together, in the manner represented upon the plate, at the end of the volume. A small engraving of *a woman with her back towards the spectator*, is mentioned as the work of this artist. This interpretation, however, of the monogram, is not to be greatly depended upon.

#### B E R N A R D Z A N .

Flourished, 1571.

He is mentioned in the Abecedario as an engraver. He marked his plates with the initial, B. Z. and usually added the date. His works are not specified.

#### P O L I P H I L E Z A N C A R L E .

Flourished,

According to Florent le Comte, he engraved twelve plates of antique foliage, for friezes.

#### A N T O N I O M A R I A Z A N E T T I .

Born, Died, 1767.

This nobleman was a native of Venice, and celebrated, not only for the curious cabinet which he himself possessed, but also for his own works. They consist of etchings and engravings on wood, in chiaro-scuro, and prove him to have been a man of great genius, and sound judgment. Assisted by his relation, Antonio Maria Zanetti the younger, and other artists, he engraved and published a large number of prints, taken from the drawings of Parmigiano, Raphael, and other great painters, which he purchased at the sale of the Arundelian collection. They are divided into two sets; and both together consist of eighty-nine prints on copper and on wood, with the portrait of *Zanetti*, engraved by Faldoni, from a

painting by Rosalba, at the front of the work. In order to render this collection the more valuable, he burnt the wooden blocks, from which the chiaro-scuro's were printed, and destroyed the copper-plates, after he had taken off such a number of impressions, as he thought proper; which, we are informed, was by no means very large. His mark, composed of an A. an M. and a Z. is copied on the plate at the end of the volume. He resided some short time in London, where he engraved a set of twelve studies, consisting of *heads, figures, &c.* from his own designs. These etchings are very spirited, and do him great honour.

Mr. Grose obliged me with the following anecdote concerning this artist. Being one evening, with several of his friends, at a tavern in the Strand, he scratched a groupe of heads with his fork upon a pewter plate, which was purchased by some of the company from the publican. I have, continues he, heard this circumstance from several hands, and seen the print, said to have been taken from that plate; but do not think the appearance justifies the story. He died at Venice, A. D. 1767, at a very advanced age.

#### JOHN BAPTIST ZANGRIUM.

Flourished, 1600.

He was a native of Louvain; at least, he resided there, and published, at the commencement of the last century, a book of dresses, with this title: *Album Amicorum habitibus Mulierum omnium Nationum Europæ.* By the side of each figure is an ornamental mantle, with a helmet, and a blank left for a coat of arms. They are neatly executed, but in a slight style, and without taste. The portraits of the *Duke of Brabant*, of *Isabella Clara Eugenia* his dutchess, and of *Juslius Lipsius*, are at the beginning of this work, all of which seem to have been executed by the hand of Zangrium: it was published, A. D. 1602.

#### GIOVANNI BATISTA ZANI.

Flourished,

He was a native of Bologna, and a disciple of G. A. Sirani. The intention of this artist was to form a collection of etchings, from the pictures of Tibaldi, and other great painters. He began with the *Cloisters of St. Michael in Bosco*, and completed the drawings for that purpose. But before the etchings were made, the artist died in the flower of his age.

#### GIOSEFFO ZARLATTI.

Flourished, 1750.

He was a native of Modena. We have by him several etchings, from his own designs, executed in a very spirited and pleasing manner.

ZATZINGER. See ZAGEL.

D E Z E:

Flourished,

The name of this artist is affixed to a small upright print, nearly square, representing *Christ dead in the tomb, attended by an angel*; apparently from his own design. It is executed with the graver only, in a style representing that of John Sadeler.

R E Y N I E R Z E E M A N .

Flourished, 1650.

He was a native of Holland, and resided at Amsterdam. He excelled in the painting of shipping and sea views. We have a considerable number of bold, spirited etchings by him, from his own designs: among which are the following: a set of twelve small plates, length-ways, consisting of *shipping and sea views*; the figures, which are occasionally introduced, are executed in a masterly style; they were published at Amsterdam. A set of middling-sized plates, length-ways, of *the sea ports in Holland*; published at Amsterdam. A set of *sea ports*, smaller than the preceding; published at Amsterdam, and dated 1656. A set of twelve middling-sized plates, length-ways, of *shipping*; published by Ar. Tooker at London.

HERCULES ZEGHERS, or SEGERS.

Flourished,

“ He engraved and printed landscapes in colours, in a very singular manner; not upon canvass, as M. Deschamps has asserted, but upon paper. “ His works are exceedingly rare.” This article is taken from the *Idée Generale d'une Collection complete d'Estampes*, by Baron Heineken. I am not acquainted with the works of this artist.

D O M I N I C O Z E N C I .

Flourished, 1570.

He engraved in a style, greatly resembling that of Marc de Ravenna, and probably he might have been instructed in the school of that master. From the want, however, of correctness of drawing, his works are very indifferent. We have by him a set of portraits, in quarto, and a frontispiece ornamented with figures. The title of this work runs thus, *Illustrium Jureconsultorum Imagines*. If I mistake not, this engraver was a native of Venice, at which city he resided, and published a considerable number of prints, the works of other artists.

D. Z E N O N I .

Flourished, 1634.

He was a goldsmith, as he informs us himself, and engraved some few portraits. He worked occasionally with the point, but chiefly with the graver only, in a neat, laboured style. I have seen by him the portrait of



*Henry the Third of France*, in a small oval, with an ornamental border, from a design of his own; it is inscribed *Duce Zenoni Orefice f. 1634.*

## P A U L D E Z E T T E R.

Flourished, 1630.

He was a native of Hanover, as the inscriptions upon his prints inform us. His engravings consisted chiefly of *portraits*, after his own designs. They are neatly executed; but have neither correctness of drawing, nor sufficiency of taste, to recommend them to the notice of the connoisseur. Specimens of his works are to be found in Boiffard's collection of portraits. He often signed his plates with these initials, P. D. Z. fe. and with a P. and Z. joined together, in the manner expressed upon the plate, at the end of the volume.

## J O H N Z I A R U K O.

Flourished,

He was a Polish artist, and probably a painter. We have by him, etched from his own designs, *the ceremonies used at the coronation of Lewis the XIIIth of France.* They consist of several large plates; and are executed in a very slight style.

## Z I L O T T I.

Flourished, 1730.

He was a native of Venice, and a landscape painter. He also amused himself with the graver. We have several plates by him, consisting of *views* and *landscapes*, from his own designs, and from those of Simon Marieschi, &c.

## Z I N C K. See Z A G E L.

## Z I N G.

Flourished, 1760.

He was a native of Germany, and resided at Paris several years. After which he went to Dresden, where he settled. He was living at the time Basan published his Dictionary of Engravers. Zing was a man of great abilities. His best works are *landscapes*, which he executed in a style, that does great honour to his taste; not only for their neatness, but for the agreeableness of their effect.

## M I C H A E L Z I N M E R M A N.

Flourished, 1550.

He was, according to Papillon, a native of Vienna. That author speaks of him as a painter, and an engraver on wood. He mentions a specimen of his works, which is a large *geographical chart*, composed of ten parts, which join together; being, when complete, four feet long by two feet and a half high. It represents *the kingdom of Hungaria, with the arms of the Provinces*; and

and was taken from a design of Wolfgangus Lazius, M.D. Physician and Historiographer to the Emperor Ferdinand the First. Papillon also informs us, that it is a very fine performance,

G I O S E F F O Z O C C H I.

Flourished, 1760.

He was a native of Italy, and resided at Florence. He made drawings of *the most remarkable parts and buildings of that city*; and views of *the houses of pleasure*, belonging to the nobility in the environs, which he caused to be engraved; and formed the prints into several different sets. He etched the figures, which were introduced into these prints, with his own hand, and two entire plates for the last set.

D O M E N I C O Z O R O T I.

Flourished,

He is mentioned by Florent le Comte, as an engraver of *portraits*; and, if I understand that author clearly, he resided in Germany; but, from the name, I should suppose him to have been a native of Italy.

J A Q U E S Z U B E R L E I N, or Z I B E R L E I N.

Flourished, 1590.

He was a native of Tübingen in Germany, and a painter. He also engraved on wood a considerable number of prints; and, among them, the frontispieces for *the Annals of Cræsus*, printed at Francfort, A. D. 1595. He did not write his name at length; but used a monogram, composed of an I. and a Z. joined together, in the manner expressed on the plate, at the end of the volume. Besides that mark, he sometimes added a small vat or tub, which, in German, is called *Zuber*, or *Zuberlein*.

A N D R E A Z U C C H I.

Flourished, 1720.

He was a native of Italy, and resided at Venice, where he engraved part of the plates for a collection of prints, taken from the most celebrated pictures in that city, consisting in the whole of 57 plates, which were published by Lovisa. He also engraved a set of twelve plates, in small folio, of *Venetian habits*. The works of this engraver do him very little credit as an artist,

L O R E N Z O Z U C C H I.

Flourished, 1730.

He was the son of the preceding artist, and engraved several of the plates for the collection of prints, from the pictures in the Dresden gallery.

FRANCESCO ZUCCHI, the brother of Lorenzo Zucchi. He also engraved several

several plates from the pictures in the Dresden gallery, for the same collection.

J. ANCKER DE ZWOLL, or ZWOTT.

Flourished, 1500.

This singular artist appears to me to have been a disciple of Israel Van Mecheln; at least, he imitated very carefully his style of engraving, and, in some instances, not unsuccessfully. He seems to have been a native of Germany, and was probably a goldsmith. He worked chiefly from his own compositions. These sufficiently demonstrate the poverty of his genius, and the deficiency of his judgment. His figures are crowded together, without the least consideration, or attention to propriety; with respect to contrast, or beauty of form, no such ideas seem ever to have entered his head. These defects are rendered still more conspicuous, by the miserable incorrectness of his outlines. The drawing of the naked parts of the figures is scarcely better than what one often finds upon the slate of the school boy. It is the neatness and antiquity of his productions alone, that can possibly give the least value to them; but as they are very scarce, I shall particularize the following, all of them from his own designs:

*The Virgin with the infant Christ upon her lap, who is holding a cross in his hand*; a middling-sized upright print.

*The Virgin and Child, with Elizabeth seated holding a book, accompanied by two angels*; the same.

*The wise men's offering*; the same.

*St. Christopher represented on horseback, bearing the infant Christ*; the same.

*Christ praying in the garden*; a large upright plate.

*Christ betrayed*; the same.

*Christ crucified between the two thieves*; the same.

*Christ carried to the grave*; the same.

An attempt to represent a *skeleton*. The worms are delineated as crawling about it; and above is a figure of Moses, with the two tables; a middling-sized upright plate.

A. ZYLVELT, or ZYLVELDT.

Flourished,

He was a native of Holland. His works, though in general incorrectly drawn, are not destitute of merit. There is in them an attempt at imitating the slight style of John Vischer; and, in some instances, he has been tolerably successful. We have by him a set of small plates, length-ways, from F. Lingelbach, representing *sea ports, with galley slaves, and other figures*, occasionally introduced. He also engraved some few *portraits*, and, among them, is that of *Cornelius Bosch*, a small upright print, from his own drawing.



# T A B L E I.

*The Explanation of the Initial Letters used by the Engravers contained in this Volume.*

The first Letter, when there are two Initials, if the second be not an S. or an F. is usually the Baptifmal Name ; the second Letter therefore must be referred to, and often the third, where there are three or more Letters. The first Letters are placed as nearly alphabetical under each general second Letter, as the nature of the Arrangement would admit of.

*Initial Marks omitted Table I. in the First Volume.*

D. B.	The supposed mark of Solomon Bernard
I. B. F.	John Bonnart, fecit.
R. E.	Renold Elfracke.

## H.

H. B.	} Mark attributed to the elder Holbein. See the second Table.
H. S.	
E. H.	} John Van Huchtenberg sculpsit. See the second Table.
E. V. H.	} Elias Hainzelman.
E. V. H. F.	
H. H.	} Esaias Van Huls fecit.
HANS HOLB.	
H. V. H.	} Hans, or John Holbein the younger. Henry Hondius used the initials
I. D. H.	
L. H.	} H. H.
N. H.	} Hieronymus, or Jerom Van Hensberg.
P. H.	} John Daniel Herz.
S. N. H.	} Lambert Hopfer.
W. H.	} Nicholas Hopfer.
	} Peter Hus.
	} Stephen Heller.
	} Wenceslaus Hollar.

## I.

A. D. J.	} Antoine de Jacquart.
A. D. I. F.	
B. I.	} Bartholomew Jamitzer, Balthazar Jenckel, used these initials ; but they are generally placed upon a small tablet, with the date, as 1568.
C. I.	
	} Christopher Jegher : he frequently added a small knife to those initials.
G. I.	} Christopher Jamitzer sometimes used these initials. See the second Table.
G. D. I.	
K. D. I.	} Gerard de Jode.
K. DV. I.	
P. I.	} Karel du Jardin.
W. I.	
L.	} Peter Iffelbourg.
	} Wenceslas Jamitzer. See also the second Table.
	} Lucas Jacobs of Leyden. See the second Table.

## K.

A. K.	Andrea Kohl.
E. K.	Eberhard Kiefer.
J. K.	James Kerver, also Jaques Kobel.
J. I. K. <i>sculp.</i>	John James Kleinschmidt sculpfit.
L. K.	} Lucas Kilian, of Augsburg, fecit. Louis Krug used the initials L. K. divided by a cup or ewer.
L. K. F.	
L. K. A. F.	
P. K.	Peter Kints.
W. K.	} Wolfgang Kilian, of Augsburg, fecit. See the second Table.
W. K. F.	
W. K. A. F.	
T. V. K.	} Theodore Van Kessel fecit. See the second Table.
T. V. K. fe.	

## L.

L. C. I.	Gasper or Casper Luyken.
A. L. P. I.	G. Antonio Licinis Pordonone, inventor.
C. L.	Claude Lombart.
C. P. L.	Christian Philip Lindeman.
G. L.	Gerard Laireffe. See the second Table.
G. L. F.	} Giovanni Lanfranco fecit.
Giovanni Lo. F.	
H. L.	Hans, or John Lieftrinck.
H. v. L.	H. van Lochom.
I. L.	John Lievens; also John Lightbody; also John Luyken.
J. Lond.	} John Van Londerfel fecit.
J. Londer fe.	
L. LL. F.	} Laurentius, or Lorenzo Lolli fecit.
L. Lo. F.	
Laur. Lol.	
M. L.	Michael Lucensis. See the second Table.
N. L.	} Nicholas de Larmessin. See the second Table. Nicholas Laffæus used both these marks.
N. L. F.	
P. D. L.	Peter de Laer, called Bamboccio.
S.	} Stephanus de Laulne fecit.
S. F.	
S. fecit.	
Stephanus.	} Thomas de Lceuw.
T. de l.	

## M.

M.	Matthew Merian. See the second Table.
A. M.	} The mark attributed to Andrea Murano; but probably there never was any engraver of that name.
B. M. AAAA. or	
B. M. VVV.	} Marks attributed to Bernard Malpucci.
C. M.	
C. Mel.	} Claude Mellan. The initials C. M. were also used by Conrad Meyer, and by Cosmo Mogali.
Cl. Mell.	
COR. MET.	Cornelius Metensis.
D. M. F.	Daniel Manafier faciebat.

- I. M. } John Munier.  
 I. M. }  
 I. V. M. } All these letters, formed in the ancient Gothic style, are the marks of  
 Ifrahel V. M. } Ifrahel Van Mecheln.  
 Ifrahel V. M. }  
 tzu Boecholt. }  
 T. M. } Theodore Matham sculpsit.  
 T. M. sculp. }  
 A. V. } Agostino de Musis of Venice, commonly called Agostino Veneziano,  
 or, in English, Agustine the Venetian.

N.

- N. F. } Michael Natalis faciebat.  
 B. M. N. } Balthazer Meneius Nimecius.  
 P. N. fec. }  
 P. Na. } Peter Nagel fecit. See the second Table.  
 P. Na. fec. }

P.

- A. P. S. } Abbas Primaticcio sculpsit. The interpretation of these initials is a  
 matter of supposition only.  
 AND. P. } Andrea Podesta, inven. et fecit.  
 And. P. in. et fec. }  
 B. P. } The supposed marks of Baptista Parmensis, the F. as usual standing  
 B. P. F. } for fecit.  
 B. P. }  
 Batista P. V. F. } Giovanni Batista Pittoni. He also signs his name at length in this  
 B. P. V. I. } manner, Johannes Baptista Pitonus Vicentinum fecit.  
 BAL. SEN. } Baldassare Peruzzi.  
 E. P. } Elias Porzel. See the second Table.  
 G. P. } George Peham.  
 G. P. inv. et fecit. } Gajeto Piccina.  
 I. P. }  
 I. le P. } John le Pautre. The initials I. P. were also used by John Percelles.  
 L. P. }  
 L. P. R. } Lucas Pennis Romanus. See the second Table.  
 L. P. f. } Leo Pallavicini faciebat.  
 P. P. } Peter Perna.  
 S. P. }  
 S. P. F. } Stephen du Perac faciebat. Sylvius Pomarede used the same initials.

Q.

- H. Q. } Hubert Quellinus.  
 G. D. L. Q. } Guillaume, or William de la Quewellerie.

R.

- R. } Marc da Ravenna. See the second Table.  
 R. B. T. A. }  
 RoBeTTA } Robetta.  
 ROBETA }



RVP. P. fecit.	Prince Rupert. See the second Table.
C. R.	Charles Remfhard.
G. R. F.	} Guido Rheni Bononiensis faciebat.
G. R. B. F.	
I. R.	John de Ram.
I. M. R. F.	} J. Mauro Rovare.
M. R. IN.	
L. R.	Lubert Ruft
L. R. F.	L. Richer fecit.
M. R.	Matthew Ram.
P. R.	P. Raefus. Paul Ritter also used the same initials.
P. Rol.	} Peter Rollos fecit.
P. Rol. fe.	

## S.

A. S.	A. Sallarts. See the second Table.
B. S.	Balthazer Silvius.
C. S. B.	Charles Scretta Bohemus.
C. N. S.	Cornelius Nicholas Schurtz.
E. S.	Elias Schafhauser.
E. S. F.	} Elizabeth Sirani fecit. The initials S. F. I. professor Christ reads
S. F. I.	
G. V. S.	George Van Scheindel.
H. S.	} Hans, or John Schroder, with the date 1601. Hercules Septimus used
J. S.	
I. S.	} John Suenredam. John Swelinck used the same initials.
I. S.	
L. S.	date 1585.
L. S.	Lambert Schwabe, or Suavius.
M. S.	Mattheus Schaffnaburgensis.
M. V. S.	Matthew Van Somer.
P. S.	Peter Stent.
P. S.	} P. Saltzburger faciebat.
S. F.	
P. S. F.	Pietro Stefanoni fecit.
P. S. de E.	Peter Schubert de Ehrenberg.
P. L. S.	Peter le Sueur the younger.
R. S.	Raphael Sadeler.
V. S.	Ventura Salimbini. Valentin Sezenius used the same initials.
V. S. F.	} Vespasiano inven. et fecit.
V. S. I. F.	
VES. ST. I. FE.	
V. L. S.	Vincent le Sueur.
W. S.	William Swidde.

## T.

A. T.	Anthony Tempesta.
Gio. Ma. T.	Giovanni Maria Tamburino.
I. T. F.	John Thufel. Jaques Troschel used the same initials.
M. T. 1541.	Martin Treu.
P. T.	P. Troschel.
P. T. 1685.	Pompilio Tito.

Phil. Th. Philip Thomassin.  
T. V. T. Theodore Van Thulden.

## V.

B. V. F. Bernard Vaillant fecit.  
Æ. V. } Ænea Vico.  
E. V. }  
E. V. V. Efaias vanden Veldt. See the second Table.  
F. V. F. Francesco Villamena fecit. See the second Table.  
H. V. Henry Ulrich.  
L. V. V. Lucas Van Uden.

## W.

W. Wenceslaus. See the second Table.  
A. W. }  
A. W. fe. } Anthony Waterloo. See the second Table.  
F. V. W. }  
F. V. W. fecit. } Francis Vanden Wyngaerde fecit.  
HE. W. Hans, or John Weyer.  
HI. W. }  
HI. W. F. } Jerom Wierix.  
IHERONI- }  
MVS. W. f. }  
I. Wa. fe. Jaques Wagner fecit.  
I. W. F. }  
I. H. W. F. } John Wierix.  
IH. W. Æ. 17. John Warner.  
N. W. Nicholas Welbronner. Nicholas Weyer used the same initials.  
S. W. Samuel Weifhun.  
T. W. }  
T. M. W. } Telman Van Wefel.

## Z.

B. Z. Bernard Zan.  
P. de Z. fec. Paul de Zetter fecit. See the second Table.

# T A B L E II.

*The Explanation of the Monograms, Cyphers, &c. contained in the two Plates annexed.*

## P L A T E VIII.

*The six first marks were omitted in Plates of the first Volume.*

No.

- 150 *Albert Altdorfer*, the second mark.
- 151 *Count Algarotti*.
- 152 *G. Van Breen*.
- 153 This mark is attributed by Evelyn to Drukken, but by professor Chiist to John Weyners.
- 154 *Jofias English*.
- 155 *Hans, or John Grunwald*.

H.

- 1 **C**OUNT *de Hagedorn*.
- 2 *Marc Antonio Hannas*.
- 3 *John Halbeck*. He also used a mark like that of Haym's, No. 5.
- 4 *John Haver*
- 5 *Nicolo Francesco Haym*. Halbeck sometimes used a mark like this.
- 6 *Cornelius Herwissen*.
- 7 *Jaques Vander Heyden*. Three marks.
- 8 *Augustin Hirschfogel*.
- 9 *Nicholas Hirschfogel*.
- 10 *Melchisedeck Van Hoeren*. Two marks.
- 11 *Hans, or John Holbein*. Two marks.
- 12 *Sigismund Holbein*. Two marks.
- 13 *Elias Holl*.
- 14 *Wenceslaus Hollar Pragensis*. Two marks.
- 15 *Jost Hondius*.
- 16 *Henry Hondius*. Two marks.
- 17 *Gulielmus, or William Hondius*.
- 18 *David Hopfer*.
- 19 *Jerom Hopfer*.
- 20 *William Howard*. Hollar used the same mark.
- 21 *Adrian Hubert*.
- 22 *John Van Huchtenburg*.
- 23 *H. Hunt*.
- 24 *Simon Huter*.




J.



- 25 *Lucas Jacobs*.
- 26 *Christopher Jamitzer*.
- 27 *Wenceslaus Jamitzer*.
- 28 *H. Jansen*.
- 29 *Peter Isselbourg*.





K.


- 30 *Mathias Kager*.
- 31 *Hans, or John Kaldung*.
- 32 *Martin Kartarius*. Two marks.










150 151 152 153 156 157 1 2 3 4 5 6  
A A B  L H HD  H Hs N H C  1536


7 8 9 10 11 12  
H  R  W M M F H B B I \$ B S X H F

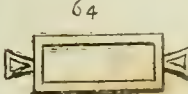

14 15 16 17 18 19 20 21 22  
W W  H H H G D  H I  H W H  I M




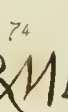
23 24 25 26 27 28 29 30 31 32 33  
H T S H L F W  R M R H K X X G K



34 35 36 37 38 39 40  
 I K  N K W K H K  G G G G

41 42 43 44 45 46 47 48 49 50 51 52 53  
A L D L M   H I  L W  E F M R W



54 55 56 57 58 59 60 61 62 63  
P  X L A V M M F M F A L F M A M M

64 65 66 67 68  
 P M M M O A S U A C  M M M M

70 71 72 73 74 75 76 77  
O E M   D I F  V  M F B M G M G M

78 79 80 81 82 83  
I I R O M H E : R O M . N I  M  E M M L M M M M

84 85 86 87 88 89 90 91 92  
A M E   R N E M N M W R B A R N M F O

94 95 96 97 98 99 100 101 102 103 104  
P A  A O J P  P A P V W P M M W P H



- 33 *George Keller.* Two marks.
- 34 *James Kerwer.* Two marks.
- 35 *Theodore Van Kessel.*
- 36 *Wolfgang Kilian.*
- 37 *Hans, or John Klim.*
- 38 *John Ulric Kraus.*
- 39 *Louis Krug.*

## L.

- 40 *Girard Laireffe.* Four marks.
- 41 *Abasuer de Landfeld.*
- 42 *N. de Larmessin.*
- 43 *Michael Lafne.* Marcellus Lauron used the same mark.
- 44 *Hans, or John Lautensack.*
- 45 *Henry Lautensack.*
- 46 *Hans, or John Lederer.*
- 47 *Jaques Lederlin.*
- 48 *William de Leeuw.*
- 49 *Godfrey Leigel.*
- 50 *Hans, or John Van Linck.*
- 51 *Daniel Lindenmacker.*
- 52 *Rene Lochou.*
- 53 *William Lodge.*
- 54 *Peter Lombart.*
- 55 *John Van Londerfell.*
- 56 *Abasuerus Van Londerfell.* Two marks.
- 57 *Melchior Lorich.* Two marks.
- 58 *Michael Lucensis.*
- 59 *Antonio Francesco Lucini.*

## M.

- 60 *Peter Maes.*
- 61 *Alexander Mair.*
- 62 *Paul Mair.*
- 63 *Philip de Mallery.*
- 64 *Andrea Mantegna.*
- 65 *Peter Merchant.* Two marks.
- 66 *Jaques Matham.*
- 67 *Cornelius Matfys.* See No. 70.
- 68 *Christopher Maurcar.* Two marks.
- 69 *Matthew Merian.* Five marks.
- 70 *Cornelius Metensis.* See No. 67.
- 71 *Josiph Metzker.*
- 72 *Andrea Meyer.* Two marks.
- 73 *Dirick Meyer.* Three marks.
- 74 *Rodolpb Meyer.*
- 75 *Domenico Micarino, called Beccafumi.*
- 76 *Daniel Mignot.*
- 77 *Gioseffo Maria Mitelli.* Two marks.
- 78 *Hieronymus, or Jerom Mocetus.* Two marks.
- 79 *Nicoletto da Modena.* Two marks.
- 80 *Peter Molyn.*
- 81 *Paul Moreclse.*
- 82 *Christian Louis Moyaert.*
- 83 *Herman Muller.* Four marks.
- 84 *Agostino de Musis, called Augustine the Venetian.*
- 85 *Peter Myriginus.*



## N

- 86 *Nadat*.  
 87 *Peter Nagel*.  
 88 *Michael Natalis*. Two marks.  
 89 A mark on the plates of D. Nicole.  
 90 *Balthazer Meneius Nimecius*.  
 91 *Peter Nolpe*. Two marks.

## O

- 92 *Mauro Oddi*.  
 93 *Matthew Oefstereich*.  
 94 *John Oliver*.  
 95 *Adrian Van Ofstade*. Two marks.

## P

- 96 *H. L. Padtbrugge*.  
 97 *Jacopo Palma*.  
 98 *Agustinus Parisinus*. Two marks.  
 99 *Crispin de Passé*.  
 100 *William de Passé*.  
 101 *Simon de Passé*.  
 102 *Magdelen de Passé*.  
 103 *Beyardino Passero*.  
 104 *Hijbel Pen*.

## P L A T E I X.

- 105 *Lucas Pennis Romanys*. Four marks.  
 106 *George Penz*. Two marks.  
 107 *S. Perjecouter*.  
 108 *Francois Perrier*. Two marks.  
 109 *John Persin*.  
 110 *J. Perrissin*.  
 111 *Alexis Pirnraum*.  
 112 *Martin Pleginck*.  
 113 *Martin Poebam*.  
 114 *Elias Porfel*.  
 115 The supposed mark of Primaticcio, and according to Professor Christ is interpreted San Martino Bolognese. He was Abbot of St. Martins.

## Q.

- 116 *Peter Quart*. Three marks.  
 117 *Isabella Quatre Pomme*.

## R

- 118 *Marc Antonio Raimondi*. Seven marks.  
 119 *Marc da Ravenna*. Two marks.  
 120 *Valerian Regnard*. This mark was also used by G. L. Valesio.  
 121 *Wendel Reich*. This mark was also used by William Rogers. See No. 127.  
 122 *Guido Rheni*. Another monogram belonging to this artist is given No. 149, plate 9, Vol. I.  
 123 *C. Reverdinus*. Two marks. Reverdinus also used a mark greatly resembling that of Guido's, preceding No. 122.  
 124 *F. A. Reuter*.







- 125 *Giuseppe Ribera, called Spagnoletto.* Four marks.  
 126 *Gottbard Ringel.*  
 127 *William Rogers.* This mark was also used by Wendel Reich. See No. 121.  
 128 *Christian Romflet.*  
 129 *Salvator Rosa.*  
 130 *Martin Rota.*  
 131 *Guido Ruggeri.* Two marks.  
 132 *Prince Rupert.*

## S.

- 133 *John Sadeler.*  
 134 *John Saenredam.* Two marks.  
 135 *Antonio Salamanca.* Three marks.  
 136 *A. Sallarts.*  
 137 *Andrea Salmincio.*  
 138 *P. Saltzburger.*  
 139 *Hugues Sambin.*  
 140 *Laurence Sauberlich.* *Raffaell Scavinosi*  
 141 *H. L. Schæerer.*  
 143 *Hans, or John Schaeuflein the elder.*  
 144 *Hans or John Schaeuflein the younger.*  
 145 A mark supposed to be of an artist related to the Schaeufleins.  
 146 *Elias Schafhauser.*  
 147 *George Scharffenberg.*  
 148 *Gabriel Schnellbotz.*  
 149 *Martin Schoen.*  
 150 *Bartholemy Schoen.*  
 151 *Erbart Schoen.*  
 152 *Hans, or John Henry Schoenfeild.*  
 153 *Hans, or John Frederic Schorer.*  
 154 *Martin de Seco.*  
 155 *Peter Serxwouter.*  
 156 *Christopher Van Sichen.*  
 157 *Cornelius Van Sichen.*  
 158 *Karl Van Sichen.* Two marks.  
 159 *Virgil Solis.* Four marks.  
 160 *John Van Somer.*  
 161 *Diric Vander Staren.*  
 162 *Tobias Stimmer.*  
 163 *Christopher Stimmer.*  
 164 *Laurence Stocr.*  
 165 *Stolz, or StolzHIRS.*  
 166 *Francis Stofs.*  
 167 *Peter le Sucur the elder.*  
 168 *Guillaume, or William Swaneburg.*  
 169 *Herman Van Swanevelt.*

## T

- 170 *Antonio Tempesta.* Four marks.  
 171 *David Teniers the younger.*  
 172 *Peter Testa Lucchese.*  
 173 *Moses Thim.*  
 174 *John James Thourneyser.*  
 175 *Martin Treu.*  
 176 *Hans, or John Troffel.*  
 177 *Andrea Trost.*  
 178 *Bartolomeo Tutiani.*

## V.

- 179 *Giovanni Luigi Valesio.*  
 180 *Esaias Vanden Veldt.*  
 181 *Giulio Cesare Venuti.* Two marks.  
 182 *Francis Villamena.*  
 183 *David Vinckenbooms.*  
 184 *Claus, or Nicholas Visscher.*  
 185 *John George Van Pliet.* Two monograms.  
 186 *John Ulric.*  
 187 *Henry Voghter.*  
 188 *Lucas Forsterman.*  
 189 *Lucas Da Urbino.*

## W

- 190 *Hans, or John Erhard Wagner.*  
 191 *Jacob Walch.*  
 192 *Anthony Waterloo.*  
 193 *Jerom Wierix.*  
 194 *Wenceslaus.* The whole inscription, which this artist has affixed to the plate of the Death of the Virgin, is copied, and placed in the middle of the next line, for the want of room in its proper station.  
 195 *Gabriel Weyer.* Two marks.  
*Woeiriot.* See No. 205 below.  
 196 *Michael Wolgemut.*  
 197 *Anthony Van Worms.* Three marks.

## Z

- 198 *J. F. Zabello.*  
 199 *Martin Zagel.* Two marks.  
 200 *Theodore Zagel.*  
 201 *Antonio Maria Zanetti.*  
 202 *Paul de Zetter.*  
 203 *Jaques Zuberlein.*  
 204 *J. Anker de Zwoll.*  
 205 The mark which Peter Woeiriot affixed to his engravings on wood.

# T A B L E III.

*A Chronological List of the principal Engravers, and such of their Scholars as are certainly known. Those Painters, who etched two or three Plates for their Amusement only, are omitted; but those are mentioned, whose Works are either very valuable, or very considerable in Number.*

- |  |  |
|--|--|
| <p>1450 <b>J</b>ORG Schapff.<br/>Francis Van Stofs</p> <p>1460 Martin Schoen.<br/>Tomaso Finiguerra.<br/>Barthelemy Schoen.</p> <p>1470 Sandro Botticelli.<br/>Baccio Baldini.</p> <p>1480 Ifrael Van Mecheln.<br/>Wencellaus; <i>a reputed disciple of Martin Schoen.</i><br/>Antonio Pollajole.<br/>Andrea Mantegna.<br/>John Schnitzer.<br/>Jacob Walch.</p> <p>1490 William Pleydenwurff.<br/>Michael Wolgemut; <i>the master of Albert Durer.</i><br/>Francis Van Bocholt.<br/>Mair.<br/>Jerom Bosche.</p> <p>1500 Giovanni Antonio Brixienfis.<br/>Giovanni Maria Brixienfis.<br/>Benedetto Montegna.<br/>Ugo da Carpi.<br/>Albert Durer.<br/>Martin Zagel.<br/>Anker de Zwoll.<br/>Marc Antonio Raimondi.<br/>Hans, or John Holbein the elder.<br/>Sigismond Holbein.</p> <p>1510 Lucas Jacobs of Leyden.<br/>Albert Altdorfer; <i>a reputed disciple of Albert Durer.</i><br/>Albert Glockenton.<br/>Van Gamperlin.<br/>Agotino de Musis; <i>a disciple of Marc Antonio.</i><br/>Jerom Mocetus.<br/>Nicoletto da Modena.<br/>Robetta.<br/>Hans, or John Kaldung.<br/>Louis Krug.<br/>Giulio Campagnola.<br/>Domenico Campagnola.<br/>Hans, or John Burgkmair; <i>a disciple of Albert Durer.</i><br/>Philip Adler.</p> | <p>1520 Henry Aldegrever; <i>a reputed disciple of Albert Durer.</i><br/>Hisbel Pen.<br/>Francesco Mazzuoli, <i>called Parmigiano.</i><br/>Domenico Micarino, <i>called Beccafumi.</i><br/>Baldassare Peruzzi.<br/>Marc da Ravenna; <i>a disciple of Marc Antonio.</i><br/>Giovanni Giacomo de Caraglio; <i>disciple of Marc Antonio.</i><br/>James Bink; <i>a disciple of Marc Antonio.</i><br/>Luca Cranach.</p> <p>1530 Erhart Schoen.<br/>David Hopfer.<br/>Jerom Hopfer.<br/>Lambert Hopfer.<br/>Nicholas Hopfer.<br/>Giulio Bonafoni; <i>a disciple of Marc Antonio.</i><br/>Hans, or John Holbein the younger.<br/>George Penz; <i>scholar of Marc Antonio.</i><br/>Giovanni Batista Ghisi of Mantua.</p> <p>1540 Titiano Vecelli.<br/>Hans, or John Sebald Beham<br/>Barthelemy Beham; <i>a reputed disciple of Marc Antonio.</i><br/>Hans, or John Schaeuflein.<br/>Baptista Franca.<br/>Martin Treu.<br/>Cornelius Metensis.<br/>Dirick Vander Staren.<br/>Vitus Rodolph Speckle.<br/>Lambert Schwabe.<br/>Cornelius Bus.<br/>Hans, or John Brosamer.<br/>Augustin Herschfogel.<br/>Leon Daven.</p> <p>1550 John Ulric.<br/>Martin Hemskerck.<br/>Virgil Solis.<br/>Luca Penni.<br/>Enea Vico; <i>a disciple of Marc Antonio.</i><br/>Antonio da Trento.<br/>Nicolò Beatrici.<br/>Cornelius Matfys.<br/>Adrian Collaert.<br/>Paolo Farinato.</p> |
|--|--|



- 1550 Orazio Frarinato; *son and disciple of Paolo Frarinato.*  
Giovanni Niccola Rossiliani.  
Antonio Abacco.
- 1560 Adam Ghisi of Mantua.  
Diana Ghisi of Mantua.  
Georgio Ghisi of Mantua.  
Melchior Lorich.  
Batista del Moro.  
Domenico Pellegrino Tibaldi.  
Martino Rota.  
Simon Huter.
- 1570 Cornelius Cort.  
Giovanni Batista Cavaleriis.  
Stephen de Laulne.  
Hans, or John Collaert.  
Solomon Bernard.  
Abraham de Bruin.  
Giacomo Batista Fontana.  
Dirick Cuerehert.  
Peter Furnius.  
John Wierix.  
Jerom Wierix.  
Anthony Wierix.  
Hubert Goltzius.
- 1580 Julius Goltzius.  
Henry Goltzius; *the disciple of Cuerehert.*  
Raphael Sadeler the elder.  
John Sadeler.  
Bernadino Passero.  
Frederico Baroccio.  
Michael Coxis.  
John Theodore de Brye.  
Ahasuerus Van Londerfel.  
Hans, or John Bol.  
Nicholas de la Casa.  
Gioseffo Scolari.  
Gilbert Veen.  
Matthew Greuter.  
Thomas de Leu.
- 1590 Jost Ammon.  
Tobias Stimmer.  
Christopher Stimmer.  
Francesco Vanni.  
Cesare Vecelli.  
Lodovico Carracci.  
Agostino Carracci; *disciple of Cornelius Cort.*  
Annibale Carracci.  
Raffael Guidi.  
Albert Flamen.  
Giacomo Franco.  
Gilles Sadeler.  
Herman Muller; *disciple of Henry Goltzius.*
- 1590 Jaques de Gheyn; *a disciple of Henry Goltzius.*  
Cherubin Albert.
- 1600 Philip Galle.  
Cornelius Galle.  
Theodore Galle.  
Raphael Sadeler the younger.  
Just Sadeler.  
Anthony Waterloo.  
Francesco Villamena.  
John Muller; *disciple of Henry Goltzius.*  
Jaques Macham; *disciple of H. Goltzius.*  
John Saenredam; *disciple of H. Goltzius.*  
Vespaniano Strada.  
Jacopo Palma.  
James de Bye.  
Charles de Mallery.  
Camillo Procaccini.  
Lodovico Cardi.  
Philip Thomassin.  
John Van Londerfell.  
Ventura Salimbini.  
Jaques Grandhomme; *scholar of Theodore de Brye.*  
David Vinckenbooms.  
Nicholas de Bruin.  
Giovanni Batista Galestrucci.  
Leonardo Parafoli Norfino.  
Giovanni Maggi.  
Barbara Vanden Broeck.  
Claus, or Nicholas John Visscher.  
Nicholas Hilliard.
- 1610 Sisto Badalocchio.  
Francesco Brizio.  
Bartholomew Spranger.  
Guido Reni.  
Andrea Andreani.  
Raphael Scaminossi.  
Lucas Ciamberlano.  
Remegio Cantagallini.  
Antonio Tempesta.  
Giovanni Batista Pasqualino.  
Crispin de Passe the elder.  
Sir Peter Paul Rubens.  
John Glauber.  
Henry Goudt.  
Lucas Kilian.  
Christopher Switzer.
- 1620 Abraham Bloemart.  
Frederic Bloemart.  
Cornelius Bloemart.  
John Ammon.  
Paul Moreelse.  
George Lallemand.  
Louis Buisinck.  
John Theodore de Brye the younger; *son and disciple of Theodore de Brye the elder.*

- 1620 John Israel de Brye ; *the same*.  
 James Callot ; *disciple of R. Cantagallini*.  
 Edward Eggman.  
 Peter de Jode the elder ; *disciple of Goltzius*.  
 Wolfgang Kilian.  
 Crispin de Passe the younger ; *son and disciple of Crispin de Passe the elder*.  
 Simon de Passe ; *the same*.  
 William de Passe ; *the same*.  
 Magdalen de Passe ; *the same*.  
 Adrian Van Ostade.  
 John Vanden Veldt.  
 G. Van Breen.  
 Leonard Gaulter.  
 Giovanni Batista Mercati.  
 John Frederic Greuter.  
 Simon Cantarini ; *disciple of Guido*.  
 William Van Niculant.  
 Ottavio Leoni.  
 John Valdor.  
 A. Sallarts.  
 Mattheus.  
 Ottomar Elliger.  
 Isaac Major.  
 Boetius Adam a Bolswert.  
 Scheltius a Bolswert.  
 Paul Pontius.  
 Claude Mellan.  
 John le Clerc.  
 Peter Vander Borcht.  
 Sir Anthony Vandyck.  
 1630 Solomon Savery.  
 Giovanni Batista Vanni.  
 Giuseppe Ribera, called Spagnoletto.  
 Bartolomeo Coriolano.  
 Giovanni Lanfranco.  
 Odoardo Fialetti.  
 Matthew Merian ; *disciple of Theodore de Brye the elder*.  
 Lucas Vorsterman.  
 Frederic Hulse ; *disciple of Theodore de Brye the elder*.  
 Theodore Matham ; *son and disciple of Jaques Matham*.  
 Oliviero Gatti.  
 John Baptista Barbe.  
 Jaques Stella.  
 William Panneels, *disciple of Rubens*.  
 William Hondius.  
 Pietro Testa.  
 Bernardino Capitelli.  
 Lucas Van Uden.  
 Sebastian Furck.  
 James Neeff.  
 Marinus.  
 Abraham Boffe.
- 1630 John Payne, *disciple of Simon Passe*.  
 John Lenfant, *disciple of Claude Mellan*.  
 Matthew Van Plattenberg.  
 Cornelius Schut.  
 Thomas Cecil.  
 G. Glover.  
 Peter Soutman.  
 1640 Peter Nolpe.  
 Paul Potter.  
 Christopher Jegher.  
 Anthony Vander Does.  
 Alefandro Algardi.  
 Francis Perrier.  
 Charles David.  
 Jerom David.  
 Peter Quast.  
 John Lievens.  
 John Both.  
 Andrea Both.  
 Jaques Jordaens.  
 Cornelius Galle *the younger*.  
 Nicholas Berchem.  
 Cornelius Visscher.  
 John Visscher.  
 Gabrielle Perelle.  
 Simon Frisius.  
 Jonas Suyderhoef, *disciple of Peter Soutman*.  
 John Louis, *disciple of Peter Soutman*.  
 John Van Vliet.  
 John Fytt.  
 John Miel.  
 William James Delft.  
 John William Baur.  
 Cornelius Van Dalen.  
 Peter Daret.  
 Francis Colignon.  
 John Picart.  
 Laurence de la Hyre.  
 Stefano de la Bella.  
 John Joseph Van Goyen.  
 Francis Van Wyngarde.  
 1650 Lorenzo Loli, *disciple of Guido*.  
 Giovanni Andrea Sirani, *disciple of Guido*.  
 Nicholas Van Plattenberg.  
 Karl Audran.  
 Clement Ammon, *disciple of Theodore de Brye*.  
 Bartolomeo Biscaino.  
 Bartholomew Breenberg.  
 Rembrandt Gerretsz Van Ryn.  
 Claude Vignon.  
 Rene Boivin.  
 Israel Henriet.  
 Pietro Francesco Mola.  
 Michael Natalis.  
 Michael Lafne.

- 1650 John Boulanger.  
James Lutma.  
Janus Lutma.  
Ferdinand Bol.  
Wencellaus Hollar, *disciple of Matthew Merian*  
Theodore Van Kessel.  
Prince Rupert.  
Reyner Zee-man.  
Rene Lochon.  
Regnier de Persyn.  
Nicholas Chaperon.  
D. Stoop.  
Peter Van Laer, called Bamboccio.  
Salvator Rosa.  
Girolamo Rofi.  
Simon Guilain.  
John Oliver.  
Nicholas Lauwers.  
Nicholas Regneffon.  
Francois de Poilly, *disciple of Peter Daret*.  
Michael Dorigny.  
Hubert Quellinus.  
John Vander Hecke.  
Cornelius Van Caukerken.
- 1660 Robert Nanteuil.  
Francois Spierre.  
Nicholas Loir.  
Alexis Loir.  
Theodore Van Thulden.  
Herman Van Swanevelt.  
Elizabeth Sirani.  
John le Pautre.  
Orazio Borgiani.  
Carlo Cefio.  
Charles de la Haye.  
Jakob Ruyfdaal.  
Roland Rogman.  
Daniel Rabel.  
Giovanni Francesco Grimaldi.  
Giulio Carpione.  
Giovanni Batista Bolognini, *disciple of Guido*.  
Luigi Scaramuccia, *disciple of Guido*.  
Giovanni Benedetto Castiglione.  
John Kendrick Roos.  
Abraham Genoels.  
Albert Everdingen.  
William de Leeuw, *disciple of Peter Soutman*.  
R. Gaywood, *disciple of W. Hollar*.  
Sebastian Bourdon.  
John de Bisshop.  
Alexander Mair.  
Jacob de Sandrart.  
Nicholas Cochin,  
Giovanni Batista Falda.  
Remoldus Eynhouedts.
- 1660 Peter Lombard.  
Nicholas Pitau.  
William Lodge.  
John Morin.  
Jeremiah Falck.  
Danker Dankers.  
Karel du Jardin.  
Francois Tortebat.  
John Hackaert.  
Marc de Bye.  
John Louis Rouillet, *disciple of Lensfant and F. de Poilly*.  
1670 Pietro Sante Bartoli.  
Peter Vander Bank, *disciple of Francois de Poilly*.  
Peter Clouet, *disciple of Cornelius Bloemart*.  
Albert Clouet, *disciple of C. Bloemart*.  
Claudine Bouffonnet Stella.  
Antoinette Bouffonnet Stella.  
Israël Silvestre.  
Peter Van Schuppen.  
Anthony Maffon.  
Claude Gelee.  
Jacinto Gemignano.  
John Pefne.  
William Chateau.  
Gilles Rouffelet.  
John Papillon.  
Jaques Kouffeau.  
John Verkolie.  
Abraham Bloteling.  
Girard Audran.  
1680 Domenico Maria Fontana.  
Joseph Roli.  
David Teniers.  
Henry Snyers.  
John Langlois.  
Pietro del Po.  
John Jacob de Sandrart.  
Raymond le Fage.  
Philip Kilian.  
Bartholomew Kilian.  
William Faithorn, *the elder*.  
William Faithorne, *the younger*.  
Girard Edelinck.  
John Edelinck.  
Benoit Audran.  
Peter Simon.  
Girard John Baptist Scotin, *disciple of Francois Poilly*.  
Elias Hainzelman *disciple of F. Poilly*.  
Cesare Fantctti.  
Simon Thomassin.  
Louis Chastillon.  
Luca Giordano.  
Theodore Maes.  
James Bellange.



- 1680 Joseph Parrocel.  
David Loggan.  
Robert White, *disciple of David Loggan.*  
Lutterel.  
Roman de Hooghe.  
John Baptist Monnoyer.  
Valentine le Febure.  
Adrian Vander Cabel.
- 1690 Carl Gustavus ab Amling, *disciple of*  
*Francois de Poilly.*  
Cornelius Vermeul en.  
Stephen Baudet.  
Melchior Kuffel.
- 1700 Christopher Weigel.  
John Baptist de Poilly, *son and disciple of*  
*Francois de Poilly.*  
Sebastian Le Clerc.  
Girard Laireffe.  
Benoit Audran.  
Peter Drevet, *the elder.*  
Gasper du Change.  
Peter Picart.  
Benoit Fariat, *disciple of William*  
*Chatteau.*  
Chas. Simoneau, *disciple of W. Chatteau.*  
Lewis du Guernier, *disciple of Chastillon.*  
Louis Cheron.  
Elizabeth Sophia Cheron.  
Michael Corneille.  
Peter Le Sueur.  
Francesco Faraone Aquila.  
Pietro Aquila.  
Carlo Maratti.  
Giosèffo Maria Mitelli.  
Luca Carlevarius.  
Pietro da Petri.  
Francesco Antonio Meloni.  
Giovanni Girolamo Frezza.  
Pietro Leone Ghezzi.  
Nicholas Henry Tardieu.  
Nicholas Verkolie.  
John Luyken.  
Peter Molyn.  
Maria Sibylla Merian.  
John Vander Heyden.  
H. L. Padtbrugge.  
Francis Barlow.  
John Griffier.  
John Smith.  
Michael Vandergucht.  
1710 Marco Ricci.  
John Van Huchtenburg.  
Jaques Van Helmont.  
John Ulric Kraus.  
Claude du Flos.  
Claude Gillot.  
Anthony Coypel.  
Louis Surrugue.  
Louis Simoneau.
- 1710 Stephen Jeaurer.  
Francis Place.  
John Faber, *the elder.*  
Bernard Lens.  
Peter Van Gunst.  
Claude du Bosc.
- 1720 Abraham Rademaker.  
Andrea Procaccini.  
Anthony Rivalz; *disciple of Le Fage.*  
Peter Drevet, *the younger; son and*  
*disciple of the elder Drevet.*  
Simon Valee; *disciple of the elder Drevet.*  
Bernard Picart; *son and disciple of*  
*Peter Picart.*  
John Mariette.  
Nicholas Dorigny.  
Louis Des Places.  
Isaac Moucheron.  
John Hauffard.  
John Rigaud.  
Henry Simon Thomassin.  
Philip Rugendas.  
Robert Van Audenaerd.  
John Faber, *the younger.*  
Matthew Pool.  
Wolfgang Philip Kilian.  
J. Wandelaar.  
Simon Gribelin.  
George White; *son and pupil of Robert*  
*White.*
- 1730 John Audran.  
Peter Rotari.  
John James Frey.  
Francis Pilsen; *disciple of Robert Van*  
*Audenaerd.*  
Edme Jeaurer.  
John Baptist Oudry.  
John Raymond.  
Peter Gualter.  
Bernard Lepicie.  
Nicholas Larmessin.  
Francois Chereau.  
James Chereau.  
Count de Caylus.  
Charles Dupuis.  
Frederic Hortmels.  
Jacob Mannl.  
Jacob Houbraken.  
George Vertue.  
James Christopher le Blond.  
John Vandergucht.
- 1740 Henry Gravelot.  
J. B. Chatelain.  
Count Hagedorn.  
Charles Nicholas Cochin.  
J. B. Jackson.  
Arthur Pond.
- 1753 Philip Andrea Kilian.  
J. Baptist Papillon.

1750 Matthew Oestereich.  
 Peter Aveline.  
 John Philip le Bas.  
 John Moyreau.  
 James Mac Ardel.  
 John Joseph Balechou.  
 David Sornique.  
 Giovanni Batista Tiepolo.  
 Francois Joullain.  
 ——— Nixon.  
 Claude Donet Jardenier.  
 ——— Rooker.  
 Simon Francois Ravenet.  
 Francois Vivares.  
 William Hogarth.  
 George Knapton.  
 Giovanni Domenico Tiepolo.  
 Domenico Maria Canuti.  
 Antonio Maria Zanetti.  
 Louis Lempereur.  
 John Daulle.

1750 Francois Chauveau.  
 Stephen Feffard.  
 Des Marteau.  
 Jaques Nicholas Tardieu.  
 Francois Edward Weiroter.  
 Laurence Cars.  
 Stephen Ficquet.  
 John Godfrid Haid.  
 John Elias Ridenger.  
 George Frederick Schmidt.  
 William Elliot.  
 Thomas Worlidge.  
 Richard Houston.  
 Thomas Watson.  
 Joseph Goupy.  
 Edward Fischer.  
 1770 Giovanni Batista Piranese.  
 John Mortimer.  
 William Wynne Ryland.  
 William Woollett.

## CORRECTIONS and ADDITIONS.

## V O L. I.

Preface, page vi. line 4, *for* Virtue *read* Vertue.

Essay, page 5, 6 lines from the bottom, *for* aqua tinto *read* aqua tinta.

9, l. 7, *read* or an other ductile substance.

23, l. 28, *for* Giovanna Mariae *read* Giovanni Maria.

28, in the Latin Prayer, Stanza I. l. 5. *for* Iu *read* In. Stanza II. l. 2. *for* Augelorum *read* Angelorum. Stanza III. l. 5. *for* viæ *read* vitæ. Stanza IV. l. 3, *for* Luceus *read* Lucens. Stanza V. *for* auglorum *read* angelorum. Stanza VII. l. 6. *for* Geus *read* Gens.

Page.

2, line 9, *read* the designs.

7, — 1, *for* Giovanna *read* Giovanni.

Immediately above FRANCESCO ALBANI *insert* the name of *Angelo Albanasi*.

The account of this artist is given by mistake under the first name ANGELO. Under the article of Corregio *add*, there are, however, some few doubtful etchings marked *Aut. Correg. fec.* which are very slightly executed, and in a style greatly inferior to what one might have expected from the hand of that master.

*ib.* — 26, *for* ALLEGINI *read* ALLEGRINI.

19, — 10, *for* Biscanio *read* Biscaïno.

25, — Under the article Marco Angeli *add*, Marco Angelo is mentioned by Florent le Comte as an engraver of ornaments and grotesque subjects.

26, — 16, Giovanna *read* Giovanni.

29, — 6, *for* disingenious *read* disingenuous.

34, — 3, *for* Marquis *read* Marquise.

42, — 39, *for* Edelink *read* Edelinck.

48, — 34, *read* and other masters.

60, — 11, *for* 1638 *read* 1600.

*ib.* — 24, the fame.

64, — 22, *Belisarius*, this print is by Scotin and not by Baron.

66, — last line but one, *for* Admirandi *read* Admiranda.

68, — 10, after the date 1591 *add*, and all the vignettes representing his life and death, from his own designs.

71, — 5 from the bottom, *for* length-was *read* length-ways.

88, — 9, *for* 1642 *read* 1742.

94, — 35, *for* Bilibard Pyreckmeiel *read* Bilibald Pyreckheimer.

99, — 24, *for* this last *read* the last.

126, — 31, *dele* Born 1630. Died 1681. and *read* Flourished 1615.

*ib.* — 36, *dele* and he died A. D. 1681, aged 51 years.

129, — 2 from the bottom, after the words "*the art of drawing*" *add*, and another Treatise upon the Art of Engraving, the best edition, &c.

145, — 4, after the words "initials P. B." *add* and often signed his name at length, as for instance, to two middling-sized landscapes, length-ways, in one of which is represented *the fall of Icarus*; and in the other, *Mercury carrying Psyche to Heaven*: they are slight, hasty etchings, and signed Peter Breugel *tec.* Romæ, 1583.

146, — 4, *read* small plate, length-ways, conjointly with Matheus.

*ib.* — 22, Giovanna Mariae *read* Giovanni Maria.

*ib.* — 23, 1562 *read* 1502.

147, — 8, Giovanna *read* Giovanni.

153, — 5, after the word Flourished *add* 1600.

*ib.* — 37, *for* Vinckboons *read* Vinckenbooms.

154, — 22, *for* a middling-sized upright plate, *read* two middling-sized upright plates.



- Page.  
 171, line 4 from the bottom, *add*, Domenico Campagnola did engrave some few designs on copper, but they are executed with the graver only, and among others are the following: *An old man in armour, with a youth leaning against a tree, holding a Pan's pipe in his hand, and a dog is lying at his feet*; a small upright plate, marked DO. CAP. and a small plate, length-ways, representing *children at play*, marked DOMENICO CAPAGNOLA, 1517.
- 172, — 25, for C. D. CAMPIGLIA read GIOVANNI DOMENICO CAMPIGLIA.
- 173, — 17, for CANTAGELLINA read CANTAGALLINA.
- 174, — 28, for DOMINICO read DOMENICO.
- 176, — 21, after the words "is wanting" *add*, he sometimes signed his plates with his baptismal names only. I shall mention *a battle*, from Raphael, a middling-sized plate, length-ways, in the front of which is represented *a man with a javelin, and another man on horseback, with a sabre in his hand, riding over a third, who is lying upon the ground: in the fore ground are depicted a spear and a shield*. This print is inscribed I. IACOBUS VER. F. which in English we should read *John James of Verona fecit*.
- 177, — 35, read C. R. V. S. fecit Messanæ 1735.
- 178, — 4, for 1500 read 1510.
- ib.* — 24, for Vafari read Vasari.
- 191, — 6 from the bottom, for CHAPREON read CHAPERON.
- 201, — 6 from the bottom, after the words "not specified," *add*, I have seen a small portrait of J. Tintoretto, the painter, engraved in a style resembling that of Cornelius Cort, inscribed *Alexandro Victorio Classico sculp.*
- 211, — 4, after the words, "upon the first stroke," *add*, I have seen by him a copy from the small print by Martin Rota, of *the last judgment*, after Michael Angelo; it is not however a capital performance.
- 216, — 23, after the words, "are specified," *add*, Mr. Evelyn indeed tells us that he engraved the heads for the Lives of the Painters, by Vasari, and that Vasari himself made the designs. They are certainly very masterly performances, but exceedingly slight.
- 221, — 4, for CORTERI read CORTESI.
- ib.* — 22, the same.
- ib.* — 27, for Tobias read Tobit.
- 229, — line the last, *add*, but his great work was the engravings which he made for the elegant publication, entitled *Le Pitture di Pel. Tibaldi*, which was published at Venice 1755, and these prints, though not correctly drawn, have great merit.
- 261, — Under the article DOUGHTY, it is proper to add, that he was pupil to Sir Joshua Reynolds, and died on his passage to the East-Indies. The abilities of this young man were such, that great expectations were entertained in his favour.
- 264, — 24, GASPHER DUCHE, the abbreviated name of DUCHET. See Duchet the next page, who was the same artist.
- 269, — 39, after the word "plate" *add*, it is certainly a representation of Fortune.
- 270, — 18, leave out the particle *on*.
- ib.* — 31, for Venet read Vernet.
- 271, — 17, to the word Flourished *add*, 1520.
- ib.* — 24, after the word "animal" *add*, I have seen a small upright plate representing *the annunciation of the Virgin*; the Deity appears at the upper part of the print, surrounded with small angels, who are playing upon musical instruments; it is executed in a slight scratching style, with the graver only, and the word IOHANNES is inscribed upon a tablet, beneath which is the name DV. VET. Upon one of the columns is affixed the date 1520.
- 286, — 17, GIOVANNA read GIOVANNI.
- ib.* — 29, the same.
- 293, — 30, FIALATTI read FIALETTI.
- 294, — 13, FIQUET read FICQUET.
- 297, — To the article HENRY FLETCHER I wish to add, That in a letter to Sir Hans Sloane from Henry Fletcher, it appears that he resided next door to the  
 Wheat

Page. Line.

- Wheat Sheaf, White Hart Corner, Holborn, near the end of Drury-Lane; this letter bears date July 19, 1729. See the Sloanian MSS. at the British Museum, No. 4044.
- 302, — at the bottom of the page insert the name of ANTONIO FONTUZZI. The account of this artist is referred to in the Dictionary from Fantuzzi, but was omitted by accident in its proper place; it is given in the second table, page 367.
- 315, — last but three, for *Giovanna* read *Giovanni*.
- 353, — last but six, the same.
- 363, — 21, for the sixth chapter read fourth chapter.

V O L . I L

- 1, — 5, after the words, "the old man" *add*, he also engraved an emblematical print in the style of Anthony Masson, which he dedicated to that artist.
- 2, — 8, leave out the word Flourished.
- ib.* — 22, A. HAELWEGH *read* ADRIAN HAELWEGH.
- 3, — 16, C. HAGENS *read* CHRISTOPHER HAGENS.
- 7, — 32, after the word "*fictus*" *add*, and views of gentlemens seats, in conjunction with J. Kip, large plates, length-ways, in folio.
- 16, — 24, after the words "this volume," *insert*, I have seen the name of Jacobus ab Heyden, to which is added, Chalcog. et Civis Argent 1634, affixed to a large upright portrait of the *Landgrave of Thurlys*, very neatly engraved; and to several other portraits.
- 20, — 22, FRANCIS HOFFMAN; this name should have been inserted after James Hoefnagle.
- ib.* — 32, after the words "aqua forte," *add*, I found a very curious portrait in Mr. Gulston's Collection, of *Francis Hoffman*, drawn and engraved by himself, in which he is styled *the inventor of ships with three bottoms*.
- 27, — 17, for an E and an R. *read* an E and a P.
- 30, — 20, after the words "end of the volume," *add*, to a portrait of *John, King of Portugal*, he affixed this inscription *Wilhelmus Hondius Calcographus Regi*.
- 33, — 27, for *Jerom* *read* John.
- 53, — 17, after the word "*comedian*" *add*, with this inscription, T. Johnson, *ad vivum pinx. et sculp.* a half sheet print.
- 87, — 7 from the bottom, for a small o *read* a small d.
- 89, — 13, after the word Flourished *add* 1623.
- ib.* — 16, after the words "mention them" *add*, I have since seen by him the *frontispiece* to a book of perspective, printed at Nuremberg, A. D. 1623.
- 97, — 34, prefix the baptismal name of DAVID to the family name of LOCKLEY.
- 103, — 3 from the bottom, for 1660 *read* 1600.
- 110, — 2, instead of the word Flourished, *insert* Born, 1584. Died, 1669.
- 134, — 14, after the words, "and other masters," *add*, he has affixed the following inscription to a *Franciscan Friar*, etched with great spirit, from a design of his own, *Lud. Matthiolus Acad. Clementinus del. et sculp.* 1714.
- 151, — 22, for DOMINICO *read* DOMENICO.
- 160, — 33, for F and M *read* P and M.
- 172, — 15, after the words *Cornelius Tromp*, *add*, To several portraits for books this name (for I suspect it to be the same person) is written J. V. Munnichuyfen. They are very indifferent.
- 183, — 3, for GIACOPO *read* JACOPO.
- 186, — 2, for P and M *read* P and N.
- 212, — 7, after the words "other masters," *insert*, *Basan* speaking of this artist informs us that he engraved *La Vierge a la Rose*, from *Parmigiano*, with so much art, that it passed for the work of *Agostino Carracci*.
- 223, — 22, after the word "collector," *add*, this artist may be referred to in the first volume, under *Pietro Antonio*.

Page.

247, line 30, I wish this passage to be read as follows, I have given one mark attributed to him by professor Christ, and others, at the end of the volume, which is the only one that can properly be said to belong to him as an engraver.

270, — 29, for 1610 read 1510.

284, — 14, for L. P. read L. R.

*D I R E C T I O N S to the B I N D E R.*

V O L. I.

The Patera, a plate unnumbered, to face the Title.

Plates I. II. III. IV. V. VI. VII. placed together, to face page 32 of the Essay.

Plate VIII. to face page 365.

Plate IX. to face page 366.

V O L. II.

Adam and Eve, a plate unnumbered, to face the Title.

Plates I. II. III. IV. V. VI. VII. placed together, to face page 16 of the Essay.

Plate VIII. to face page 444.

Plate IX. to face page 446.







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