







Digitized by the Internet Archive
in 2013



Engraved by W. B. ...

GEORGE VENTNOR,

Commander in Chief

of the Fleet

at the Battle of the Clouds

1758

Printed and Sold by M. R. ...

... Street

A
CATALOGUE OF ENGRAVERS,
WHO HAVE BEEN BORN OR RESIDED IN
ENGLAND;

DIGESTED BY
THE HONOURABLE HORACE WALPOLE;
FROM THE MSS. OF
MR. GEORGE VERTUE;

WITH CONSIDERABLE ADDITIONS

BY THE REV. JAMES DALLAWAY:

FORMING

VOLUME V.

OF

ANECDOTES OF THE ARTS IN GENERAL

IN

GREAT BRITAIN,

TO THE END OF

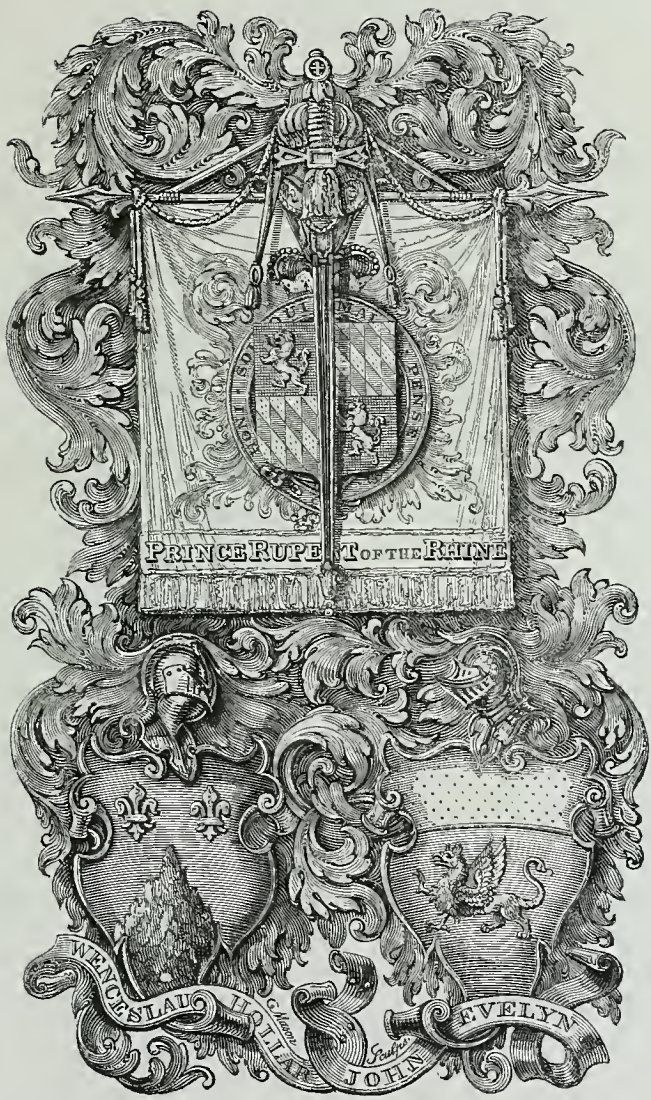
THE REIGN OF GEORGE II.



LONDON:

PRINTED AT THE SHAKSPEARE PRESS, BY W. NICOL, FOR
JOHN MAJOR, FLEET-STREET.

MDCCCXXVIII.



PRINCE RUPEL OF THE RHINE

WENCESLAU

HOLLAR

JOHN

EVELYN

LIST OF PLATES TO VOL. V.

George Vertue, *facing the title page.*

Simon Pass,	page 50
John Payne,	ib.
Thomas Cecil,	ib.
Robert Vaughan,	ib.
G. Glover,	ib.
A. Hertocks,	ib.
William Marshall,	ib.
Peter Lombart,	ib.
Robert Van Voerst,	81
Luke Vorsterman,	83
Wincelaus Hollar,	87
William Faithorne,	131
Prince Rupert,	158
John Evelyn,	171
Peter Vanderbank,	198
R. Tompson,	203
Robert White,	206
Hamlet Winstanley,	225
Isaac Becket,	232
John Smith,	234
John Pine,	263
Sir Robert Strange,	270

ENGRAVINGS ON WOOD.

Arms of Prince Rupert, Evelyn, and Hollar, *to follow the title.*

George Hoefnagle,	page 24
Francis Place,	118
William Lodge,	123
W. Vaillant,	169
Paul Vansomer,	204
William Elder,	228
John Sturt,	229
Sir H. Dorigny,	239
Arthur Pond,	264

CONTENTS
OF THE FIFTH VOLUME.

	Page.
Introductory Address by the Editor, - - -	i.
Engravers before the Reign of James I. - - -	1
Engravers in the Reign of James I. - - -	48
Engravers in the Reign of Charles I. - - -	70
Engravers in the Reign of Charles II. - - -	112
Engravers in the Reign of James II. - - -	225
Engravers in the Reign of William III. - - -	232
Engravers in the Reign of Queen Anne, - - -	238
Engravers in the Reigns of George I. and II. - - -	255
Life of Mr. George Vertue, - - - - -	275
List of Vertue's Works, - - - - -	295
Alphabetical List of Engraved Portraits described or referred to in this Volume, - - - - -	315
General Index to the whole Work, - - - - -	333

INTRODUCTORY REMARKS

By the Editor.

To render a catalogue entertaining is no easy task. Granger succeeded, by inserting concise biography and anecdotes, so as greatly to increase the popular acceptance of his book. Mr. Walpole must have felt, that he himself had not done so, when he complains, in one of his letters, “ that Granger has drowned his taste for portraits, in the ocean of biography.”

The Editor has attempted, in the additions made to Mr. Walpole’s fifth volume, to continue slight notices of the progress which has been made, towards the recovery and preservation of the works of artists, individually, since its publication in 1762. At that period no systematic work upon the subject had been given to the public, with the exception only of Vertue’s Catalogue of Mr. Nickol’s Collection, from which, and his MS. notes, Mr. Walpole compiled the following work, which served to excite and diffuse a taste for collecting engraved Portraits, by the useful information, which it contained concerning them.

But this pursuit was greatly extended by the publication of “ *A Biographical History of England from Egbert the Great to the Revolution, by the Rev. J. Granger,*” which first appeared in four

thin quarto volumes in 1769; and since, in three more editions in 8vo. and a *Continuation from the notes which he left at his death, from the Revolution, to the end of the reign of George I. by the Rev. Mark Noble*, in three additional volumes in 8vo.

An acknowledged merit in Granger's work, is the judicious classification and systematic arrangement of individual engraved heads; and, in no less a degree, for biographical notices of the persons represented, in a happy selection of leading facts, expressed clearly, and with conciseness. No other publication has increased the taste for engraved portraits, nor excited so lively an ardour for collecting them, like the volumes of Granger, which having been elucidated by almost every print described within the scope of acquirement, have received from certain collectors, a distended bulk and excessive number. This avowed object has occasioned in most instances a vast accumulation of prints, with but little regard to the excellence or deficiency of any, which were, if taken singly, of very trifling value. Granger himself had amassed no less than fourteen thousand prints: at his auction, in 1773, they are said to have been unproductive.

In 1793, was published "*A Catalogue of British portraits from Egbert to the present time, consisting of the effigies of persons, in every walk of Human Life, by Henry Bromley, 4to.*"

In his preface, this author observes, “ If therefore the objects principally required are a just discrimination of the prints, and a vehicle to biography, upon a plan compact and ready in its access ; the author hopes, that this desideratum will appear to be amply supplied in the following copious catalogue, and that it will have the suffrage of the English antiquary and historian, no less than that of the artist and connoisseur.”

Its utility has been generally accredited, and its plan frequently adopted in the catalogues of considerable print sales.

The destructibility of the material upon which these impressions were taken off from the copper plates, kept nearly an equal pace with the number that issued from the rolling press. Many perished with the books, which they were intended to embellish. Added to these causes of rarity, a fashion, which in more recent times, has prevailed in a very great degree, that of using prints merely as furniture, either as affixed to walls or inclosed in glazed frames, contributed largely to the same effect.

Yet, from the earliest introduction of Chalcography into this kingdom, the finest impressions were obtained by lovers of the art, from the engravers themselves, or from print venders, in their most perfect condition. Such collectors as were curious in the progress of improvement or alteration, to which the plates were subjected, had then

an opportunity of collecting and preserving them, few as they might be. Many therefore, of those which have lately obtained enormous prices, have been transmitted from one of the celebrated collections to another, in their original and undoubted state.

The taste for collecting British portraits appeared in the reign of Charles the Second, at least; that is the earliest period, to which we can fix any known collection.

Of these, among the earliest, is that made by Elias Ashmole, and left by him to his Museum, at Oxford. Anthony a Wood says that "in Ashmole's library he saw a large thick paper book, near a yard long, containing on each side of the leaf, three or more pictures or faces of eminent persons of England and elsewhere (from copper cuts) pasted on them, which Mr. Ashmole had with great curiosity collected: and he remembers that Mr. Ashmole told him that his mind was eager to obtain all faces, that when he could not get a face by itself he would get a book, tear it out, paste it in his blank book, and write under from whence he had taken it." We are here presented with an original portrait of our first known collector. Contemporary were Pepys, who bequeathed his collection to Magdalene College, Cambridge. Thoresby of Leeds, in two folio volumes, which were afterwards procured by Sir W. Musgrave; John Evelyn, whose collection

was greatly increased by his grandson Sir John Evelyn; Lord Somers, whose engraved portraits were sold by auction in 1717; and Sir Anthony Westcombe. Their successors were—Bryan Fairfax; S. Gale; Dr. Mead; Edward Earl of Oxford (now Lord Stamford's), and Mr. R. Topham's, which he bequeathed to the Library of Eton College.

In more modern times

The Duchess of Portland. Those contributed to, and purchased for the British Museum. Nickols; Granger; Honourable Horace Walpole; Mr. Gulston; Lord Mount Stuart (first Marquis of Bute); Ingham Foster, Sir James Winter Lake; Sir William Musgrave; Mr. John Towneley; Mr. Willett; Mr. Bull; Sir Mark Masterman Sykes, and Mr. Bindley.

These gentlemen are best known, as collectors, either, as having deposited their portfolios in some public library, or which have been preserved by their representatives, or dispersed by auction, the priced catalogues of which are become the text books of all future purchasers. So generally, indeed, was taste directed to this object exclusively, that the Editor professes himself unable to particularise many an extensive and valuable collection in past times, or those which are now forming.

Among the Foreign collections of British portraits were those made by Prince Eugene of Savoy; Monsieur Mariette, and many in the Royal Library at Paris.

A few *memoranda* relating to collections made, retained, or dispersed, may not prove uninteresting to the general reader; although they may contribute little to the information of the intelligent and experienced connoisseur. The engraved heads in the possession of Sir James Winter Lake, arranged according to Granger's plan, occupied forty volumes, in folio. Those collected under Granger's inspection for the Marquis of Bute; Mr. Walpole's *Anecdotes of Painting* extended to eight volumes folio, by Mr. Bull; Pennant's *London* by Mr. Crowle (left by him to the British Museum); Clarendon *History* by Earl Spencer, and Lysons's *Environs*, in several instances; are those perhaps most worthy present notice.

Of complete collections which are preserved in an entire state, there are those of

His Majesty's, in the Royal Library.

The British Museum.

The Duke of Buckingham.

The Marquis of Bute.

The Earl of Stamford.

The Earl Spencer.

Topham's, with Storer's addition. Eton College.

Pepys' Collection. Magd. Coll. Cambridge.

Fitzwilliam Collection. University of Cambridge.

Countess De Grey.

Earl of Waldegrave, (Walpole) Strawberry-Hill.

Colonel Sutherland. Mrs. Sutherland.

The subjoined have been dispersed by public auction.

		£.	s.	d.
Mr. Gulston, - -	1786.	4249	12	6
Sir William Musgrave, -	1800.	4987	7	0
Sir James Lake, -	1808.	3929	11	6
Mr. De la Bere, -	1811.	611	2	6
Lord Fife, - -	1812.	546	11	0
Mr. Bindley, - -	1819.	4996	4	0
Sir Mark Sykes, - -	1824.	7688	17	0
Mr. Baker, - -	1825.	4229	10	0
<i>Hollar's.</i>				
Mr. J. Towneley, -	1818.	2102	16	6
General Dowdeswell, -	1821.	505	16	6
which were separated from their whole collections.				

Graphic riches are as transferable as any other description of wealth, which the auctions, in every successive year, sufficiently demonstrate. This list has been selected, as a satisfactory proof of the value, to which prints have arrived in this country, considered merely as property.

But numerosity does not constitute value, as Mr. Granger's executors found, when they sold fourteen thousand heads. A collection to be really valuable, must be distinguished by certain peculiarities. The first requisite is originality—that the impressions should be proof, and of unblemished excellence; secondly, extreme rarity in such a state, or from other causes; and lastly, the wish of an *Amateur* to become possessed of a *desideratum*, regardless of expense in the rivalry of a public competition.

In the prices which are affixed to Mr. Walpole's lists, or additions to them by the Editor, it is necessary to mention, that they are generally taken from the catalogue of Sir M. Sykes, and are accordingly marked with the letter S. That there are mistakes, oversights and omissions, which may be discovered by those who have better means of attaining to accuracy than any which the Editor has had, he readily concedes; and he would only remind them, in candour, that perfect books are not less scarce than perfect men.

In *Nichols's Life of Bowyer*, sundry directions are given, with much truth and pleasantry, respecting the mode in which large collections are effected, which indeed gave umbrage both to Connoisseurs and Print venders, as being an extreme case.

This objection however, will not apply to the fifth chapter of *Gilpin's Essay on Prints*, in which he has laid down cautions for collecting them, replete with plain sense, and a very extensive knowledge of the subject.

A CATALOGUE
OF
ENGRAVERS.

“AND ART REFLECTED IMAGES TO ART.”
POPE.

WHEN the monarchs of Egypt erected those stupendous masses, the pyramids, for no other use but to record their names, they little suspected that a weed growing by the Nile would one day be converted into more durable registers of fame, than quarries of marble and granite. Yet when paper had been invented, what ages rolled away before it was destined to its best service! It is equally amusing to observe what obvious arts escape our touch, and how quickly various channels are deduced from a source when once opened. This was the case of the press: Printing was not discovered till about the year 1430: in thirty years more it was applied to the multiplication of drawings. Authors had scarce seen that facility

of dispersing their works, before painters received an almost equal advantage.* To each was endless fame in a manner ensured, if they had merit to challenge it. With regard to prints, the new discovery associated the professors in some degree with the great masters whose works they copied. This intimate connection between painters and engravers makes some account of the latter a kind of necessary supplement to the history of the former. But if this country has not produced many men of genius in the nobler branch, it has been still more deficient in excellent engravers. Mr. Vertue had been alike industrious in hunting after monuments of the latter profession; he was of it himself; but as the artists were less illustrious, his labour was by far more unsuccessful. Till the arrival of Hollar the art of engraving was in England almost confined to portraits. Vertue thought what was produced here before the reign of King James, of so little consequence,†

* Want of colouring is the capital deficiency of prints; yet even this seems attainable. Monsieur le Blon, who will be mentioned hereafter, invented coloured prints, and did enough to shew the feasibility. His discovery was neglected, as the revival of encaustic painting has been lately; though the advantages of each art are so obvious and so desirable.

† [This opinion of Vertue, himself an engraver, is injurious to the well merited estimation in which the several works of the Hogenberghs, Aggas, Saxton and the other engravers of maps and plans, with their emblematical accompaniments, are now held by the connoisseurs. Their excessive neatness of execution, entitles them at least, to that praise.]

that in a sketch which he had made for a beginning, he professedly dates his account from the year 1600. If I take it up earlier, it is merely to give a compleat history, which will be comprehended in few lines, and the materials for which I have chiefly gathered from his papers, and from the *Typographical Antiquities* of Mr. Ames.*

* Joseph Ames, Secretary of the Society of Antiquaries, was originally a ship-chandler in Wapping. Late in his life he took to the study of antiquities, and besides his quarto volume, containing accounts of our earliest printers and their works, he published a list in duodecimo of English heads, engraved and mezzotinto, and drew up the *Parentalia* from Mr. Wren's papers. He died in 1759. His library and prints were sold by auction in the following year.

[In *Chalmers's Biographical Dictionary*, the facts mentioned in this note are contradicted from the authority of Gough, who wrote the life of Ames, prefixed to Herbert's extended edition of the *Typographical Antiquities*. It is there asserted, and proved, that from his earliest youth he had shown an active partiality to the study of the history of both printing and engraving; and that he had been much associated with Lewis and Oldys, two very eminent typographical antiquaries. He continued his trade 'till the day of his death. His love of research yielded to no obstructions, which his industry could overcome. Like that of Strype, his style was dry and unclassical, less interesting than that of modern authors, but not less useful to those who seek for truth, only, in antiquarian inquiries.

His work, to which he gives a very ample title, is that with which we are now concerned. "*A Catalogue of English Heads*, or an account of about two thousand prints; describing what is peculiar to each, as the name, title, or office of the person, the habit, posture, age, or time when done. The

Mr. Evelyn says* the art of engraving, and working off from plates of copper,† did not ap-

name of the painter, graver, scraper, &c. And some remarkable particulars belonging to their lives; by *Joseph Ames, F. R. S. and Secretary to the Society of Antiquaries, 8vo. 1748.*" The prints are placed alphabetically, and with reference to a collection in ten folio volumes, by Mr. John Nichols, a quaker, of Ware in Hertfordshire, who was among the earliest collectors of heads, 1745. They were transferred to the late Dr. Fothergill. A better system and arrangement were afterwards adopted by Granger and Bromley. He died in 1759, æt. 71.]

* *Sculptura* p. 35 [or *the History and Art of Chalcography, 8vo. 1662.*]

[The lovers of art are indebted to JOHN EVELYN, for this first Essay on the subject of engraving published in this country, in which he has collected the information given by foreign authors, as extant in his own time. From them he has acquired a love of recondite history, which he has applied to his investigation of the art of engraving; and quotes St. Augustine's authority to prove that, as well as letters, engraving was likewise invented by Adam. *Sect. 2, p. 11.* Subsequent inquiries have ascertained that the date which he has given to the introduction of chalcography, is altogether erroneous.]

† I have said, and for two reasons, shall say little of wooden cuts; that art never was executed in any perfection in England: engraving on metal was a signal improvement of the art, and supplied the defects of cuttings in wood. The ancient wooden cuts were carried to a great height, but that was the merit of the masters, not of the method. Whoever desires to know more of cutting in wood should consult a very laborious work, lately published in France in two vols. octavo, called *Traité historique et pratique de la graveure en bois, par Papillon, Paris 1766, 2d Edit. 8vo. 2 tom.* The author will not probably as he wishes, persuade the world to return to wooden cuts; but he gives examples of vignettes to books in that manner,

pear 'till about the year 1490. That is, it was not brought to perfection from the hints gathered from typography: Yet it is certain that in 1460 Maso Finiguerra,* a goldsmith of Florence, by an accident that might have given birth to the rolling-press, without the antecedent discovery of printing, did actually light upon the method of taking off stamps from an engraved plate. Casting a piece of such plate into melted brimstone, he observed that the exact impression of the engraving was left upon the surface of the cold brimstone, marked by lines of black. He repeated the experiment on moistened paper, rolling it gently with a roller.† It succeeded. He con-

which ought to make editors ashamed of the slovenly stamps that are now used for the fairest editions. There is a curious account of missals, &c. adorned with wooden cuts, in Mr. Gough's *Brit. Topogr. 2d. edit.* in the articles of *Wiltshire*, from p. 319, to p. 362, vol. ii.

* [Thomasus Finiguerræ, Tomaso the son of Finiguerra, Gori.]

† [The priority of invention of whatever concerns the arts, has been a point of dispute between the German and Italian writers. Ab Eyk claims before Cimabue; and Martin Schœn-gaur before Finiguerra. After the most laborious investigation either country has maintained its pretension. Baron Heineken is the most strenuous asserter of German originality: but Bartsch is content to allow, that the invention of Chalcography was nearly simultaneous both in Germany and Italy.]

To extract largely from the discussions thus occasioned, is not compatible with the plan of this work; and to abridge the arguments might not be just to the several authors. The Editor will therefore give a brief notice of authors, for the

municated the discovery to Baccio Baldini, of his own profession and city. The latter pursued the

satisfaction of those readers who take an interest in the question, and remark only upon what tends to some conclusion respecting facts, which may be drawn from the whole.

This anecdote of Finiguerra occurs first of all, in the second augmented edition of Vasari, in 1568 ; translated by Evelyn ; from whom Mr. W. has taken it literally. In *Roscoe's Leo X.* (v. ii. p. 304), it is likewise repeated ; but with an assertion that Finiguerra has left no proof of his having applied his invention to a single print, notwithstanding, Mr. Ottley has given engraved fac-similes of three impressions upon paper taken from the *Niello*, by Finiguerra himself. He observes, "that Maso Finiguerra was the real inventor of engraving on copper ; conformably to the testimony of Vasari, is no longer a matter of doubt or enquiry ; nor can the Italian writers be accused of exaggeration, when they place the epoch of his invention about 1440, or a few years before."

But previously to the age of this celebrated goldsmith, an art then called *Niello* from *Nigellum*, had been practised in Florence. Silver plates, especially those used for *Paxes* in the Roman service, were deeply indented with the outlines of some scriptural subject. It was usual to take impressions either in sulphur or clay, in order to mark the progress of the work. The *Niello*, was composed of a mixture of lead and silver in solution with borax and sulphur ; it was of a black colour, and was then inserted into the lines. An impression taken off upon damped paper, gave birth to copper-plate engraving and printing. Finiguerra excelled in the *Niello*. In the Museums of Italy are several genuine impressions taken off upon paper, which are known by the reversed inscription ; others chiefly consist of the works of Baldini and Pollajuolo. The Abbé Zani in 1803, discovered in the King's Library at Paris "la premiere estampe imprimée par Maso Finiguerra, en 1452." Sir Mark Sykes had the finest known collection of *Niellos*, which were dispersed at his sale. See *Boissard Chalcographica*,

invention with success, and engraved several plates from drawings of Sandro Boticello, which being seen by Andrea Mantegna, he not only assisted Baldini with designs, but cultivated the new art himself. It had not long been in vogue before Hugo da Carpi tried the same experiment with wood, and even added a variety of tints by using different stamps for the gradations of lights and shades ; a method revived here some years ago with much success by Kirkall, and since at Venice by Jackson ; though very imperfectly.

From Italy engraving soon travelled into Flan-

4to. 1650. “ *Lanzi*” *Della incisione in rame*, t. i. p. 89, &c. “ *Abbate Zani*, *Materiali per servire alla storia del origine e de’ progressi del’ incisione in rame*,” Svo. 1800. “ *Essai sur les Nielles graveurs des Orfévres Florentines du XVme. siecle*, par *Du Chesne Ainé*,” Svo. 1826. “ *An Inquiry into the history of early engraving upon copper and wood, with an account of engravers and their works from the invention of Chalcography by Maso Finiguerra to the time of Marc Antonio Raimondi*, by *W. Young Ottley*, F. S. A. 2 vols. 4to. 1816.

The efforts of Andréa Mantegna at Rome were still more successful, and produced a degree of perfection, in that early æra of the art of engraving on copper. He had already distinguished himself as one of the ablest among the *Niellatori*.

Of the art of etching on copper, by the application of *aqua-fortis*, the invention is claimed by Parmegiano ; but this claim by the Italians is not undisputed, and it was certainly known in Germany before Parmegiano could possibly have practised it. A great advantage was gained by it, as the most eminent painters could transfer their first thoughts with the freedom of an original sketch, to be multiplied on copper. Such are very highly valued by lovers of the art. The early Italian engravers published designs both on copper and wood.]

ders, where it was first practiced by one Martin of Antwerp.* He was followed by Albert Durer,†

* It must be considered, that the process of engraving on wood is conducted upon principles essentially differing from those which are applied to copper.

Of the first mentioned, there was an early practice by the Venetians, upon playing cards. Discordant opinions are entertained by Heineken and Zani, respecting the assertion of Papillon, that wood cuts were designed and engraved by Alessandro Cunio and his twin sister, for the heroic actions of Alexander, in 1284. The earliest wood print bearing a date, 1423, is the St. Christopher now belonging to Earl Spencer, (*Dibdin's Biblioth. Spencer. v. i. p. iv.*) of which there is a facsimile in Mr. Ottley's work, (vol. i. p. 90.)

Neither by Meerman nor Heineken have any engravers upon wood been discovered in Germany prior to Martin Schoen, (Schoengauer according to Ottley) who is likewise denominated Bon Martin, and by Vasari, Martin of Antwerp, who died in 1486. Among his disciples, the most known was Wolgemuth the master of Albert Durer. The controversy between the Germans and Italians rests upon this single point. The date 1440 for engraving on copper is fully proved by the latter, whilst the former can reach that period by conjecture only. The early German artists were most assiduous manufactrers for the ornament of religious books and devotional tracts and ballads. In the low countries particularly, this art was widely diffused. The curious reader is referred for satisfactory information on these subjects and numerous engraved specimens to Dr. Dibdin's several able works on early typography. The first portraits which were engraved are said to have been those of Israel Van Meeken, his wife and son, by that artist.]

† [Albert Durer was born in 1471, and died 1528. His prints which have been accurately enumerated, bear dates from 1503-1526. He excelled equally upon wood and copper. Portraits by him, are those of the Emperour Maximilian; Albert Elector of Metz, at 29, 1519; Philip Melanthon;

who carried the art to a great height, considering how bad the taste was of the age and country in which he lived. His fidelity to what he saw was at once his fame and misfortune; he was happy in copying nature, but it was nature disguised and hid under ungraceful forms. With neither choice of subjects or beauty, his industry gave merit even to ugliness and absurdity. Confining his labours almost wholly to religious and legendary histories, he turned the Testament into the history of a Flemish village; the habits of Herod, Pilate, Joseph, &c. their dwellings, their utensils and their customs, were all gothic and European; his Virgin Mary was the heroine of a Kermis. Lucas of Leyden* imitated him in all his faults

Erasmus, standing to write at a desk; Ulric Vambuler, 1522, in a large hat, the size of life, and his own profile.]

* [Luca Van Leyden lived from 1494 to 1533. In point of industry and ability he was not inferior to his more celebrated predecessor, and his half length portrait of the Emperor Maximilian obtained for him a well merited fame. Indeed, Durer and Van Leyden may be considered as the founders of the second school of Engraving, which flourished in the Low-countries; and to have disseminated a far more perfect style of engraving, than had been hitherto practised on the continent of Europe.

Of the authors whose works may be consulted, the most interesting are “*M. Le Baron Hcineken, Idée d’une collection complete d’estampes.*” *Peintre Graveur, par J. A. Bartch, 10 tom. Jansen, Essai sur l’Origine de la Gravure en bois et en taille douce, 8vo. 1808. Biographical History of Engravers, by Joseph Strutt, 4to. 2 vols. 1786. Gilpin’s Essay on Prints, 8vo. 1782. Landseer’s Lectures on the Art of Engraving, 8vo. 1807.*]

and was still more burlesque in his representations. It was not till Raphael had formed Marc Antonio, that engraving placed itself with dignity by the side of painting.*

When the art reached England does not appear. It is a notorious blunder in Chambers,† to say that it was first brought from Antwerp by Speed in the reign of James I. In some degree we had it almost as soon as printing; the printers themselves using small plates for their devices and rebuses: Caxton's *Golden Legend*‡ has in the beginning a groupe of saints,§ and many other

* [Marc Antonio Raimondi was born at Bologna, in 1487; and his last print bears date, in 1539. Baron Heineken has given the most copious and accurate catalogue of his works. Roscoe observes "that by the industry of M. Antonio, the numerous productions of Raffaello, the transcripts of his rich and creative mind were committed to paper, with an accuracy which he himself approved; and may serve as a standard to mark in future times, the progress or the decline of the arts." *Lorenzo de' Medici*, v. ii. p. 305. M. Antonio's finest portrait is that of the Poet Aretino.]

† *Dictionary*. Edit. of 1728. Art. Printing.

‡ *Ames*, p. 35. [*Ames's Typographical Antiquities* published in 1749, 4to. Augmented by *William Herbert*, in three volumes quarto, 1790, and lastly by *T. F. Dibdin*, *M. A.* with many additions and fac-similes, four vols. 4to. 1810, 1819.]

§ [The introduction of wood cuts for the ornamenting of books was nearly contemporary into France and England; but the execution of them is superior to ours, both in the "*Livre de Chasse*," printed at Chamberry, 1486, and the *Recueil des Histoires de Troy*, 1490.

The first page of the *Golden Legend* is decorated with the

cuts dispersed through the body of the work. It was printed in 1483. The second edition of his *Game at Chess* had cuts too. So has his *Le Morte Arthur*. Wynkyn de Worde, Caxton's successor, prefixed to his edition of the Statutes in the sixth year of Henry VII. a plate with the king's arms, crests, &c. a copy of which is given in the life of Wynkyn, by Mr. Ames in his *Typographical Antiquities*, p. 79. The same printer exhibited several books adorned with cuts, some of which are particularly described by his Biographer, in *pages 87, 88, 89, et sequentibus*.

The subsequent printers continued to ornament their books with wooden cuts. One considerable work, published by John Rastell, was distinguished by prints of uncommon merit for that age. It was called *The Pastyme of the People*, and by Bishop Nicholson in his *Historical Library*, *Rastell's Chronicle*. This scarce book, of a very large size, I saw at the auction of Mr. Ames's library; it had many cuts, eighteen of which were in great folio, representing the Kings of England, so well designed and boldly executed as to be attributed to Holbein, though I think they were not of his hand. I shall mention but one more book with wooden cuts (though several are recorded by Ames). It is Grafton's *Chronicle*,* printed in 1569, and containing many

Cognizance of W. Fitz Alan, Earl of Arundel, who patronised Caxton.]

* *Ames*, p. 204.

heads, as of William the Conqueror, Henry VIII.* and Queen Elizabeth, &c. Yet though even portraits were used in books, I find no trace of single prints being wrought off in that age. Those which I have mentioned in a† former volume as composing part of the collection of Henry VIII. were probably the productions of foreign artists. The first book that appeared with cuts from copper-plates, at least the first that so industrious an enquirer as Mr. Ames‡ had observed, was, “The Birth of Mankind, otherwyse called, The Woman’s Book,” dedicated to Queen Catherine and published by Thomas Raynalde in 1540, with many small copper cuts, but to these no name was affixed. The earliest engraver that occurs was

THOMAS GEMINUS, OR GEMINIE,

1545.

as he calls himself in a title-page which I shall mention presently. The little that is known of him is collected from his works. Of these was

Thomæ Gemini Lysiensis compendiosa totius Anatomæ delineatio, ære exarata, folio 1545.

“These plates, says Ames,§ are some of the first rowling-press printing in England.” This was a

* [Henry VIII. in a cap and feather, with an enormous fur tippet, by Cornelius Matsis, 1548. It is most rare.]

† *Anecdotes of Painting*, vol. i. p. 111. [8vo. 1783.]

‡ P. 219. [*Herbert’s Edit.* v. i. p. 581.]

§ *Ames*, p. 218.

new edition of Vesalius's Anatomy, which was first published at Padua in 1542 with large wooden cuts, which cuts Geminus imitated on copper-plates; though, says Vertue, "I question whether more than the title-page, to which he has put his name, was the work of Geminus; the most and best part of the graved figures were probably copied from the wooden cuts in Vesalius by a better hand." The first edition was dedicated to Henry VIII.* Geminus afterwards published a translation by Nicholas Udal of the same work in 1552, and dedicated it to Edward VI. The translator in his preface says, "Accepte therefore, jentill reader, this Tractise of Anatomie, thankfully interpreting the labours of Thomas Gemini, the workman. He, that with his great charge, watch and travayle hath set out these figures in pourtrature, will most willingly be amended, or better perfected of his own workmanship, if admonished." Vertue having quoted this passage, owns, that the writing to all these plates was surely graved by

* [Cornelius Matsis engraved a portrait of Henry VIII. abovementioned, and probably abroad, which does not interfere with the claim of Thomas Geminie or Gemini, as having been the first artist in England who engraved upon copper, and who introduced the rolling press. The "*compendiosa delineatio ære exarata*" underwent three separate editions in folio. The first in 1545, had the arms of Henry VIII. only: the second in 1552, the portrait of Edward VI.; and the third in 1559, the portrait of his sister Queen Elisabeth. This was perhaps the earliest instance of royal portraits, and antecedent to those by the Hogenberghs.]

Geminie, and probably some parts or members of the bodies. We do not contend for the excellence of Geminie's performances. It is sufficient that we have ascertained so early an engraver in England. Vertue adds, that Geminie published another small work, with copper cuts, relating to midwifery two years before. I do not know whether he means two years before the first or the second of his editions of Vesalius. It is certain that Ames does not specify such a work, though in page 304, he acknowledges that there are books printed by Geminie of an earlier date than any he had seen; for Geminie was not only an engraver but a printer; and dwelled in Blackfriars. Thence he published a Prognostication, &c. relating to the weather, the Phænomena of the Heavens, &c. with a number of cuts. *Imprinted by Thomas Geminie*, quarto, and another edition of his Anatomy in 1559, dedicated to Queen Elizabeth.

So congenial an art as engraving, when once discovered, could not fail to spread in an age of literature. That accomplished prelate, Archbishop Parker, who thought that whatever tended to enlighten and civilize the human mind, was within his province, seems to have been the most conspicuous patron of the arts in the reign of Elizabeth. I have mentioned before* that he employed in his palace at Lambeth a painter

* *Anecdotes of Painting*, vol. i. p. 278. [*Strype's Life of Archbishop Parker*, p. 541.]

and two or three engravers. Of these* the chief was

REMIGIUS HOGENBERGH,

of whom I can give the reader no farther information, than what he has received already, that Hogenbergh twice engraved the archbishop's head,† which Vertue thought was the first portrait engraved in England; and a genealogy of the Kings of England. Remigius had a brother, who either was in England or worked for Englishmen, his name

FRANCIS HOGENBERGH ;

1555.

by his hand is extant a print of Queen Mary I. dated 1555;‡ if this was executed in her reign, it was antecedent to that of Parker: but it might

* Another was RICHARD LYNE, of whom see an account in *Mr. Gough's Brit. Topogr. 2d. edit. vol. i. p. 208.* [He was a man of singular genius. At Cambridge at the age of sixteen he translated Seneca's *Œdipus*, printed 1581, and intended a translation of Livy. He died in 1594, and is buried at Canterbury, where his brother was Dean. He drew and engraved a map of Cambridge, 1574, upon which was "*R. Lyne, servus D. M. Archiepisc. Cantuar*" "*Angliæ Heptarchia*," the genealogical tables of which were engraved by him. In *Lysons' Environs*, v. i. p. 175, &c. are many curious particulars relating to Archbishop Parker, and of Queen Elizabeth's frequent visits to him—in order to keep him poor. Remigius Hogenbergh styled himself "*Servus Archiepisc. Cantuar. 1574.*"]

† [Sold for 13*l.* at the sale of Sir M. Sykes's Collection. Represented as sitting at a table with an open book, and a bell near it.]

‡ [Sold for 11*l.* 11*s.*]

not be done here, or might be performed after her death, and allude only to her æra.* Under it is written, *Veritas Temporis Filia*. In the set of Saxton's maps he engraved those of Gaul and Belgium. Of his works abroad Vertue had seen views in *Braun's Civitates Orbis Terrarum*,† printed at Cologne in 1572, in conjunction with Simon Novellani and George Hoefnagle; and others in Abraham Ortelius's *Theatrum Orbis Terrarum*, in which he was assisted by Ferdinand and Ambrose Arsen, Antwerpiae 1570. The map of England in this collection was the work of Humphry Lhuyd of Denbighshire, as that of Spain was of Thomas Geminus, whom I have already mentioned. Engraving was on no contemptible foot in England when we had professors‡ worthy of being em-

* [*Philippus II. Rex Angl. Princeps Hispan. oval, with trophies, "nec spe, nec metû,"* 1555, as a companion.]

† This expensive work consists of two very large and thick folios; the first containing 178 plans and views of towns, the second 135. They are drawn and engraved by Francis and Abraham Hogenbergh, Hoefnagle, and others, particularly Henry Stenwick; the author styles himself both Bruin and Braun. It is a work of uncommon labour, but without method, and some of the cities are repeated. In this collection is the curious print of Nonsuch; and in the last plate but two of the first volume is a view of the lake Averno; Ortelius and G. Hoefnagle are standing by the lake, and from seeing birds swimming on it, *hunc locum non esse Aornon advertentes*. [The Museum copy is in three volumes, the first, dated 1572, second, 1575, third, 1606. There are views of London, Bristol, Norwich and Chester.]

‡ Ortelius himself commends the English engravers, and besides those I have specified, he names Antony Jenkenson,

ployed to adorn Flemish editions ; Flanders was at that time a capital theatre of arts and learning.

DR. WILLIAM CUNYNGHAM,

1559,

a physician of Norwich, was also an author and engraver. In his *Cosmographical Glass*, a fine copy of which is described by Ames,* are many cuts and a large map of Norwich, some of the plates engraved by the doctor's own hand. It was printed in folio in 1559, and dedicated to the Lord Robert Dudley, afterwards the well-known Earl of Leicester.†

RALPH AGGAS,

1578,

was a surveyor, and related to Edward Aggas, a printer.‡ Ralph published what I should have concluded a book, as he called it *Celeberrimæ Oxoniensis Academicæ, &c. elegans simul et accu-*

who flourished in 1562, and Robert Leeth, a man skillful in taking the plot of a country. See Ames, p. 540.

* Ames, p. 237.

† [Herbert, (p. 600) describes this, as a singularly curious book, abounding in good specimens of wood-engraving ; chiefly emblematical figures, Lord R. Dudley's Escoccheon, containing twenty quarterings ; and the portrait of William Cuningham, Doctor in Physick, æt. 28. It is intitled " *The Cosmographical Glasse, conteyning the pleasant principles of Cosmographie, Hydrographie or Navigation, compiled by W. C.*" 1559. The bird's-eye plan of Norwich is dated 1558.]

‡ Ames, p. 389. [Dibdin's *Typographical Antiq.*]

rata descriptio ; but Ames, who is not very explicit, seems to speak of it as a map, saying it was three feet by four ; and he adds that Cambridge was *done* about the same time, that is, in 1578. Aggas made a map of Dunwich in 1589, which I have mentioned,* and a large plan and view of London, which was re-engraved by Vertue, and of which in one of his MSS. he gives the following account ;

“ *A plan and View of London*, with the river Thames and adjacent parts, being the most ancient prospect in print. This was reported to have been done in Henry VIII. or King Edward VIth’s time ; but from several circumstances it appears to be done early in the beginning of Queen Elizabeth’s reign, about 1560 ; being cut in several bloeks of wood. The prints thereof being now of the greatest scarcity, no copies perhaps preserved, being put up against walls in houses, therefore in length of time all decayed or lost. *Civitas Londinum*. Probably this was published by Ralph Aggas, as he himself mentions in that plan of Oxford, done after this was begun.† But it must

* *Anecdotes of Painting*, vol. i. p. 267. [vol. i. p. 305 note, of this edition.]

† “ *Celeberrimæ Oroniensis Academia aularum et collegiorum ædificiis totius Europæ magnificentissimis, cum antiquissimâ civitate conjunctæ, simul et accurata descriptio Rudulpho Agasio autore, A. D. 1578. Augustinus Ryther delineavit 1578.*

The grand bird’s-eye view is surrounded by views of the colleges taken separately ; arms of the Chancellor Sir Chris-

be observed that this very impression is a second publication, with the date 1618, and that there are several alterations from the first in this ; and particularly, instead of the arms as Queen Elizabeth bore them, those of King James I. (England, France and Scotland) are put in the place of them. And in the first have been explanations of the remarkable places in the city and suburbs, as may be observed in many places by letters of reference. The length of this printed plan, 6 feet 3 inches, by 2 feet 4 inches, contained in six sheets and two half sheets, I believe the full extent in length, but I apprehend the notes of explanation were at bottom printed on slips of paper to be added." Vertue then specifies buildings or absence of buildings which affix this plan to the æra in which he concludes it printed originally ; as the water-gate at the palace of Westminster, called the *Queen's-bridge* ; Northumberland-house wanting, which was not erected in 1560, but was before 1618. Paget-place, so called in 1563, &c. Vertue had taken much pains to ascertain the ancient extent of London, and the scite of it's several larger edifices at various periods. Among his papers I find many traces relating to this matter. Such a subject, extended by historic illustrations, would be very amusing. *Les Anec-*
topher Hatton, of the Colleges and University, with descriptions in verse and prose, very finely engraved. This print having become extremely scarce, a fac-simile taken from the Bodleian copy, appeared in 1786.]

notes-des rues de Paris is a pattern for a work of that kind; but not the last edition; for the author, conducted by the clue of his materials into the ancient histories of France and England, grew so interested in those obsolete quarrels, that he tacked to an antiquarian discussion a ridiculous invective against the English and their historians. After authenticating whatever has passed of memorable in each street of Paris, he labours to overturn all that happened at Poitiers and Cressy. Historian of gnats, he quarrels with camels.

HUMPHRY COLE,

1572,

a goldsmith, and probably brother of Peter Cole, a painter mentioned by Meres in his *Wit's Commonwealth*, and in the first volume of these *Anecdotes*;* I conclude so, as Humphry engraved a map to a folio bible, which he set forth in 1572, and a frontispiece, with Queen Elizabeth, the Earl of Leicester as Joshua, and Lord Burleigh as David. Humphry Cole, as he says himself,† was born in the North of England, and *pertayned to the Mint in the Tower* 1572. I suppose he was one of the engravers that *pertayned* to Archbishop Parker, for this edition was called *Matthew Parker's Bible*. I hope the flattery to the favorites was the incense of the engraver!

* P. 307.

† *Ames*, 255.

JOHN BETTES,

brother of Thomas Bettes, the painter,* was himself both painter and engraver. Meres in the passage above quoted is my authority for the first; Fox in his Ecclesiastical History tells us the second, naming John Bettes as the performer of a pedigree and some vineats (vignettes) for Hall's Chronicle, and speaking of Bettes in 1576 as then dead.† In the same place is mentioned one Tyr-ral, of whom I find no other account, nor of Cure, recorded by Meres; nor of his Christopher Swit-zer,‡ but that he used to execute wooden cuts for books about the time of Archbishop Parker.

WILLIAM ROGERS,

1545,

is another engraver in Meres's recapitulation of English artists. He engraved a title-page to *Linschoten's Voyages to the East Indies*; and

* See *Anecdotes of Painting*, vol. i. p. 270. (1782.)

† *Ames*, p. 137, in the note.

‡ In the Harleian Library was a set of wooden cuts representing the broad seals of England from the Conquest to James I. inclusive, neatly executed. Vertue says this was the sole impression he had seen, and believed that they were cut by *Chr. Switzer*, and that these plates were copied by Hollar for Sandford. *Switzer* also cut the coins and seals in Speed's History of Great Britain 1614, from the originals in the Cottonian collection. Speed calls him, *the most exquisite and curious hand of that age*. He probably engraved the botanic figures for *Lobel's Observations*, and the plates for *Parkinson's Paradisus Terrestris*, 1629. *Chr. Switzer's* works have been sometimes confounded with his son's, who was of both his names.

probably the cuts to *Hugh Broughton's Consent Scriptures*, which have this mark WR, and which Vertue says have been reckoned the first graved plates done in England. But this is a mistake ; for Broughton's book was not printed till 1600.* He also did heads of Q. Elizabeth,† of the Earls of Essex and Cumberland, of Sir John Harrington in the title-plate of his *Orlando Furioso*, of John Gerrard surgeon, and a frontispiece with four small heads. One Cure is also mentioned by Meres as an excellent engraver, but I find no other account of him, nor ever met with any of his works. Laurence Johnson engraved several heads in the Turkish history in folio, 1603.

* V. *Ames*, 429.

† [William Rogers, who styles himself *Anglus et Civis London.* was the first of our engravers who was born in England, and reached to considerable perfection in the art. His manner has a peculiar neatness, and he was employed for frontispieces to books, composed of portraits and emblematical figures.

The following works are authenticated, and the prices given for some of them separately, afford an equivocal proof of their rarity or merit.

Q. Elizabeth, "Rosa electa" in a wreath of Roses, 12l. 12s. S.

Charles, Earl of Notts. Equestrian, 21l. S.

Another, whole length, in *Milles's Catalogue of Honour*.

G. Clifford, Earl of Cumberland, w. l. armed for a tournament, 7l. 7s. S.

Robert Earl of Essex, fol. Hat and feather, 7l. 7s. S.

Thomas Howard, Duke of Norfolk.

Sir J. Harrington, the title to his *Orlando Furioso*, 1591, said to be the first engraved portrait of an author.

Thomas Moffat. Frontispiece to his *Theatre of Insects*, 20l. S.

John Gerarde, Ditto to his *Herbal*, fol. 1597.

CHRISTOPHER SAXTON,

1580,

to whom we are obliged for the first maps of counties, lived at Tingley near Leeds in Yorkshire and was servant to Thomas Sekeford, Esq. ;* Master of Requests, and Master of the Court of Wards. By the encouragement and at the expence of this gentleman Saxton undertook and published a compleat set of maps of the counties of England and Wales, many of which he engraved himself, and was assisted in others by Remigius Hogenbergh, whom I have mentioned, by Nicholas Reynold, by some foreigners, and by Augustine Ryther, † who made some of the maps of the Spanish invasion, and who kept a shop near Leaden-hall, and procured a translation of Petruccio Ubaldini's Discourse, which he dedicated to the Lord Admiral Howard in 1590. The county-maps, dedicated to the Queen, and adorned with the royal arms, and those of the promoter, Master Sekeford, were published by Saxton in 1579 ; the dates on different plates ‡ showing, that the labour of six years, that is from 1574, to 1579

* His portrait may be seen in Vertue's print of the Court of Wards.

† *Ames*, p. 541, note.

‡ See the particulars in *Ames*, p p. 541, 542. He has also given at length the patent obtained by Mr. Sekeford.

both included, had been bestowed on them. Saxton is commended by Camden and Thoresby, the latter of whom* calls his map of Yorkshire *the best that ever was made of that county*. This rare map was three feet wide; at one corner was a view of York; at another, of Hull. Augustine Ryther had the chief hand in engraving it.

GEORGE HOEFNAGLE,



Born 1536, Died 1600,

of Antwerp, was probably in England, mention being made† of a map of Bristol by him, and he certainly engraved a large plate of Nonsuch.‡

* *Ducat. Leod.* p. 165, 195.

† *Ames*, p. 538.

‡ [*Effigiavit Georgius Hoefnagle, 1578, in Braun.*]

He was one of the engravers employed by Ortelius. Vertue says that Mr. Green showed to the Society of Antiquaries a quarto containing about fifty copper-plates, engraved in 1592 by James Hoefnagle of Francfort, aged then seventeen, from drawings by his father George, of beasts, birds, flowers, insects, &c.*

THEODORE DE BRIE,

1587,

was, as he informs us on his plates to Boissard's Roman Antiquities, a native of Liege and a citizen of Francfort. He engraved the plates for the first four volumes of that work, the last of which was completed in 1601 and 1602, after his death, by his sons Theodore and Israel, whom he brought up to his own business. His own head and Boissard's he has prefixed to some of the volumes. The first English work that I find with his name was the funeral procession of Sir Philip Sidney, of which I have given an account before,† and which was expressedly engraved in London. The next was‡ a title-page with the arms of the Lord Keeper Hatton at large, to Wagenar's Mariner's Mirrour, the second part, published by Antony

* One Cock, a Dutchman, graved an oval portrait of the Queen of Scots in 1559, and from a genuine picture, but it is not clear that he ever was in England.

† *Anecdotes of Painting*, vol. i. p. 282. [vol. i. p. 320, n. of this edition.]

‡ I find this in *Vertue's MSS.*

Ashley in 1588. The last does great honour to De Brie: he cut the curious plates, describing the manners and fashions of the Virginians in the brief and true report of the Newfoundland of Virginia, published by Thomas Hariot,* servant of Sir Walter Raleigh, and employed by him in the discovery. This work was printed at Francfort by J. Wechelius in 1590. The cuts were done at De Brie's own expence from drawings of J. White, who was sent thither for that purpose. Picart has copied them in his Religious Ceremonies of all Nations; as Speed from drawings of the same person borrowed the frontispiece of his folio edition in 1611.† Theodore the father engraved the plates to the Latin Narrative of the Cruelties of the Spaniards in America, published in 1598. About the same time appeared De Brie's great work, intituled, *Descriptio Indiae Orientalis et Occidentalis*, 19 parts, 5 vol. folio. This is done much in the same manner with Hariot's account of Virginia. Theodore the younger engraved the heads for Boissard's Collection of eminent persons.

ROBERT ADAMS,

1570.

besides the plates which I have mentioned in the

* Hariot was afterwards a dependent of the Earl of Northumberland, and one of the supposed magi who kept him company in the Tower.

† *Ames*, p. 563.

first volume of this work, p. 275,* drew and engraved representations of the several actions while the Spanish Armada was on the British coasts. These charts were published by Augustine Ryther 1589.†

I have now cleared my way to the æra from whence Vertue intended to date his account of our engravers; that is, from the last years of Elizabeth. Yet so unable had he been to amass materials sufficient to be moulded into a history, that I find only brief notes till we approach to modern times. The satisfaction therefore that I cannot give to the antiquary, must be a little compensated by assisting collectors. In default of anecdotes, I shall form some, however imperfect, lists of the works performed by the elder masters. These will be chiefly supplied from my own collection and from Ames's‡ printed catalogue of English heads, and may be increased hereafter by curious persons, who will be assisted by this

* [The fact is materially different. Robert Adams was an architect mentioned vol. i. p. 312; he translated and published Ubal dini's account of the destruction of the Spanish Armada, but the plates were engraved by Augustine Ryther, eleven maps, "*Augustinus Ryther, sculpsit.*" *Herbert*, p. 1697.

† [Vol. i. p. 312. n. of this Edition.]

‡ As they are fully described there and may be found alphabetically, I shall refer the reader thither for many of those prints of which I give no account, that I may not swell this list unnecessarily.

sketch* to compile a more extensive and complete history of the art in England.

REGINALD ELSTRACKE, †

1610,

whose works are more scarce than valuable, flourished under Elizabeth and her successor, in whose reign he probably died. His first print according to the date is the portrait of

Sir Philip Sidney, done probably soon after his death.

Queen Elizabeth, done after her death.

The Black Prince in an oval, as are most of the following.

Richard Whittington, Lord Mayor, and his cat, [so altered, originally with a scull. 6*l.* S.]

* [It must be recollected, that Mr. W.'s catalogue, formed, as he describes it to have been, was the first offered to the public which attributed the prints, respectively, to their several engravers. Neither the publications of Granger nor Brinley had then appeared: and both of them have a different classification. But what will be considered as interesting in the present age, is the extraordinary, and apparently capricious value set upon single portraits, which, when first issued by their obscure and laborious artists, did not produce so many pence, comparatively speaking, as the pounds given for them, within these few years. The Editor, therefore, notwithstanding Mr. W.'s caution against giving too many specimens, will venture to extend his lists, with a certain elucidation, which he has been enabled to do, by a very liberal communication of catalogues, with the prices annexed. In this respect, the Editor feels particular obligation to J. P. Ord, Esq. of Edge Hill, Derby.]

† He generally wrote his name, Renold. [REYNOLD ELSTRACK.]

Gervase Babington Bishop of Worcester, æt. suæ 59, with four Latin verses, and this motto, *Virtus Dei in infirmitate.* [1615.]

Sir Julius Cæsar, Knight, Master of the Rolls. [4to. 10l. 15s. S.]

Henry V. titles in Latin.

Sir Thomas More; over his head, *Disce mori mundo, vivere disce Deo.* [with the seals.]

Thomas Sutton founder of the Charter-house; done after his death, 1611, which shows that Elstracke was then living. [ob. 1611, æt. 79, sm. 4to.]

Edmund Lord Sheffield, President of the North. [Earl of Mulgrave, 10l. 15s. S.]

Thomas Howard, Earl of Suffolk, Lord Treasurer of England.

Robert Earl of Essex, [when young, oval.]

Anne Boleyn. [In a rich habit, 7l. 15s. S.]

John Harrington Baron of Exton. [The *younger*, ob. 1614, æt. 22, oval, between a lion and a cock.]

William Perkins. [Heröologia.]

Lord Darnley and Queen Mary, whole lengths on one plate. [The most excellent Princesse M. Q. Scotlande, mother to our Souvercigne Lorde K. James I. and the most illustrious Prince Henry Lorde Darnley, Kinge of Scotland, w. l. standing near each other, with the arms of France and Scotland between them. The King is represented in a hat and feather, holding a truncheon; the Queen with a large veil and laced kerchief in her hand. This print was sold for the enormous price of 81l. 18s. S.]

Padesha Shassallem, the great Mogul.

Philip III.

Christian IV.

Sigismond Battori.

The Archdukes Albert and Isabella, two plates.

William Knollis Viscount Wallingford. [1617, ob. 1632, æt. 88, 4to. oval, Earl of Banbury.]

Cardinal Wolsey. [with his arms.]

Henry Prince of Wales. [w. l.]

Antonio de Dominis. [Archbishop of Spalatro.]

Ladislaus King of Poland; in *Fowler's Troubles of Sweden*.

John Oden Barnevelt Lord of Barkley.

Title-plate to *Basiliologia*.

Another to *Milles's Catalogue of Honour*.

Time's Storehouse, 1619.

Edward IV. King of England, with devices, &c. and are to be sold by Thomas Geele at the Dagger in Lombard-street. [4to.] As there is no date to this print, it is uncertain in what year it was done. Vertue in one of his MSS. says, that Thomas Hinde, in 1537, was the first printseller in London; in another place he assigns that rank to George Humble; he no where mentions Geele. It is certain that the name of George Humble is frequently found on prints of the time of Elizabeth, in conjunction with John Sudbury; they lived in Popc's-head-alley; but Hinde and Geele were most probably their predecessors.*

* [Rolling presses were originally kept in the houses of the

Toby Matthews Archbishop of York, eight Latin verses, R. E. sculps. He. Holland excudit. are to be sold by George Humble in Pope's-head-alley.

Mary Queen of Scots. Jacobi Magnæ Britann. regis mater.* She is abundantly dressed, and has the crown, scepter, globe and arms. Sold by Compton Holland, who is sometimes the vender of prints; sometimes takes them off, excudit.† And once at least engraved himself. I have a laboured print by him of Robert Earl of Essex, with his arms, crest and titles. The print of Mary is much superior to many of the preceding.

Additional Portraits.

King James I. sitting in Parliament.

Ditto with Queen Anne, and a medal of Prince Charles. Reynold Elstrack, sculpt. 15*l.* 15*s.* S.

Another impression, unique, 64*l.* 1*s.* S.

James I. sitting in Parliament, with Prince

venders of prints, upon which there appeared these different notifications, *pinxit—sculpsit—excudebat*, and *fecit et excudebat*. Of these, several exercised the art of engraving themselves, particularly the Faithornes, for whom WENCESLAUS HOLLAR worked as a humble day-labourer, living under their roof. It may be presumed that the taking impressions from the plates was at that period, a process of difficulty; as the word “excudebat,” was so rarely omitted.]

* [Sold for 7*l.* 10*s.*]

† G. Humble was also a painter. Among Ames's heads, p. 145, is one of Speed, *Georgius Humble p. G. Savery, sc.*

Henry, Lord Chancellor Ellesmere ; Earl of Dorset, Lord Treasurer ; 1609, 43*l.* 1*s.* S.

Ditto, under a canopy, Prince Charles sitting under him ; Lord Keeper Williams, and the Earl of Marlborough, Treasurer, standing behind him, 43*l.* 1*s.* S.

Charles Prince of Wales, Equestrian, 61*l.* 19*s.* S.

Sir Thomas Overbury, writing his own epitaph, coat of arms on the print, with twelve English verses, 77*l.* 14*s.* S.

Frederick Prince Palatine, and the Princess Elizabeth, Equestrian, 15*l.* 15*s.* S.

Sir Philip Sydney. [4to. *Heröologia.*]

R. Middleton, Archdeacon of Cardigan, 1619, 12mo.

Tobias Mathew, Archbishop of York, 4to.

Henry Holland, who published the *Heröologia Anglicana** was eldest son of Philemon Holland, and I suppose brother of this Compton Holland.†

* The engraver of those prints has not set his name to them. As they are in a more masterly and free style than cuts done in England at that time, it is probable that Holland carried over the drawings with him, and had them executed abroad ; and this will be confirmed by a circumstance I shall mention in the article of Crispin Pass.

† [The *Heröologia Anglica*, was published in two volumes, usually bound in one, folio 1620. “ Impensis Crispini Passæi Chalcographi et Jansenij Bibliopolæ Amhemensis.”

The first contains Statesmen, the second volume, Divines and Martyrs of the Protestant faith.

This book was the first regular collection of English beads, and though it had probably a wide circulation, upon its ap-

In 1613 he travelled into the Palatinate with John Lord Harrington. Besides the *Heröologia*, he

pearance, it is, at this time, in a complete state, very rare. What greatly enhances its merit is, that all the portraits are professedly drawn from original pictures. Holland, in his address to the reader says, “*En vobis delineatas Anglicanæ gentis heröum effigies, quas curavi (quod maxime potui) ut ab ipsis illorum vivis imaginibus olio depictis, effigerentur.*” The idea of the work was suggested by Phil. Gallæus, “*Virorum doctorum effigies, 1592. Antwerp, 44 fig.;*” and “*Pictorum aliquot effigies ab H. Hondio, 1618.*” The finest copy known is that formerly in the Harleian, now in the library of the British Museum. On the fly-leaf is a MS. of the date, which describes the pictures from which the prints were taken, and which the Editor considers, as well worthy transcription.

1. Henry VIII. Richmond Palace. Holbein.
2. T. Cromwell, Earl of Essex. Ditto. Ditto.
3. Sir T. More. Ditto. Ditto.
4. Cardinal Wolsey. Lambeth.
5. Edward VI. Whitehall Palace. Holbein.
6. E. Seymour, D. of Somerset. Whitefriars. Holbein.
7. Q Elizabeth. J. de Critz.
8. Lady Jane Grey. Mr. J. Harrison's. Holbein.
9. Prince Henry, w. l. Whitehall. Rubens.
11. Sir John Cheke. Salisbury-House.
12. W. Earl of Pembroke. Pembroke House picture gallery.
13. Walter, Earl of Essex. Richmond Palace.
18. Sir Philip Sidney. Mr. De Critz.
19. Ambrose, Earl of Warwick. Stationers Hall.
27. Lord Burleigh. Exeter House.
28. Henry, Earl of Pembroke. Pembroke House.
29. Robert, Earl of Essex. Essex House.
31. Robert, Earl of Salisbury. Exeter House.
32. T. Sutton. Charter House.
33. J. Harrington, Lord Exton. Isaac Oliver.
34. J. Harrington, Jun. Ditto.

published *Monumenta sepulcralia Ecclesiæ Sti. Pauli Lond.* quarto ; and a volume containing the heads of the Kings of England from the Conquest to the year 1618.* These plates, says Vertue, are the same with those in Martin's Chronicle, except the title-page, and the print of William I.

FRANCIS DELARAM [FRANCESCO
DELARAME,]

worked at the same time with Elstracke, and in the same manner, but better and neater ; and seems to have survived him. His plates are,

- 42. Archbishop Cranmer. Lambeth.
- 48. Dr. Caius. Caius College, Cambridge.
- 50. — Grindal. Lambeth.
- 51. — Parker. Ditto.
- 52. Archbishop Sandys, York. Sir Edwyn Sandys.
- 58. Archbishop Whitgift. Done by Sir G. Paull, his Comptroller.
- 63. Archbishop Abbot. Lambeth.
- 64. R. Montagu, Bishop of Winton. Winchester House, Southwark.

The first volume contains 35 heads, and the second 30. Of such authenticity have these prints been subsequently considered, that they were copied by other engravers, instead of original portraits.]

* [BASILIOLOGIA, or the true and lively Effigies of all our Kings, from William the Conqueror to the present time 1618, of which the title and the portrait of William the Conqueror, were engraved by himself. This rare book, bound up with many portraits of the age of Elizabeth and James, belonged to John De la Bere, Esq. of Cheltenham, who inherited it from his ancient family, settled at Southam, near that place ; and when it was sold separately in 1812, the catalogue comprised 152 lots, which produced 601*l.* 15*s.*]

William Somers, King Heneryes (8th.) Jester from Holbein, are to be sold by Thomas Jenner* at the whitbeare in Cornehill. A whole length. Long tunic, H. K. on his breast a chain, and a horn in his right hand. Behind him buildings and boys playing, cap and feather. Eight English verses. [View of a town with many gambols, 9*l.* 9*s.* *De la Bere.*]

Henry VIII.

Queen Mary I. in oval frame. [holding the supplication of Thomas Hongar, 8*l.* 8*s.* S.]

* Jenner attempted the art himself with no bad success. I have a small print by him of Sir William Wadd [or Waad] Lieutenant of the Tower. Sir William was son of Sir Armigel Wadd of Yorkshire, Clerk of the Council to Henry VIII. and Edward VI. and author of a book of travels. The son was Clerk of the Council to Elizabeth, who dispatched him to Spain to excuse her sending away their minister Mendoza, who had been dealing in treasons against her. Sir William behaved with great spirit there, and with as much cleverness afterwards in piecing together a treasonable paper, torn and thrown into the sea by one Chreicton. Wadd was successively Ambassador to the Emperor Rodolph, to Henry IV. and to Mary Queen of Scots, Inspector of the Irish forces, of the Privy council to King James, and Lieutenant of the Tower, from which post (to his honour) he was removed in 1613 by Robert Carr Earl of Somerset, Sir William being a man of too much integrity to be employed in the dark purposes then in agitation. He died at his manor of Battiles Waade [where he built the mansion still standing] in 1623, aged 77. He married Anne daughter of Sir John Byron. His father Sir Armigel, who lies buried at Hamstead, was the first Englishman that made discoveries in America. See *Camden, The English Worthies, Ant. Wood, and Hist. and Antiq. of Essex.*

Sir Thomas Gresham, ditto, with gloves in his hand, large purse to his girdle. Francisco De-laram sculpsit. are to be sold by Jo. Sudbu. and G. Humble.

Queen Elizabeth, after her death, with a long inscription. V. *Ames*, p. 62. [Vera effigies prudentissimæ principis Elizabethæ Ang. Franc. et Scotiæ Reg. most richly dressed.]

James I. [Equestrian: view of London, 34*l.* 13*s.*]

Henry Princce of Wales, son of James I. in the robes of the garter, with a truncheon. [4*to.*]

James Mountagu, Bishop of Winchester, 1617, are to be sold by P. Stent. [black cap, beard, ruff, &c.]

Arthurus Severus O'Toole Nonesuch, ætatis 80, 1618. An old man with a large beard, a sceptre in his hand with eleven crowns upon it. Eight English burlesque verses. Seems to be the effigies of some adventurer. [Arthurus Severus Nonsuch O'Toole, æt. 60, eight English verses, 11*l.* 11*s.* *De la Bere*. Prefixed to *Taylor* the Water-poet's *Honour of the noble Captaine O'Toole*, 1*st.* Edit. 1622. He was a military adventurer, who distinguished himself against the Irish rebels. He is classed with Thersites, Garagantua, Don Quixote and such heroes. *Granger*.]

Henry Percy Earl of Northumberland; almost bald, and with very thick beard. Eight English verses, 1619, are to be sold by G. Humble in Pope's-head-alley.

Another, younger, but with a long beard and hat on.

Small neat half-length of W. Burton of Falde, in an oval, with devices, 1622.

Sir Henry Mountagu, Chief Justice of the King's Bench, with six Latin verses, &c.

Sir William Segar, Garter principal King of Arms.

Robert Abbot, Bishop of Salisbury, with six Latin verses, Abra. Car. compos.

John Bishop of Lincoln, with purse-bearer, mace-bearer, six boy-angels playing on musical instruments, and six Latin verses. A very neat and curious print. [John Williams, Bishop of Lincoln. Archbishop of York, oval.]

Frederick Elector Palatine. Elizabeth, his wife. [ovals in one plate.]

Frederick Henry, their eldest son. [The most hopefull Prince Frederick Henry with a rattle in his hand, 11/. 11s. S.]

Charles Prince of Wales. [Equestrian portrait, richly habited in a hat and feather, with a truncheon. View of Richmond palace in the distance, 46/. 4s. S.]

John King, Bishop of London. [1611, 4to.]

Mathias De Lobel, Physician.

Sir Horatio Vere; on either side a soldier completely armed at bottom; trophies, &c. at top. [Sir Horatio Veer, Knt. Lord Generall, 4to.]

George Withers, the poet, with eight English verses, and this motto,

Nec habeo, nec careo, nec curo, 1622.

[In half armour richly dressed, right hand on his sword, 4to.]

Frances Duchess of Richmond and Lenox, covered with jewels, a large veil behind. *Constantia coronat*. 1623. [richly dressed, 4to.]

Frontispiece to Nero Cæsar, folio, 1624. This is the latest date to which I find Delaram's name. The four next were a family of artists, and the best performers in the laboured finical manner of that age.

Additional Portraits.

Frances Seymour, Countess of Hertford, oval, six English verses, 4to. 13*l.* 2*s.* 6*d.* S.

Katherine, Marchioness of Buckingham, coronet with ostrich feathers; and holding a string of pearls, 8*l.* 8*s.*

Frances, Duchess of Richmond and Lenox, 1623, oval, 4to.

Frederick and Elizabeth, King and Queen of Bohemia, ovals, 4to.

Ernest Count Mansfeldt, 4to. Equestrian.

Henry Earl of Manchester with his treasurer's staff.

Henry, Earl of Northumberland in a hat, holding his gloves.

John King, Bishop of London, with a bible in his hand, 4to.

CRISPIN [VAN DE] PASS, *Crispinus*
Passæus,

of Utrecht, was a man of letters, and not only industrious to perfect himself in his art, but fond of promoting and encouraging it. This appears particularly by his being at the expence of setting forth *Holland's Heröologia*, which is expressly said to be published *Impensis Crispini Pass*, and his not mentioning himself as having any share in engraving the plates, makes me conclude that he recommended the best sculptors among the Flemish. Indeed the prints have merit in themselves besides being memorials of so many remarkable personages. Crispin frequented and studied the best masters, and was sent by Prince Maurice to teach drawing in an academy at Paris. At what time he came to England is not clear; none of his works done here are dated, says Vertue, later than 1635, yet he certainly lived some years longer; as in 1643, being then probably very old, he published his book at Amsterdam, *Della Luce del dipingere et disegnare*, in Italian, French, high and low Dutch, folio. In the preface he relates these circumstances of his life, "Dès ma jeune age je me suis adonné à plusieurs et divers exercices; mais je me suis particulièrement attaché à estudier avec les plus fameux maistres, le Sieur Freminent, peintre de sa Majesté très Chretienne, le renommé peintre et *architecte* Sieur Petro Paul

Rubens, Abr. Bloemart, Paulo Morelson, peintre et architecte de Utrecht—mais plus particulièrement le très noble Seigneur Vander Burg, avec lequel je visitay l'académie, ou étoient les plus célèbres hommes du siècle. L'illustre Prince Maurice de heureuse memoire m'envoya à Paris pour enseigner le deseign à l'académie du Sieur Pluvinel, premier ecuyer du roy." He begins with a little geometry, gives directions for the proportions of the human body, for figures in perspective, for drawing in the academy by lamp-light, describes the use of the manekin or layman for disposing draperies, and goes through the proportions of horses, lions, bears, leopards, elephants, sheep, cats, and other quadrupeds, birds and fishes. His human figures are taken chiefly from Rubens, as is but too evident in the corpulency of his women. Some plates are after Lanfranc, and most of the animals from Roland Savery. The first division contains thirty plates, the second, seven, and the third, eleven of perspective. Among these are three cuts by his son, William, cum privileg. du Roy tres Chretien. Bleau published a second edition of this work, and to swell the volume, added a great number of old plates, that belonged to other books. Some of the plates have these designations; Robert de Vorst inv. R. de Vorst incidit. R. Vandervorst. Except the list of his works, I have nothing more to add to Crispin's article, but that Peacham, in

his Compleat Gentleman, styles him, "My most honest loving friend."*

His next work is indeed very beautiful; being a large set of plates for a folio, intituled, *Instruction du Roy en l'Exercise de monter a Cheval, par Messire Antoine de Pluvinel*, the person mentioned in the preface to his drawing-book. The work, which is in dialogues, and foolish enough, is in French and Dutch, adorned with many cuts admirably designed and executed. The young king Louis XIII. Pluvinel, the Duc de Bellegarde, grand ecuyer, and others of the court, appear in almost every print; and towards the conclusion are some plates exhibiting tilts at the barriers; in which are given portraits of all the great persons of the court at that time, delivered, though very small, with great exactitude. This valuable book is little known, though not very scarce.

Queen Elizabeth, a most sumptuous whole length, with crown, sceptre, globe, farthingale, royal arms, bible and sword on a table, carpet and curtain, and twelve Latin verses. Isaac Olivier effigiebat, Crispin vande Passe incidebat, procurante Joanne Waldnelto.† This last

* ["Of later times and in our age, the workes of my honest loving friend *Crispin de Pas* of Utrecht, are of most price. These cut to the life, a thing practised but of late years."—*Peacham's Compleat Gentleman*, p. 109.]

† [Peacham confirms that fact, and speaks of him as residing in this country.]

circumstance, and the paucity of English heads engraved by Crispin, make me doubt whether he ever was in England himself: Perhaps drawings were sent to him, as they have been of late to Houbraken for the illustrious heads. [This print was probably executed at Cologne before C. Passe's arrival in England; she is styled *Elizabeth*, &c. It is a whole length upon a half sheet, 24l. 3s. S.]

A head of the same Queen, oval. Among her titles is that of Virginia. [*Granger* says that there are a half sheet and an octavo by C. Passe, of this Queen, neither of which is a whole length.]

James I. in hat and ruff, oval, within a square frame; lion and grifon supporting it. Six Latin lines. Crispin de Pass exedit Coloniae. Joannes Meyssens exedit Antwerpiae. 'As Pass executed this abroad, it is not extraordinary that he should have continued Queen Elizabeth's grifon, not knowing that James on his accession had assumed the Scottish supporter. This print is well done, though inferior to the preceding whole length. [æt. 38, 1604. In a eloke and a high crowned hat.]

Anne of Denmark, a curious print; she is drawn in her hair, young, and with a very broad square sprigged ruff. Six Latin verses. Crispin de Pass f. & exedit Coloniae. [1604, 8vo.]

Henry Prince of Wales. [Henricus Walliae princeps, oval, 8vo. and likewise in a medallion, with a genealogical tree.]

Charles Prince of Wales, in an oval like the two last. Four Latin verses. [8vo. 5*l.* 7*s.* 6*d.* another square, 3*l.* 15*s.* S.]

Ludoica Juliana Comes Nassoviæ, &c. in a round.

Sir Philip Sidney. [Doubtful.]

The Earl of Essex on horseback. [Doubtful, probably by W. Passe.]

Thomas Percius, nobilis Anglus, conspirationis A MDCV. initæ, princeps. C. Van de Pass exc. See a description of this rare print in *Ames*, p. 134. There is also a print in quarto of the seven conspirators. [“Hæc est prima et originalis editio Thomæ Percy.” Hat and ruff, an oval frame of snakes and cockatrices. At the bottom a powder-barrel, and at the corners the circumstances of the powder-plot, 25*l.* 14*s.* S.]

A collection of 200 Emblems for George Wither. [These engravings in their original state were published at Arnheim, with a frontispiece and the portrait of Rollenhagius, who originally composed the emblems. Wither purchased the plates, which were much worne, for his own work.]

A set of cuts for Ovid's *Metamorphoses*, the title of which is, Pub. Ovidii Nasonis xv. *Metamorphoseon librorum figuræ elegantissimæ à Crispino Passæo laminis æneis incisæ*, 1607.

Four large and handsome prints of Dives and Lazarus. The first only is executed by the father;

the rest are by a younger son, called Crispin likewise, as is the following.—

Frederic, Elector Palatine, young, oval, size of a large octavo, with martial trophies. Crispin Passæus jun. figu. et sculps.

Additional Portraits.

William Perkins, in the Heröologia.

Alexander More, (Dubious).

James I. under an arch, his head crowned with laurel and holding a scepter, 12l. 10s. S.

Ditto with his Queen, Anne of Denmark. Frederick and Elizabeth, King and Queen of Bohemia, under arches.

Ditto, with diadems and scepters, supported by angels, 4to.

The other children of Crispin Pass were

WILLIAM PASS.

who engraved a very rare print, which the Earl of Oxford bought with the collection of Sir Simonds Deyes, and of which Vertue gives this account; It was a printed sheet, containing the family of James I, and intituled, Triumphus Jacobi regis augustæque ipsius prolis. The king sitting on his throne with his regalia; on the right the Queen and Prince Henry leaning on skulls, to intimate they were dead; on his left Prince Charles with his hand on a book, that laid on a table; an angel above holding two crowns. Near Prince

Charles stand the King and Queen of Bohemia, and before them their seven children. At the bottom of the sheet several Latin and English verses. W. G. scripsit. Will. Pass sculpsit. illustris. Jaco. R. Principique Carolo D. D. eorumque licentiâ et favore excu. Joan. Bill.* [sold for 30*l.* 9*s.*]

In another place Vertue describes a similar print, but does not say where he saw it. The progenie of the renowned Prince James King of Great Britaine, France and Ireland. The verses in both languages are different from those in the preceding; to the latter it is said, hæc composuit Johannes Webster; and the engraver is George Mountain.† To be sold at the Globe over the Exchange. I suppose this plate was copied from that of Pass.‡

Another print recorded by Vertue contains in a half sheet the King and Queen of Bohemia, and

* This beautiful and curious print (probably the very proof that was Lord Oxford's) is now in my possession: I bought it at the sale of Sir Charles Cotterel's Library in 1764, in the London edition of Thuanus, which is also adorned by General Dormer and Sir Clement Cotterel, with several other fine and scarce prints, particularly one of Henry IV. Mari de' Medici; their children and nurses; and the print of the three Colignis, which I have mentioned in the life of Isaac Oliver.

† I find but one other print with his name, and that a poor one; it is of Francis White, Dean of Carlisle.

‡ This print, exceedingly inferior to the former, is now in the collection of Sir William Musgrave, who bought it, with many other scarce portraits, from Thoresby's Museum in 1764.

four of their children. Will. Pass fecit ad vivum figurator 1621. About twenty English verses in two columns at bottom.

I have a very valuable print of the Palatine family on a large sheet, broadways, but without any name of engraver. By the manner I should take it for Sadeler. The King of Bohemia, aged, fat, and melancholy, is sitting with Elizabeth under some trees. One of their sons, in appearance between twenty and thirty, stands by the Queen. On the other side are three young children, the least playing with a rabbit. Two greyhounds, a pigeon, a toad, and several animals are disposed about the landscape, which is rich, and graved with much freedom. The inscription is in French. [This print is known to have been done by William Passe, 6*l.* 10*s.* S.]

Of William Pass I find these other works ;

Robert Earl of Leicester, head in oval, good, two Latin verses $\frac{P}{W}$ fe. [8vo.]

Frances Duchess of Richmond and Lenox, half-length, extremely neat, her arms in a shield, on a table lies a book with these words, Constantia coronat. Over her a state. Anno 1625 insculptum à Guilh. Passeo Londinum. This print, which is in my possession, resembles very much a whole length (I believe by Mytens) of the same great lady, which I bought from the collection of the late Earl of Pomfret. There is another of her

in her weeds* with the Duke's picture at her breast† at Longleate. But the best portrait of her is in Wilson's Life of James I. The reader would find it well worth his while to turn to it. [P. 258, three-quarters sitting at a table.]

Sir John Haywood, L. L. D. died 1627, with emblems. W. Pass, f. [The Epigrammatist.]

Robert Earl of Essex on horseback.

George Duke of Buckingham, ditto. [George Villiers, Duke, Marquis and Earl of Buckingham, horse richly caparisoned, ships at sea, 1625, sheet, 15*l.* 4*s.* 6*d.* S.]

Christian IV. King of Denmark, and Frederick Duke of Holstein, both standing in one print.

Darcy Wentworth, æt. 32, 1624.

James I. crowned, and sitting with a sword in his right hand, on which, Fidei Defensor, a death's head on his left on his knee; before him Prince Henry with his left hand on a skull on a table. W. Passæus, f. et sc. anno domini 1621.

Another with the same date, but the king's left

* Mr. Masters, author of the History of C. C. C. Cambridge, has another of these.

† This was a fashion at that time. There are three or four ladies drawn so by Cornelius Jansen, at Sherburn-castle, the Lord Digby's; of which Elizabeth Countess of Southampton, a half-length richly attired, is one of Jansen's best works. The ruins of the Bishop's castle, Sir Walter Raleigh's grove, the house built by him and the first Earl of Bristol, the siege the castle sustained in the civil war, a grove planted by Mr. Pope, and the noble lake made by the last lord, concur to make that seat one of the most venerable and beautiful in England.

hand is on the globe, not on a skull; and instead of Prince Henry, there is Prince Charles. This fine print is in my possession.

Sir Henry Rich, Captain of the Guards, oval frame. W. Pass, sc. [afterwards Earl of Holland.]

Additional Portraits.

James I. Anne of Denmark, Princes Henry and Charles, King and Queen of Bohemia, with their progeny, half sheet, 30*l.* 9*s.* S. "Vox regis vox Dei."

Triumphus Jacobi Regis, 22*l.* 10*s.* S.

James I. with hat and feather; the border is on a distinct plate.

Henry, Earl of Holland, 32*l.* 11*s.* S. in armour.

Henry Vere, Earl of Oxford, in a large hat and feather. J. Payne, many figures by W. Pass, 30*l.* 9*s.* S.

George Chapman, Poet.

James I. with P. Henry, w. l. half sheet.

MAGDALEN PASS.

I find little of her work but a very scarce little head in my own collection, representing the Lady Katherine, at that time Marchioness, afterwards Duchess, of Buckingham, with a feather fan. It is slightly finished, but very free. Salmacis and Hermaphroditus, 1623; Cephalus and Procris; and Latona changing the Lycian peasants into frogs, both after Elsheimer. [Her own portrait,

Alpheus and Arethusa, two landscapes after Rowland Savery.]

SIMON PASS

engraved counters of the English Royal Family, as I have already mentioned in the life of Hilliard. Vertue says, he staid here about ten years, and then passed into the service of the King of Denmark, his earliest works in England being dated 1613. Mr. Evelyn in his *Sculptura*, p. 88, adds, that *Liberum Belgium* by Simon de Pas, dedicated to Prince Maurice of Nassau, is a very rare cut. Other prints by him are,

James I. crowned, sitting in a chair; prefixed to his works. [Sceptre and orb in his hand, 4to.]

Ditto, with a hat.

Queen Anne, 1617. [Four verses, half sheet.]

Ditto, on horseback, with a view of Windsor-Castle behind. [Superbly appparelled, with a feather fan in her hand, 32l. 11s. S.]

Prince Henry with a lance, whole length. [1612, 5l. S.]

Philip III. King of Spain.

Maria of Austria, his daughter, the intended bride of Charles I.

Another of her, as sister of Philip IV. much neater. Four Latin verses. Sim. Pass, sc. Crispin de Pass (I suppose the eldest son) exc. 1622 [Infanta of Spain, 4l. S.]

George Villiers, Earl of Buckingham, 1617.

Another of him when Marquis, 1620, to the knees, standing by a column in a chamber. Angels and festoons of fruit. [10*l.* S.]

Charles I. young, (when Prince) in the robes of the garter. [Duke of York, Cornwall and Albany, oval 4to. 5*l.* S.]

Henry, Earl of Northampton. I never saw this print. [Uncertain.]

Francis Manners Earl of Rutland. [8vo.]

Sir Walter Raleigh, in an oval, arms and devices. Sim. Pass sculps. Comp. Holland exc. [oval 4to.]

Archbishop Abbot, ditto, with a view of Lambeth. Pass and Compton.

Another, 1616, Lond. but without Lambeth, and Holland's name.

Thomas Earl of Arundel (the great collector) oval, arms, Michael Janss. Mirevelt pinx. and Sim. Passæus sculps. L. Compt. Holl. excu. [4to. in armour.]

William Earl of Pembroke, do. white staff, arms. Pa. V. Somer pinx. 1617. To be sold by Jo. Sudbury and G. Humble. [4to.] And Philip Earl of Montgomery, do. [4to.]

Richard Earl of Dorset, Baron Buckhurst, do. sold in Pope's-head alley. [4to. 19*l.* 8*s.* 6*d.* S.]

Frances Howard Countess of Somerset, a curious print of a curious person. It is a small*

* *Ames*, p. 162, mentions another very like this, but with some few variations.



EARLY MASTERS

*From Diaries in the Possession
Of the Publisher*

oval, the hair very round and curled, like a wig, ruff. S. Pa. sculp. [Jewel in her head-dress, 4*l.* 14*s.* 6*d.* S.] Lon. Comp. Holl. exc. I have a print likewise of her husband, by the same, [oval 4*to.* 6*l.* 12*s.* S. In the robes of the garter.] and a miniature of him in his latter age by Hoskins. In both, his face is a sharp oval, and his hair fair. Proofs that the print given of him among the illustrious heads, which is a very robust black man, is not genuine.

William Knollis Viscount Wallingford, in an oval, with a hat like Lord Bacon. I am not certain by which Pass, I believe by Simon. [J. Hind, exc. 1617.]

James Hay Baron of Saley, afterwards Earl of Carlisle; graved by Pass, and sold by Sudbury and Humble. [10*l.* 10*s.* S.]

John King Bishop of London, oval, twelve Latin verses. Nicolà Lockey pinx. et fieri curavit, et Simon Passæus sculpsit.

Lancelot Andrews, Bishop of Ely, 1618. Qu. by which Pass? [Simon.]

I have a small neat head in an oval of Christina Popping, in a Flemish dress, dedicated to her in a Latin inscription, and with a French motto, and a verse from Ovid, executed in 1615. By this one should conclude he was not yet arrived.

Sir Edward Coke, with six Latin verses. [4*to.* 5*l.* 5*s.* S.]

Another of Sir Walter Raleigh.

Sir Thomas Overbury. Veneno obiit 1613.
Comp. Holl. exe. [æ. 32, 4to. 3l. 13s. 6d. S.]

Another smaller.

William Butler, physician, good. [Physician
to James I.]

Count Gondomar;* [Ambassador from the
King of Spain, 1622,] dedicated to him, and
strongly touched. These five last are ovals.
[Small 4to.]

Another larger, with arms, Cupids, trophies,
&c. very fine. [Published in the "Vox Populi,"
but probably by W. Passe, w. l. 4to.] Some of the
following I take from Ames. The pages refer to
his book.

A monumental plate, inscribed by John Bill to
his wife Anne, p. 23. [John Bill was the King's
printer, and likewise a copper-plate printer and
vender. *Anna Bill anno tricesimo tertio ætatis
devixit* . S. Passe, delin. et sculpsit.]

Lucy Harrington Countess of Bedford, the pa-
troness of Donne and other wits of that age, p. 28.
[with jewels, ear-rings and ruff, oval.]

Edward VI. p. 63, and James I. p. 89. Two
more of the latter.

Queen Elizabeth, whole length.

Lord Chanceller Egerton. [Thomas Baron
Ellesmere, 4to.]

Ant. Pluvinel Eques, 1623. [Author of the
Book on Horsemanship before mentioned.]

* There is another in folio, 1622.

James Montagu, Bishop of Winchester. [In the Heröologia.]

John Arnd, a German divine.

Matoaca, alias Rebecca, filia potentiss. princ. Powkatavi imp. Virginiae, æt. 21, 1616. [And wife of Mr. J. Rolff, 4l. 4s. S.]

A woman's head, 1616.

Sir Henry Hobart.

Sir Edward Cecil, afterwards Lord Wimbledon. [In armour with military trophies, 5l. 7s. 6d. S.]

John Digby Earl of Bristol. [oval 4to. large hat, with a diamond. *Doubtful.*]

Large head of Christian IV.

Captain John Smith, 1617.

Title to Lord Bacon's Works.

Andreas Rivettus. [In the *Athen. Batavens.*]

Antonius Walæus.

Robert Sidney Viscount Lisle, afterwards Earl of Leicester, p. 103. [1617. Furred robe and collar of the Garter, 4to.]

Charles Earl of Nottingham, Lord High Admiral, p. 122. [laced cap, ruff, collar of the Garter.]

Aaron Rathbone, p. 142. [Mathematician. Prefixed to his *Surveyor*, 1616.]

Sir Thomas Smith, Ambassador to Russia, p. 155. [Fur robe, hat and a roll of maps in his hand, *Lond.* 1617.]

Mary Sidney Countess of Pembroke, sister of Sir Philip Sidney, for whom he wrote the *Arcadia*,

p. 161. She was old when this print was done. [oval, laced ruff and neeklace, with the book of Psalms in her hand, 1618.]

Henry Wriothesly Earl of Southampton, the friend of Lord Essex, p. 177. [1617. 14*l.* 3*s.* 6*d.*]

Edward Somerset Earl of Worcester, p. 18, [1618, 6*l.* 6*s.* S.]

William Burton, physician, 1620.

In the French King's Library at Paris is a large collection of the works of Crispin Passe and his family in two or three large volumes. One Emanuel Passe is mentioned in the work (vol. ii. p. 10.) as included in a licence to Cornelius Jansen to go abroad.*

* [The family of DE PASS, or PASSE, were individually possessed of a singular talent, in the art of engraving upon copper.

CRISPIN, the father, was a man of letters. There is no exact account extant, either of his birth, death, or mode of education. He discovered his genius, in designs for the embellishment of books, which were then growing into general practice, which he perfected, at Paris. He likewise engraved them, and afterwards attempted portraits with great success, and illustrated Homer, Virgil and Ovid; editions which are scarce and highly valued on the continent. Mr. W's conjecture as to Crispin's having been at first employed by the English printsellers, during his residence abroad may be correct; but his residence in England, of which the term is unknown, is proved by circumstances. His work was intirely done with the graver, in a clear and very neat style; certainly not without stiffness and a want of harmony in the distribution of his lights and shadows; and not greater than the characteristic style of the painters who were his contemporaries. The engravings very closely imitated the pictures, or the drawings.

Additional Portraits.

Sir Thomas Smith of Bedborough, Kent. Ambassador to Russia, Fur robe, 1617.

Lodowick Stuart, Duke of Richmond.

Sir Henry Rich, General.

Sir Francis Bacon, 9l. 2s. 6d. S.

Prince Henry, 1602, 8vo.

He drew the human figure with as much correctness, as any of his immediate predecessors in the art; and with a degree of exactness, not usually found in their smaller works. Many of his portraits were first drawn by him, from the life.

Of his three sons and his daughter, all inherited his talent, and improved it, from following his instructions and practice. CRISPIN, the eldest, was of inferior skill, as appears from the prints which are decidedly by him; and it is very probable, that where an evident difference is observable in some of the father's engravings, such are by the son; the same name having misled the collectors.

WILLIAM PASSE approached nearly to his father's excellence. His industry is proved by the catalogue of his works, and their merit or curiosity by the prices above stated to have been given for them.

Of SIMON the youngest brother the same may be observed. These were all of one school, the manner and principles of which, were adopted by each of them.

Of the sister, MAGDALENE PASSE, two portraits only are known. The classical subjects which she engraved, are inserted in her father's edition of Ovid's *Metamorphoses*; and are finished with considerable delicacy.

The plates were placed in the hands of the venders, who rolled them off, and who having marked them with an "*excudit*," and their own names and residence, intirely omitted the necessary notice of the artist, in some of the most valuable specimens.]

Richard Martin, "Oraculum Londinense et Poeta, ob. æt. 48, 1618. 43*l.* 1*s.* S. Another is in the Ashmolean Museum, Oxford.

George Chapman, Poet.

Aaron Rathbone, a delineator of maps.

T. Scott, æt. 45.

Paul Van Somer, Pictor.

Robert Car, Earl of Somerset, oval, 4to.

Edward Cecil, Viscount Wimbledon.

Edward Somerset, Earl of Worcester, 1618.

Sir Robert Naunton, Ambassador, in a rich dress, holding a letter addressed, "*Au Roy de la Grande Bretagne*," emblems; with a motto and coat of arms, 4to. 35*l.* 14*s.* 6*d.*

JOHN PAYNE,

was scholar of Simon Pass, and the first Englishman that distinguished himself by the graver.* Had his application been equal to his genius, there is no doubt but he would have shined among the first of his profession; but he was idle; and though recommended to King Charles, neglected his fortune and fame, and died in indigence before he was forty. There is a thin volume in octavo, called Good-Friday, containing meditations on that day, and printed in 1648, to which are annexed some poems, under the title of Calanthe, by T. Rawlins. Among them is an epitaph on John Payne, then lately deceased. Mr.

* [He was preceded by W. Rogers.]

Evelyn* mentions him with applause; " Yet had we a Payne for his ship, some heads to the life, especially that of Dr. Alabaster,† Sir Benjamin Rudyard, and several other things." The ship was a print of the Royal Sovereign built in 1637 by Phineas Pett. It was engraved on two plates joined, three feet long, two feet two inches high.

The head of Dr. Alabaster I have, and it truly deserves encomium, being executed with great force, and in a more manly style than the works of his master. It was taken from a painting by Cornelius Jansen. He did besides, a storm, some plates for books, and these heads;

Hugh Broughton, oval, 1620, with six Latin verses; very inferior to the preceding,

Alderman Leate, oval, with verses.

Roger Bolton, ditto, with four Latin verses, 1632.

Sir Edward Coke, Chief Justice, 1629.

Hobson, the Carrier, with eight English verses. [*Milton's Minor Poems*. On the University carrier, who sickened in the time of his vacancy, being forbid to go to London, by reason of the plague, 14*l.* 6*s.*]

Christian Duke of Brunswick, &c. trophies; four English verses.

Robert Devereux (2d.) Earl of Essex; hat and feather; J. P. neat little square print.

* *Sculptura*, p. 98.

† This is one of his best. [From Corn. Jansen, æt. 66, 1633.]

Henry Vere Earl of Oxford, still better, It is a square in the middle of a larger print by W. Pass, in which, at top, bottom and sides, are soldiers exercising, or holding banners with mottoes. [In a large hat and feather, the figures by W. Pass, 30*l.* 9*s.* *De la Bere.*]

Carolus Ludovicus Princeps elector ; a mere head, without even the neck. [The eldest son of the King and Queen of Bohemia.]

Algernon Percy Earl of Northumberland, in the same manner.

Elizabeth Countess of Huntingdon. [Cupid supporting a coronet over her head, 5*l.*]

Dr. Smith, of St. Clements Danes, M. D.

Henry VII. Henry VIII. Count Mansfeld ; Bishop Hall ; Bishop Lake ; Bishop Andrews ; Sir James Ley, Chief Justice ; George Withers, the poet ; Richard Sibbs ; Ferdinand of Austria ; Shakespear ; John Preston ; Mr. Arthur Hildersham ; William Whitaker ; Francis Hawkins, a boy ; and these particular title-pages : to the Guide to Godliness ; to the works of John Boys ; to Christian Warfare ; to God's Revenge against Murder ; and to La Muse Chrestienne, du Sieur Adrian de Rocquigny, 1634.

Additional Portraits.

James Ley, Earl of Marlborough, when Sir James Ley, 5*l.* 5*s.* S.

Sir William Waad, Lieutenant of the Tower.

JOANNES BARRA,*

of what country I know not, appears to have engraved these pieces,

Lodowick Duke of Richmond and Lenox, 1624.

[32l. 11s. S.]

A title-plate, 1624.

Another, 1632.

A man's head, something like a bust, oval ornament; two figures representing painting and literature, 1622.

Additional Portraits.

Q. Henrietta Maria, four English verses, "Maria not Mara call me Navemy, (*anagram.*) So be I stilde by God's posterity," &c. 11l. 11s. S.

Henry Carey, Viscount Falkland, Lord Deputy of Ireland, oval 4to. 31l. 10s. *Bindley.*

Christian II. Elector of Saxony, 1605.

Prince Maurice of Nassau.

Joachim Count of Ortenburg.

Several subjects from painters.

There were many other engravers in the reign of James I. with whose private story we are so

* [According to Strutt and Bryan, he was born in Holland about the year 1572, and came to England in 1624, for between that date and 1627, he published several plates with his name as resident in London. He appears to have formed his style after the Sadeliers, but unequally. He worked intirely with the graver, in a stiff and laboured manner, and made no use of the point.]

little acquainted, that it is impossible to ascertain their several ages and precedence. I shall give them promiscuously as they occur.

JOHN NORDEN.

1603.

In Mr. Bagford's collection was a view of London published by Norden in 1603,* at bottom a representation of the Lord Mayor's shew, with variety of habits. In the same person's possession Vertue saw another plan of London by T. Porter, in which he observed these particulars : at the upper end of the Hay-market was a square building called Pccadilla-hall ; at the end of Coventry-street, a gaming-house, afterwards the mansion and garden of the Lord Keeper Coventry ; and where Gerard-street is, was an artillery-ground or military garden made by Prince Henry. Norden seems to have been only a topographical engraver ; he is known by his *Speculum Britannæ*, or Historical and Chorographical Description of Middlesex and Hartfordshire, with a neat frontispiece and maps. Antony Wood conjectures with great probability that he is the same person with the author of several tracts which he enumerates, and thinks he was born in Wiltshire, and adds that he was a commoner of Hart-hall, Oxford, in 1564,

* In that year, 1603, one LAURENCE JOHNSON graved several heads for the Turkish History. [He engraved likewise a portrait of James I. 1603, which at Sir M. Sykes's sale, was supposed to be *unique*, and produced 44*l.*]

and took the degree of Master of Arts in 1573, that he lived at Hendon near Acton in Middlesex,* was patronized by, or servant to Lord Burleigh and his son Robert Earl of Salisbury, and that he was a surveyor of the king's lands in 1614. Vertue subjoins that one Charles Whitwell made a map of Surrey for Norden, which was neater than his other maps. He mentions also a large title-plate for the English Bible, inscribed C. Boel fecit in Richmont, 1611. In *Rymer's Fædera*, vol. xvii. is a patent granted in 1618 to Aaron Rathbone and Roger Bruges, for making a survey for a true and perfect description of the citie of London and Westminster, in a map; and also several other cities.

WILLIAM HOLE OR HOLLE,

1613,

engraved an oval head of Michael Drayton in 1613, a poor performance; and a head of Joannes Florius, Italian master to Anne of Denmark. See Ames, p. 68. And those of George Withers, Michael Drayton, Tom Coryat, [with his mistress], John Hayward, and a very neat whole length of Prince Henry, for *Drayton's Polyolbion*. He also published a copy-book, called *The Pen's Excellencie* by Martin Billingsley. The second edition with the picture of the latter has 28 plates, 1618.

* [He resided afterwards at Fulham for some years, *Lysons*. Surveys and plans of the estates of the Nobility of that time, by J. Norden, are not unfrequent.]

Additional.

Hearse, and representation of Henry Prince of Wales, at his Funeral.

H. P. Wales, w. l. 3l. 15s. S.

Martin Billingsley, 1618.

Lord Chancellor Ellesmere, 4to. with the seals, 8l. 8s. S.

George Chapman, Poet.

John Clavel, æt. 25, 1628, 4to. motto, "*Ego non sum Ego.*" He was a penitent Thief.

JODOCUS HONDIUS,

1600.

of whom I have given some account in the third volume, under the article of his grandson* Abraham, was son of Oliver De Hondt, an ingenious artist of Ghent, where probably Jodocus was born in 1563, and where he studied the mathematics, and the Latin and Greek tongues. The city of Ghent being delivered up when Jodocus was twenty years old, he came to England, and exercised various arts, as making mathematical instruments, types for printing, and engraving charts and maps. Among these were Sir Francis Drake's voyages, the Holy-Land, the Roman Empire and divers others. His Celestial and Terrestrial globes, the largest that had then been published, were much commended. Several of Speed's maps† were executed by his hand; and he had great

* [V. iii. p. 24.] † Others were done by Abraham Goes.

share in the *Atlas Major** of Gerard Mercator,† which was finished by his son Henry, and published at Amsterdam in 1636. A translation of it by Henry Hexam quarter-master to Col. Goring was dedicated to Charles I. Besides these and some things which I have mentioned in the life of his Grandson, Jodocus engraved a small print of Thomas Cavendish, the famous sailor, another of Queen Elizabeth, a large sheet print of Sir Francis Drake, another smaller, and a head of Henry IV. of France. He married in London in 1586, and had several children; but removing to Amsterdam, he died there in 1611, being then but 48 years of age. His son

HENRY HONDIUS

finished many works begun by his father, and in 1641 engraved a print of William Prince of Orange from a painting by Alexander Cooper; a large head of Queen Elizabeth, done at the Hague 1632; James I. æt. 42, 1608, (very poor) and in a set of heads published in 1608, those of Sir Richard Spenser and Sir Ralph Winwood. [Robert Cecil Earl of Salisbury, oval 4to. Princess Mary. Cornelius Kettel, æt. 48. Charles I. large oval, 1626.]

A. BLOOM.

A name to a print of James I. which is inscribed in Italian, Giacomo Re della Gran Bretagna. The

* There is a print of Jodocus prefixed to it.

† Mercator afterwards published a curious map of the British Isles.

same person, I suppose, is meant by his initials A. B. which I find to some prints of that age.

THOMAS COCKSON

is unknown to us but by his works here following.

Mathias I. Emperor.

Demetrius Emperor of Russia.

Mary de' Medici.

Lewis XIII.

Concini Marquis d'Ancre, 1617.

Francis White Dean of Carlisle, [Bishop of Ely.] 1624. These six are in folio.

Henry Bourbon Prince of Condé.

Princess Elizabeth.

Samuel Daniel, 1609.

T. Coryat.


The Revels of Christiandom.

King James I. sitting in Parliament.

King Charles I. in like manner. Each on a whole sheet.

Charles Earl of Nottingham on horseback. Sea and ships.

[George Clifford, Earl of Cumberland, Equestrian, 11l. 11s. S.]

Cockson generally used this mark 

PETER STENT

was, I believe, an engraver, certainly a print-seller. On a portrait of the King of Bohemia is said, Sold by Peter Stent. To one of the above-mentioned Francis White, but engraved by G. Mountain, is P. Stent excud. as is to a cut of Sir

James Campbell Lord-Mayor in 1629, but to one of Andrew Willet with six Latin verses, are the letters P. S. who probably cut the plate, as no other artist is mentioned. Stent certainly lived so late as 1662, for in that year, as he had done in 1650, he published a list of the prints that he vended, which list was reprinted by Overton (who bought his stock) in 1672. In the first catalogue were mentioned plates of London, St. James's, Nonsuch, Whitehall, Wansted, Oatlands, Hampton-court, Theobalds, Westminster, Windsor, Greenwich, Eltham, Richmond, Woodstock, Basinghouse; Battle of Naseby, two sheets, with General Ludlow on horseback; two more of the Battle of Dunbar; all now extremely scarce, and the more valuable as many of the edifices themselves no longer exist. Nonsuch, that object of curiosity, is commonly known only by the imperfect and confused sketch in one of Speed's maps, but there is a large and fine print of it, by G. Hoefnagle, in the first volume of *Braun's Civitates Orbis Terrarum*. Of Old Richmond* and Green-

* At the Lord Viscount Fitzwilliam's,* on Richmond-Green, are two very large pictures, which came out of the old neighbouring palace: they are views of that palace, and were painted by Vinckenboom, who I never knew was in England. The landscape in both is good, and touched in the style of

* [Richard Viscount Fitzwilliam died in 1816, and bequeathed his valuable collection of pictures and drawings to the University of Cambridge.]

wich I have drawings; and of the former is a small view by Hollar. In Overton's list is mentioned a map of the Royal Exchange by Thomas Cartwright, the builder.

WILLIAM DOLLE,

1638,

a name that occurs to a neat little print† of Sir Henry Wootton, with the word, *philosophemur*; and to those of Mar. Francke, master of Pembroke Hall, Cambridge; of John Cosin, Bishop of Durham: of Samuel Boteley; of the Duke of Buckingham; of Sanderson, Bishop of Lincoln: of Milton, Hooker, and Robert Earl of Essex.

DEODATE,

a name to a print of Sir Theodore Mayerne. An Italian called Deodate, was physician to Prince Henry, and probably this engraver.

Rubens; the figures are indifferent, the horses bad. In the view to the green is a stag-hunting: in the other morrice-dancers, and a fool collecting money from the spectators. By the dresses they appear to have been painted about the latter end of James I. or beginning of Charles, for some of the ruffs are horizontal, some falling on the breast, which latter fashion was introduced at that period. There appears to have been a pretty detached chapel, which is not in Hollar's view, and a boarded gallery to the ferry. [Engraved by Godfrey.]

* There is another similar by Lombart, prefixed to the first edition of Sir Henry's *Remains*.

Portraits not enumerated by Mr. Walpole.

Johan Wierix.

Jacobus et Anna Rex et Regina Angliæ, &c.
w. l. 15l. 15s. S.

Henry Garnet, Jesuit, executed 1606, 12mo.

Lady Arabella Stuart, in a rich dress, 1619,
I. W. 11l. 11s. S.

Benjamin Wright.

The Roiall Progenie our most sacred King,
James I. fourteen medalions, interspersed with
roses of York and Lancaster, Lond. 1619, large
half sheet, 23l. 2s. *Lake.*

P. Myriginus.

Maria Scotorum Regina, 1587, 4to. rich dress
and feather in her hand.

A. Sanvoort.

Francis Lord Willoughby of Parham, motto,
“*Verite sans pair,*” 4to.

Robert Boissard.

Captain Thomas Cavendish and four others of the
expedition against the Spanish Armada, 5l. 10s. S.

Crispin Van Queboeren.

Frederick and Elizabeth King and Queen of
Bohemia, 1622, a pair of ovals, 8l. S.

The Princess Mary.

Sir William Brag in armour, 1635, 4to.

George Yeates.

George Mountaign, Bishop of London, and
Archbishop of York, 9l. 15s. S.

*Engravings without the Name of the Artists,
before the Reign of Charles I.*

Maria Scotorum Regina, Francorum regis conjunx, 1559. A pair of ovals in profile, 11*l.* S.

The most high and mighty King James I. and Henry Frederick his heir apparent, both mounted on chargers, superbly caparisoned. Hats and feathers, 89*l.* 5*s.* !! S.

The high and mightie Prince Thomas Lorde Howard, Duke of Norfolk, &c. three quarters length, under an arch, with his armorial bearings under a corresponding arch. This print is so rare as to have produced 63*l.* S.

John Lord Harrington, Baron of Exton, K. G. Equestrian, the horse very richly caparisoned, 52*l.* 16*s.* S.

The portraiture of two most noble heroes received, the Earles of Oxford and Southampton. Prospect of the siege of a town. Equestrian. 47*l.* 5*s.* S.

Charles Howard, Earl of Nottingham. Siege of Cadiz. Equestrian. 21*l.* S.

Charles Blount, Earl of Devon, 22*l.* 1*s.* S.

Lady Arabella Stuart, 1619, in a rich dress, 11*l.* 11*s.* S.

Robert Devereux, Earl of Essex, Equestrian in armour, hat and plume of feathers. Encampment in the distance, 51*l.* 9*s.* *Bindley.*

The Progenie of the most renowned Prince James I. &c. consisting of twenty-three whole length figures, &c. 42*l.* S.

REMARKS.

The extreme prices, which have been selected from marked catalogues, in the preceding pages, may afford surprise, at least, to some of our readers. We must consider, that collecting engraved portraits is a modern taste ; and since the information given by Ames and Granger has been published, certain virtuosi have spared no cost to complete a series, by the acquirement of a single *desideratum* ; and consequently a competition has been created, upon every dispersion of a well known collection.

It would be uncandid to suppose that purchasers were influenced only by the love of possessing a rarity. The portraits which have reached the highest prices have been marked in the respective catalogues as "*unique—presque unique, &c.*" upon sufficient evidence ; but at the same time, as *proof prints of most brilliant impression* ; so that the merit of the artist has not been always considered, in a secondary point of view. As most of these artists were chiefly employed in engraving portraits as the frontispieces of books, which have since been despoiled of them, the plates were exceedingly worn, and common impressions, by no means, convey the primary excellence of the performance. By a brilliant proof, a real test of the talents of the artists of this age, in particular, whose credit would be thus redeemed from the censure of stiffness and hardness, is apparent to the common observer. An important addition to, or increase of value, depends upon the circumstances of whether the impression had been taken from the plate in its first, or its altered state, or was a proof of either, in the particular instance.

REIGN OF CHARLES THE FIRST.

R. MEIGHAN

1628,

certainly worked in the year 1628, as he then published a head of John Clavel, and lived in St. Dunstan's church-yard. *Ames* 46.*

THOMAS CECILL,

1631,

commended by Mr. Evelyn, did a print of Sir John Burgh, who was killed at the isle of Rhee, 1627, [in armour with a truncheon, 9l. S.] of John Weaver,† which is dated 1631, of Walter Curle Bishop of Winchester, a small whole length of Archee, the king's jester, an oval head of John Talbot Earl of Shrewsbury, Queen Elizabeth on horseback; Gustavus Adolphus;‡ [Sir J. Kiderminster, 1628, 4to.] Edw. Reynolds§ Bishop

* I am told, since the former edition, that Meighan was not an engraver, but a bookseller and editor; that he published an edition of Shakespeare's *Merry Wives of Windsor* in 1630, and that his name often occurs on the records of the Stationers Company.

† It is prefixed to his *Funeral Monuments*: the frontispiece is by the same hand.

‡ In *Scudery's Curia Politia*.

§ This head of Bishop Reynolds was probably engraven

of Norwich; Sir W. Cecil; and the frontispiece to Lord Bacon's *Sylva Sylvarum*. [Sir William Cornwallis.]

ROBERT VAUGHAN.

His works, though not numerous nor good, are more common than those of the ten preceding. Such are,

James I.

Lancelot Andrews Bishop of Winchester.

Sir John Wynn of Gwedyr in Carnarvonshire, knight and baronet, obiit 1626, æt. 73, a very large head, coarsely done. [10*l.* 10*s.* S.]

George Clifford Earl of Cumberland, in an oval. [In armour, holding a truncheon, 9*l.* 19*s.* 6*d.* S.]

John Fisher Bishop of Rochester. [Cardinal Fisher.]

Sir Francis Drake, with four English verses.

Mr. Arthur Hildesham, preacher at Ashby de la Zouch.

Sir Walter Raleigh.

Judge Littleton kneeling before a desk.

Thomas Wilsford, æt. 40, with a line from Boetius, and four English verses.

He engraved a monument in Dugdale's Warwickshire, and some of the maps; the cuts in while he was only rector of Braunton in Northamptonshire, of which he was possessed in 1631; see the title to his *Treatise of the Passions*. He was not consecrated Bishop till 1660, and none of Cecill's works bear date after the reign of Charles I.

Norton's Ordinal, and finished those for *Ashmole's Theatrum Chemicum*, in 1651, at the latter's house in Black-friars. Vertue says, from *Ashmole's MSS.* that during the Interregnum Vaughan engraved a print of Charles II. to which he added so offensive an inscription, that an accusation was preferred against him for it after the restoration. I have a very curious little book, intituled, "*The true Effigies of our most Illustrious Sovereign Lord King Charles, Queen Mary, with the rest of the Royal Progenie; also a Compendium or Abstract of their most famous Genealogies and Pedigrees, expressed in prose and verse, with the times and places of their births, 1641.*" It contains heads of the King, Queen and Prince Charles, and whole lengths, of Mary, James, Elizabeth, Anne, Henry in his cradle, and an elder Charles who died. Some are by Hollar, one by our Robert Vaughan.* The Duke of York is playing at tennis.

Edward Terry, Rector of Greenford, Middlesex. This is the latest I find of Vaughan's works, being dated 1655. There is a print of Robert Devereux Earl of Essex, General of the Parliament, which Ames gives as engraved by J. Vaughan. If this is not an error of the press for R. it might be a brother. There is another of this Lord by J.

* He also engraved Becket's shrine, from a MS. in the Cotton Library; V. *Gough's Topogr.* 2d. edit. vol. i. p. 455.

Hulett,* of whom I find no other work† except a print of Sir T. Fairfax.

Vaughan engraved some, if not all the heads in *Bentivoglio's Wars of Flanders*, Englished by the Earl of Monmouth.

Additional Portraits.

James Marquis of Hamilton, oval 8vo.

Henry Vere, Earl of Oxford, oval, holding a truncheon.

Robert Vere, Earl of Oxford, slayne at Maestrecht in 1632, laced band, and scarf over the armour, 10l. 10s. S.

James Duke of Richmond, oval, with his armorial bearings, 10l. 10s. S.

Sir William Dick, Provost of Edinburgh, engraved by William and Robert Vaughan, 18l. 7s. 6d. S.

Ben. Jonson, crowned with laurel, 3l. 18s. S.

John Frost.

John Carter.

Charles Prince of Wales, James Duke of York, Henry Duke of Gloucester.

* Another engraver of this name, who executed the cuts for *Fielding's Joseph Andrews*, died in Red-Lion Street, Clerkenwell, in January 1771.

† I am informed that the heads of Lord Essex and Fairfax, were done for *Peck's Life of Cromwell*; and that Hulett executed many plates for *Coetlogon's Dictionary of Arts and Sciences*, and for the *Life of Queen Anne*, both published in weekly numbers, by Robert Walker. The plates for the latter were copied from Dubosc.

Ladies Elizabeth and Anne, 7l. 10s. S. partly engraved by M. Merian.

Abraham Cowley, æt. 13, 1633, 4to.

WILLIAM MARSHAL,*

1634,

a more voluminous workman, who by the persons he represented I should conclude practiced early in the reign of James. In the year 1634, and six or seven years afterwards, he was employed by Moseley the bookseller to grave heads for books of poetry, and from their great similarity in drawing and ornaments † Vertue supposed that he drew from the life, though he has not expressed *ad vivum*, as was the custom afterwards; and he was confirmed in this conjecture by a print of Milton at the age of 21, ‡ with which

* He might be brother of Alexander Marshal the painter, whom I have mentioned in a former volume. [V. iii. p. 129.] Another William Marshal was a printseller in the year 1690.

† He instances in the prints of Stapleton, Milton and Hodges. The last I find no where else.

‡ [Under this portrait, which is an oval, are four Greek verses placed by Milton to declare his disapprobation of the performance, happily for Marshall concealed in an unknown tongue. It is prefixed to Moseley's edition of the *Juvenile Poems*, 8vo. 1645, and inscribed "Johannis Miltoni Angli effigies anno ætatis vicessimo primo." At the angles of the pages are the muses Melpomene, Erato, Urania and Clio, and in the background a landscape with shepherds, evidently alluding to Lycidas, Allegro, &c. Conscious of the comeliness

Milton, who was handsome, and Marshal but a coarse engraver,* seems to have been discontented by some Greek lines, that are added to the bottom of the plate, which was prefixed to his *Juvenile Poems*. Vertue adds, that from this to the year 1670 he knows no engraving of Milton, when Faithorne executed one, with *ad vivum delineavit et sculpsit*, and this Vertue held for the most authentic likeness of that great poet, and thought Marshal's and Faithorne's bore as much resemblance as could be expected between features of 21 and 62. Marshal had the felicity too of engraving Shakespear for an edition of his poems in duodecimo, 1640, representing him with a square stiff band and a laurel in his hand. This is very hard,† but not so bad as three others I have by

from which he afterwards delineated Adam, Milton could not help expressing his resentment at so palpable a dissimilitude.

In his defense against Salmasius and More, who had ridiculed this print he says, "*Tu effigiem mei dissimillimam prefixam poematibus vidisti—Ego vero, si impulsû et ambitione librarii me imperito sculptori, propterea quod in urbe, alius eo tempore belli non erat, infabré sculpendum permisi, id me neglexisse potius eam rem arguebat, cujus tu mihi nimium cultum objices, Prose works, v. ii. p. 367.*]

* [Marshal engraved but few portraits of females. Viscountess Falkland, Margaret Smith, Lady Herbert, 4to. 26l. 5s. S. Elizabeth, Countess of Huntingdon, and Bathshua Makins, a learned Lady, 8vo. which was sold for 10l. 15s. Bindley.]

† [Marshal has nevertheless exhibited a neatness and delicacy, which are discernible, in certain instances, through much laboured hardness.]

his hand, of Bishop Ridley, of Doctor Whitacre, and of Robert Dudley Earl of Leicester. There is besides a larger oval of Dr. T. Taylor. But the best of his works that I have seen, and that too probably one of his earliest, before employed in the drudgery of booksellers, is the head of a young author, without a name, æt. 18, anno 1591, but with arms, a Spanish motto, and some verses by Isaak Walton. This is much laboured. Ames has recorded about twenty more, of Lord Bacon, Lord Burleigh, Charles I. Doctor Colet, R. Carpenter, Earl of Essex, Queen Elizabeth, John Hall, Marquis of Hamilton, Philemon Holland,† Robert Jenkins, Henry Earl of Monmouth, John Sym, R. Sibbes, J. Sherley, William Earl of Sterling, [William Earl of Sterling, æt. 57, 21l. S.] Josiah Shute, and Archbishop Usher.‡ Marshal also engraved, but very poorly, the frontispiece to *Taylor's Liberty of Prophecying*; and Fairfax on horseback, for a title-page to *Spragg's England's Recovery*, folio.

Additional Portraits.

Charles I. Equestrian, in armour, truncheon in his hand, 6l. 2s. 6d. S.

* It is Dr. Donne, equipped for the expedition to Calais; and is prefixed to an early edition of his poems.

† This is at the bottom of the frontispiece to his translation of *Xenophon's Cyropædia*.

‡ I have four more, Robert Herrick, Daniel Featley, Will. Hodson, and Sir T. Fairfax on horseback. [With a view of the Battle of Naseby, 4l. S.] Edw. Bowers pinx.

J. Banfi, æt. 78, 1646, oval, with mathematical instruments, 7*l.* 7*s.* S.

Edward Brown and his wife, sm. w. l. with emblems, 3*l.* 19*s.* S.

Philemon Holland, æt. 80, 1632.

William Shakespeare, 4*l.* 6*s.* S.

John Fletcher, a bust.

Sir Thomas Neale, Knt. 12mo. 1643.

W. Ames, 1633. Edmund Gregory, æt. 31, 1646.

D. Featley. John Sym, æt. 56, 4to.

Alexander Henderson. Josias Shute.

Dr. J. Preston.

Thomas Atwood of Rotherham, 4to. 1643.

John Ogleby, 1649.

J. Parkinson, with flowers.

J. Thompson, æt. 28, 1645.

James Shirley.

Michael Drayton.

Dr. Thomas Taylor.

James Hall.

William Hodson of Peter-House, Cambridge.

Thomas Randolph, a bust.

Francis Quarles, æt. 52.

Captain Thomas Weever.

James Howel, in a cloak, standing under a tree, 1645, 4to. copied from that by Melan and Bossc.

Another sitting under a tree, 12mo.

Robert Herrick.

Thomas Fulk.

Henry Welby of Lincolnshire, sitting at a table
æt. 84. 4to. 3l. 13s. 6d. *Bindley*.

Almost all of these latter portraits were engraved as frontispieces to volumes of poems and plays. Marshal was principally employed by booksellers for that purpose.

Nicholas Bernard, S. T. B. between two pillars upon which rest the Law and the Gospel, 8vo. 9l. 9s. *Bindley*.

Jenkins Judge. Captain Charles Salstonstall, æt. 29, 4to. 7l. 7s. *Do*.

Richard Brathwayt. Walter Montague. John Barker.

G. GLOVER

1637,

was cotemporary with Marshal, and engraved the portraits of Lewis Roberts in 1637, of J. Goodwin, William Barriff, Sir Edward Dering, John Lilburn, John Pym, Henry Burton, and Nat. Witt, all specified by Ames. And a small whole length of Sir Thomas Urqhart,* Joannes Amos Comenius, Mrs. Mary Griffith, and some others whom he hath omitted. Sir Edward Dering's is finely finished.

Additional Portraits.

Edward Sackville, Earl of Dorset, sm. oval.

Robert Devereux, Earl of Essex, in a square.

* He made the first English Translation of *Rabelais*. [w. l. 1645, in a rich habit, 4l. 12s. S.]

Sir James Campbell, Knt. Lord Mayor of London, 12mo. 2l. 2s. S. 3l. 13s. 6d. *Bindley*.

Archbishop Laud, and the Earl of Strafford, on the same plate, 5l. 15s. 6d. S.

Archbishop Usher.

Dr. John Preston.

William Austin.

Sir George Strode.

William Stokes, (Vaulting Master,) 12mo. 4l. 4s. S.

Lewis Roberts. John Woodhall.

William Bariffe, æt. 42.

Sir Henry Oxendon, Bart. of Barham in Kent, 1647.

HENRY PEACHAM,

author of the *Compleat Gentleman*, was certainly a judge of those arts which are the subjects of these volumes; and having contributed to their illustration,* deserves a larger article† in such a work than I am able to give of him.‡ Sanderson,

* [*The Compleat Gentleman, faskioning him absolute, in the most necessary and commendable qualities concerning minde or bodie that may be required of a noble gentleman. By Henry Peacham, M. A. some time of Trinitie College, Cambridge, 4to. 1622, 1627, 1634, 1654 and 1661. So many editions sufficiently prove the popularity of this book, but it is now presumed to be out of print. Another of Peacham's numerous works was, "The Gentleman's Exercise," as well for drawing all manner of beastes, &c. as making coullers for limning, painting, &c, 1630, 1654, sm. quarto.*]

† [See *Cole's Athenæ, MSS. British Museum.*]

‡ He was of Trinity College, Cambridge, where he took the degree of Master of Arts, and was tutor to the Earl of

an intelligent writer on the same topics, is equally unknown to us ; his *Graphice*, though in tortured phrase, contains both sense and instruction. The writers of that age, though now neglected for their uncouth style, their witticisms, and want of shining abilities, are worth being consulted for many anecdotes and pictures of manners, which are to be found no where else. What variety of circumstances are preserved by Loyd, Winstanley, and such obsolete biographers ! Fuller, amidst his antiquated wit, yet wit it was, is full of curious, though perhaps minute information. His successor, Anthony Wood, who had no more notion of elegance than a scalping Indian, nor half so much dexterity in hacking his enemies, is inexhaustibly useful. Peacham finds his place here by a good print that he engraved after Holbein of Sir Thomas Cromwell, knight, afterwards Earl of Essex.*

Arundel's children, whom he attended into the Low Countries. Besides the *Compleat Gentleman*, he wrote a little tract with some humour, called the *Worth of a Penny* ; and divers other works, as is said, in an Advertisement at the end of the second edition of the last mentioned piece. [The first mentioned is dedicated to the Hon. William Howard, son of Thomas Earl of Arundel, afterwards the ill-fated Viscount Stafford, who was beheaded in 1680.]

* [Each of Peacham's publications has no inconsiderable merit, if compared with contemporary works upon similar subjects. He was an accomplished and ingenious man, and particularly well versed in music, which he had studied in Italy, as he relates, under Orazio Vecchi. His knowledge and love of the arts, first recommended him to the patronage of Lord



Таранько мина

B. P. ... sculp.

ИЗДАНИЕ ПЕРВОЕ

САНКТ-ПЕТЕРБУРГ, 1811

ROBERT [VANDER] VOERST

1620—1635,

was an eminent master, competitor of Vosterman, and known by some prints of merit from the works of Vandyck. In what year he came to England, or left it, does not appear: his latest works in this country are dated 1635. Vanderdort, who mentions him three or four times in King Charles's catalogue,* expressly calls him the king's engraver, for whom he did two plates, one of His Majesty's sister, the other of the Emperor Otho, which Vandyck painted to supply the loss of one of Titian's Cæsars. Voerst made a present too to the King of a drawing on vellum with the pen, Our Lady hugging Christ, and St. John. Mr. Evelyn mentioning Voerst, says,† “ He has likewise graven a number of heads after Vandyck; I shall only mention (those of) the learned Sir Kenelm Digby, Inigo Jones, and those two incom-

Arundel. “ *The Compleat Gentleman*” was an encyclopædia of education, compiled for his noble pupil; which was much studied by the younger gentry, in that age.]

* P. 71, 74.

† *Sculptura*, p. 76, [where he adds “ SIR ANT. VANDYCK did himself etch divers things in *A. fortis*: especially a Madonna and Ecce Homo; Titian and his Mistress, Erasmus Rotterdamensis, and touched several of the heads before mentioned to have been engraved by Vosterman.” [It is known that Vandyck etched several of the heads, in the *Centum Icones*.]

parable figures* of King Charles and his royal consort, 1634." He executed another of the Queen alone, and the following ;

Robert Earl of Lindsey, [from Geldorp, 16l. 16s. S.]

James Stewart, Duke of Lenox, a middle-sized oval, with short round head of hair. Geo. Geldorp pinx. Another, when older.

Philip Herbert, Earl of Montgomery (afterwards of Pembroke) larger oval. Mytens pinx. Another, square, after Vandyck, very freely done. Large 4to.

Abraham Aurelius, small square half-length. [1632.]

Sir George Carew Earl of Totness, large oval, with military trophies, four Latin verses. A good print. [1625. Prefixed to his "*Pacata Hibernia*."]

Elizabeth Queen of Bohemia æt. 35, anno 1631. Londini. G. Honthorst p. [Engraved by order of Charles I.]

Ernest Count Mansfeld.

Charles Lewis Count Palatine.

Prince Rupert.

Robert Rich Earl of Warwick. [In armour, scarf, &c. 4to. 6l. 2s. 6d. B. 26l. 5s. S.]

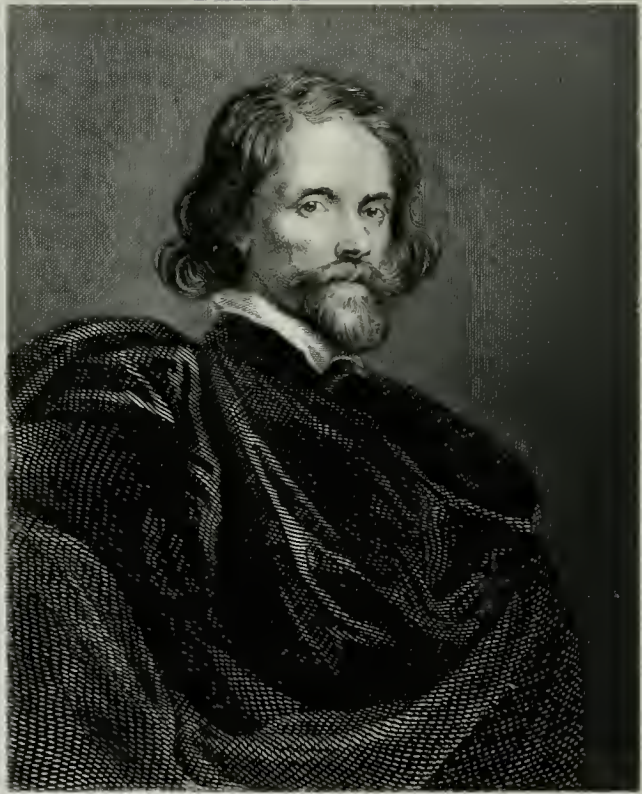
Edward Lord Littleton. [Lord Keeper, 1640.]

James Marquis of Hamilton. [1625.]

Henry Rich, Earl of Holland. [1624.]

Prince Charles, after Dobson. [Folio.]

* Vertue engraved the same picture again. [Copied likewise by Vischer.]



1741

W. Paddy

ANNE H. W. J. N.

Edward Sackville Earl of Dorset. [oval 4to.]

Philip Earl of Pembroke. [4l. S.]

Simon Vouet. [Painter. From Vandyck.]

William Fielding, Earl of Denbigh, oval 4to.
[Ambassador to the King of Persia, 1631, 10l.
Bindley.]

Henry Vere Earl of Oxford, with a truncheon ;
young. [Equestrian, 4to. R. V. in a cypher.]

George Clifford Earl of Cumberland, with a
truncheon. [Equestrian.]

Small head of Goris, graved on silver.

Robertus Van Voerst, calcographus, Londini.
A. Van dyck p. his own portrait. He also, as I
have said, cut some plates of animals for Crispin
Pass's drawing-book : but his works, says Vertue,
are not numerous. His head is in the collection
of Vandyck's painters.

Additional Portraits.

William Earl of Pembroke, large oval, after
Mytens, 13l. 13s.

Robert Bertie, Earl of Lindsey, laced sash over
his armour, 1627, folio, 16l. 16s. S.

Inigo Jones.

Sir Kenelm Digby, 4l. 12s. 6d. S.

LUKE VOSTERMAN

Born 1580,

was, I think, superior to his rival Voerst, at least
his prints are more highly finished. Vertue says,
he stayed here about five or six years, but in dif-

ferent places has mentioned works that take in the space of eight years. He was employed by the King and the Earl of Arundel,* and his and Voerst's plates seem to be the first that were done here from historic subjects. Vosterman, from the King's collection, engraved Raphael's St. George, Christ praying in the garden by Annibal Caracci, and his burial by Parmegiano, and Lot and his daughters by the same. For the Earl of Arundel as early as 1623, he made some drawings with the pen, particularly a woman's head from Lionardo da Vinci, and a portrait of Prince Henry. And for the same Lord he performed a good print from Vandyck's fine picture of the Earl† and his Countess Alatheia Talbot, sitting together, the Earl pointing to a globe.‡ To the same lady Vosterman dedicated a large print on six sheets, from Rubens's Battle of the Amazons. And he drew the old Countess Anne Dacre,§ the Earl's mother, from whence Hollar engraved a very neat and rare print. What portraits I find of his hand are,

Charles I. with ruff, ribband, and slashed habit ; large octavo, good.

Vandyck looking over his shoulder, and holding up his cloak, gold chain about his neck.

* He worked for the Earl in 1631.

† There is another of the Earl alone.

‡ [In this print, F. Junius the Librarian is omitted.]

§ [This original drawing is preserved in the Collection at Norfolk House.]

Thomas, third Duke of Norfolk, with the staves of Lord Treasurer and Earl Marshal, from Holbein. A very fine print. [12*l.* S. a proof before the letters.]

Sir Thomas More, from ditto, unlike all other pictures of Sir Thomas. This has a flatter face, and a very small bonnet. His right hand is held up to his beard, a letter or paper in his left, a little white dog lies on a table before him.

Erasmus,* after the same painter.

Holbein himself, with the pencil in his left hand, I suppose copied from another print.

Aloysius Contarini, Ambassador from Venice to James I. 1628.

The old, old, very old man, Thomas Parr. [Engraved afterwards by Van Dulen.]

Claudius Maugis, 1630.

William Earl of Pembroke. [Large oval, with a French inscription.]

William Cavendish, Marquis of Newcastle, 4*to.*

Abraham Aurelius, Lond. æt. 43, 1618. [Pastor of the Gallican Church.]

Charles Duke of Bourbon.

St. George, 1627.

St. Helena.

What heads he engraved from Vandyck, I suppose were executed after he left England.† In that

* [Of Erasmus, there is an etching by Vandyck, from Lord Arundel's original, by Holbein.]

† [Principally for Vanden Enden's edition of the *Centum Icones.*]

period too probably was done a small oval head of Jean Conte de Tilly, with four emblematic figures and six French verses. As I do not know the time of Vosterman's death, a print of Sir Hugh Cartwright, from Diepenbeck, engraved in 1656, might be the work of Vosterman junior, who made a plate from Holbein's Triumph of Riches. The father, while in England, painted a small piece or two for a Mr. Skinner of Rochester.

Additional Portraits.

[Thomas á Becket in a rochet, sm. oval, 4*l.* 4*s.* S.
 Sir Hugh Cartwright, Chevalier Anglois, 5*l.*
 10*s.* S. This print was engraved by Luke Vosterman, his son.

Lucas Vosterman, Chalcographus.

Philip, Earl of Arundel, 12*l.* 12*s.* S

George Duke of Buckingham, 1623.]

In this place should appear the indefatigable and admired HOLLAR, but the very enumeration of his works having furnished his no less laborious successor Mr. Vertue, with matter for an entire volume, it would be impertinent to dwell on his article. Though employed by booksellers, few of his prints but were useful or curious. His largest are indifferent; the nearer his works approach to wanting a magnifying glass, the nearer they advance to perfection.



Engraved by W. Skelton

WINCESLAUS HOLLAR

LONDON
Published by John Moore, No. 15, Great Street,
Feb. 1858

[WENCESLAUS HOLLAR,

Born 1607, Died 1677.

To have been born with a singular talent, which he exercised, with industry which permitted neither interval nor repose, for the course of more than forty years—to have passed a long life in adversity, without the errors to which many men of genius have owed it—and to end that life in the destitution of common comforts, merely from the insufficient emoluments of a profession, and with a strictly moral character—Such was the fate of Hollar ! After a narrative of his labours, and of the injustice he sustained, we shall commiserate him, as having “fallen on evil men and evil days.” Yet, of no engraver of that age, is the posthumous fame greater, or the value of his works enhanced to so high a degree.

He was born at Prague in 1607. His family were of the higher order of gentry, by patent from the Kings of Bohemia, and upon account of their attachment to the Protestant religion had suffered very greatly in their fortune. Wenceslaus was intended by his father for the profession of the law, and was initiated into its preparatory studies. After the battle and siege of Prague, in 1619, the ruin of his family was completed, by confiscation; and he had to depend for future maintenance, solely upon a dexterity which he had very early shown, in the use of his pen and pencil.

He adopted and excelled in a style, best suited to chorography, or delineations of cities and places, between mapping and drawing, which was novel and popular. His first residence was at Franefort, where he received instructions of Mathew Merian, the well-known engraver, from whom he learned to finish plates, from celebrated pictures. At eighteen years of age. (1625) ; he published his first prints of "a Madonna and an Eccc Homo." He travelled through Germany, employing himself in taking views of the chief towns, and sketches from the paintings, in the best collections, during several years. In 1636, T. Earl of Arundel, then upon his embassy to the Emperor Ferdinand II. rested at Cologne, where Hollar exhibited his works to him, and this circumstance was the origin of all the good fortune, that ever beamed upon his days. The discernment of the noble connoisseur soon discovered that Hollar's talent had not yet reached its zenith ; he therefore promised his patronage, and immediately retained him in his suite. He was treated with the greatest respect, and accompanied the Embassy as a private Bohemian gentleman. He signed his plate with a view of Wurtzbourg, "*W. Hollar delin. in legatione Arundelianâ ad Imperatorem.*"

These were, indeed, his golden days—he was placed in an apartment in Arundel House, when the Earl returned in the course of the next year, had an uninterrupted admission to the sumptuous

collection, from several of which he engraved; was liberally remunerated, and to complete his happiness, married a young gentlewoman, who was under the protection of the Countess. In the few years before the commencement of the Civil war, and the departure of his patron from England, he constantly pursued his art and increased his reputation. Soon after his arrival, he published a View of London from Greenwich park; An Equestrian portrait of Lord Arundel, as Commander of the Expedition against the Scots, in 1639; and in 1640, "*Ornatus Muliebris Anglicanus*," consisting of twenty-six plates of English females; and the curious Arundelian cup, designed by Andréa Mantegna; and in the next year, portraits of the King and Queen, ovals, in a single plate, from Vandyck. That eminent painter disliked his manner, as having so little in common with the science of painting; and for that reason, defective in communicating the spirit, and transmitting the character which animates his figures. Beside this, Vandyck was partial to Bolswert and other engravers, who had formed their manner from the school of Rubens. The style of Hollar, whatever were the subject, was uniformly the same. Of the portraits taken from Vandyck, the greater part have a date 1642, which is after his death.

In 1644, he had completed a collection of sixty plates of the dresses of ladies of different Euro-

pean countries, which was intitled "*Aula Veneris.*" In 1645, he applied himself wholly to engraving from the Arundel collection; and particularly from the original drawings of Lionardo da Vinci. The last works done from this collection, were 38 plates of shells without title or explanation, which are among the rarest.

In that year, he became a soldier, and with Robert Peake, an artist and printseller, and W. Faithorne, then young, held a commission under the brave Marquis of Winchester, and were present with him at Basing-house, during its noble defence, for a siege of two months. Clarendon observes, that upon its surrender, many were put to the sword; but these artists were spared, and they were allowed to retire in safety, after a short imprisonment.

Hollar then resorted to the protection of Lord Arundel, who was settled at Antwerp; after whose death in 1646, he remained there, employed by dealers in prints, and penuriously paid. In fact, his works were not held in due estimation on the continent, where engravers were more numerous, and jealous of his fame, and prints were sold at a very low price. His whole subsistence was therefore precarious, from that time to 1652; yet he undertook engravings from paintings of note—from Brengle and Elsheimer, and lastly, from Holbein's Dance of Death. But his leisure, as an occupation of delight, was still devoted to engrave

the drawings he had made, from the Arundel collection, to which he always affixed "*Ex Coll. Arund.*"

The great work of the *Monasticon*, was about this time, contemplated by Sir W. Dugdale, by whom he was invited to establish himself in England once more; which he did in 1652, with the hopes of a more certain maintenance. He likewise embellished the *Histories of St. Paul's Cathedral, and of Warwickshire*. There is a statement in the *Memoirs of Sir W. Dugdale*, lately published, of the number of views and delineations in St. Paul's, (which were supplied by subscribers to whom they are dedicated) and of the money Hollar received for them, which was exactly 185*l.* 10*s.* for forty-five plates. In *Ogilby's Virgil*, there are several folio plates, by his hand. Even for plates of a large size, he was not paid more than four or five pounds each, by the first mentioned.*

At this period, and probably after the death of his first wife, he retired to the house of W. Faithorne, who was a printseller, near Temple-bar, as well as an engraver. To give some idea of inadequate reward; Hollar was condemned to work under this roof, with an hour-glass placed before him to regulate the miserable payment to be afforded by his employer, and such was his scru-

* *Memoirs of Sir W. Dugdale*, by W. Hamper, Esq. 4to. 1827, pp. 121, 458.

pulous honesty, that he turned it, whenever he was interrupted. His patient industry anticipated a certain reward, upon the Restoration; yet after several years, he found himself as poor and as much neglected, as many other Royalists were, who had, in fact, suffered the most in that cause.

It is not easy to account for the neglect he experienced from Prince Rupert (the son of the sovereign of his own country) who was himself an artist, and who certainly patronised the art. Hollar has engraved his portrait, beside two large views of his naval victories over the Dutch, but no farther encouragement ensued. Thus deserted and almost destitute of the supply of a day, he finished his greatly extended view of London from Greenwich Hill, upon two sheets for Stent, another printseller, and Vertue, of whose veracity there is no reason to doubt, asserts, that for this labour he was remunerated with *thirty shillings!* He had likewise married again. London was now by fire and plague depopulated of both artists and employers, and Hollar existed in a state of positive want. His son, a youth of talent, fell a sacrifice to the plague.*

* *Aubrey's Anecdotes of HOLLAR*, given in his quaint language, have an air of truth; and as he speaks from personal acquaintance, may interest some of our readers by transcription.

WENCESLAUS HOLLAR, (*Bohemus.*)

“ Was born at Prague, his father was a Knight of the

In 1669, a fallacious prospect of advantage opened upon him from the Court—no less, indeed

Empire, which is by letters patent, under the Imperial Seale^d (as our Baronets) I have seen it. The seale is bigger than the broad seale of England; in the middle is the Imperiall coate; about it are the coates of the Princes Electors. His father was a Protestant, and either for keeping a conventicle, or being taken at one, forfeited his estate, and was ruined by the Roman Catholiques; hee told me that when he was a school boy, he tooke a delight in drawing of mapps, which drafts he kept, and they were pretty. He was designed by his father to have been a lawyer; and was putt to that profession, when his father's troubles, together with the warres, forced him to leave his countrey. So, that what he did for his delight and recreation only, when a boy, proved to be his livelyhood when a man. I thinke he staid sometime in Low Germany; then he came to England, where he was very kindly entertained by that great patron of painters and draughtsmen, the Lord High Marshal E. of Arundell and Surrey, where he spent his time in drawing and copying rarities: which he did etch (i. e. eate with *aqua fortis* in copper plates.) When the Lord Marshall was Ambassador to the Emperour of Germany, at Vienna, he travelled with much grandcur, and among others, Mr. HOLLAR went with him (very well clad) to take viewes, landscapes, buildings, &c. remarquable in their journey, which we see now at the print-shoppes. He hath done the most, in that way, that ever any one did, insomuch that I have heard Mr. J. Evelyn, R. S. S. say, that at sixpence a print his labour would come to . . . lib. He was very short sighted, and did worke so curiously, that the curiosity of his worke is not to be judged without a magnifying glass. When he tooke his landscapes, he had then a glasse to helpe his sight. At Arundel House, he married with my lady's waiting gentlewoman Mrs. — Tracy, by whom he had a daughter that was one of the greatest beauties I have seen; his son by her dyed of the plague, an ingeniose youth: drew delicately. When the

than a proposal to accompany Lord Howard appointed the governor of Tangier, in order to make accurate plans and draughts of the fortifications there. At the age of sixty-two, was

civill warrs broke out, the Lord Marshall had leave to go beyond sea. Mr. Hollar went into the Low Countries, where he stayed 'till about the year 1652. I remember he told mee when he first came to England (which was a serene time of peace) that the people both poore and rich, did look cheerfully, but at his returne, he found the countenances of the people all changed, melancholy—spightful, as if bewitched. I have sayd that his father was ruined upon the account of the Protestant religion. Wenceslaus dyed a Catholique, of which religion I suppose he might be, ever since he came to Arundel House. He was a very friendly good natured man, as could be, but shiftlesse as to world, and dyed not rich. He married a second wife in 1665, by whom he has several children. He died on our Lady day, March 25th, 1677, and is buried in St. Margaret's churchyard, Westminster, near the north west corner of the tower. Had he lived to the 13th of July following, he had been just 70 years old." This MS. was first published from the *Aubrey-papers, in the Ashmolæan Musæum*, in 1813, 3 vols. 8vo.

Among many letters, there preserved, is one which authenticates what has been said of Hollar's unprovided situation. It is from him to Aubrey, respecting a portrait of Hobbes of Malmsbury which he had engaged to engrave, upon a half sheet.

" Sir,

I have been tould this morning, that you are in towne, and that you did desire to speak with me. So I did presently repaire to your lodging; but they tould me you were owt at six o'clock in the morning. Myselfe doe lodge without St. Clement's-Inn backe doore, as soon as you come up the steps and owt of that house and dore on your left hand, two payre

Hollar compelled by penury, to accept an office to which no conditions of reward were annexed, but to be left to the liberality of the Government. On the burning sands of Africa, he was required to make surveys and measurements. A year of suffering and labour was so passed by him; when, upon his return, the ship was attacked by Turkish pirates, but eventually escaped. Immediately upon his arrival in London, with his accustomed assiduity he finished the plates of Tangier, upon which he styled himself "*Iconographus Regis.*" He, like so many others, was paid with a vain title; and after great importunity he obtained for all his toil and time, a grant from the crown, of one hundred pounds, for his labour and expenses.

This sum was probably soon exhausted; but in 1672, he had a permanent engagement with two eminent heralds, Dugdale and Sandford, for the *Monasticon* and the *Royal Genealogy*, for whom

of stayres, into a little passage right before you. But that I am much abroad, and yet at home too

Your most humble Sarvent,

W. HOLLAR.

If you have occasion to ask for mee, the people of the house, then you must say the *Frenchman limner* for they know not my name perfectly, for *reason's sake*; otherwise you may goe up directly. August, 1661."

The intricate way to poor Hollar's lodging (for he did not possess a house of his own) and the concealment of his real name for *reason's sake*, sufficiently indicate his fear of importunate creditors, at that time. A proof of this print of Hobbes was sold at Sir W. Musgrave's sale, for 3*l.* 10*s.*

he visited the North, to make the requisite drawing. The last plate he began, and which his feeble hand was unable to complete, was of the Tomb of Edward IV. in the chapel at Windsor, for Sandford's work. Hollar died (or was buried) on the 28th of March, 1677, when he had nearly completed his seventieth year. There is a circumstance recorded to have taken place immediately previous to his dissolution, from which every feeling mind will recoil with regret, if not with indignation. As he was expiring, it has been asserted that bailiffs were sent to seize the bed upon which he lay, for a very small debt. He could not satisfy the demand—but meekly requested them to spare him the use of his bed, for a little while; only 'till he found another in the grave. From this sad story, one would wish to withhold implicit belief; for Aubrey, who knew him well, totally omits it, and observes incidentally, “that he was thriftless as to the world and died *not rich*, an expression which by no means conveys an idea of his having been reduced to that extreme poverty, which has been stated by all his other biographers, who have repeated the original tale. Yet it was related to Vertue by F. Place, who was Hollar's particular friend.

His widow survived him, and sold a large volume inclosing many of his works, to Sir Hans Sloane.

Granger (v. ii. p. 363, 8vo.) observes with great

truth and feeling, that "this excellent engraver has perpetuated the resemblance of a thousand curiosities of art and nature, which greatly merit our attention. In his works, we seem to see buildings rising from their ruins; and many things, now in a state of decay or dissolution appearing in all their original beauty." "We have (among many others) the inside and outside of the old church of St. Paul by his hand: we seem to walk in the venerable structure, and with a pleasing melancholy survey its tombs, and dwell on their inscriptions, and are led to the thoughts of our own mortality." "The merit of this ingenious and industrious artist was never sufficiently valued in the reign of Charles II. He died as poor, as if he had lived in a country of barbarians."

The work which Mr. Walpole declined either to insert, or extract from, but which according to our enlarged plan, cannot be omitted as an authority at least, for what has been said of Hollar, was published by George Vertue in 1745, 4to. It was dedicated to the Duchess of Portland, from whose most extensive collection it was compiled. The title is "*A Description of the Works of the ingenious Delineator and Engraver, Wenceslaus Hollar, disposed into classes of different sorts, with some Account of his Life.*"

CLASSES.

- | | |
|--------------------------|---------------------------|
| 1. Religious Subjects. | 8. Portraits. |
| 2. Fables and Histories. | 9. Churches, Monuments. |
| 3. Maps and Plans. | 10. Insects and shells. |
| 4. Ships, Sea-prospects. | 11. Animals—Avont's boys. |
| 5. Italian Designs. | 12. Vases, Seals, Medals. |
| 6. Landscapes. | 13. Muffs, Swords, &c. |
| 7. Habits of Nations. | 14. Titles of Books. |

other marks are added to denote the several sizes of the prints; and the exact dates are likewise given.

In the life, all the facts which the industrious research of the biographer has rendered authentic, are inserted as they occurred. Vertue derived his information principally from the younger Faithorne and Mr. F. Place, both of them engravers, who were very conversant with Hollar, during his residence in London.

It has been calculated that by the incessant labour of fifty years, he had finished no less a number than two thousand four hundred engraved copper plates, some of which are large and many most elaborate. He had several pupils, but it is not certain that they contributed to his assistance in any great degree. R. Gaywood, Daniel King, Dudley and Carter, each of whom used the style of *W. Hollar, quondam discipulus*; but none of them, with the exception of Gaywood, approached his manner or excellence. Mr. F. Place learned much from him, as a friend. It must be conceded, even by the greatest admirers of Hollar's works, that, in so great a number as were pub-

lished with his name annexed to them, there is a manifest inferiority in many, which have scarcely more than the slight finishing of etchings. Yet, while we inspect his muffs, shells, insects and antiquities, we willingly allow, that he had no rival in point of truth to nature and art, and extreme delicacy of execution. His manner was his own; he first etched his plates and then completed his work with the dry point of the graver.

Evelyn says, (*Sculpt.* p. 82), "Of Mr. Hollar's works we may justly pronounce that there is not a more useful and instructive collection to be made,"—and he was among the first who made one. He employed Hollar to engrave the frontispiece for his Translation of Lucretius, of which he published the first book only, 8vo. 1656.

Of the general collections of Engraved Portraits exclusively, some account has been already offered, in the Introduction to this volume. Those by Hollar only demand a present notice and it should be observed, that it is new to this work, and necessarily of prescribed limits. For competent information as to all of Hollar's engraving, then known, more curious readers will refer to *Vertue's Catalogue*.* Some others have been since discovered of genuine authenticity, and some attributed, but which are of dubious pretensions.

* An elaborate work which will describe, much at large, the whole of Hollar's labour, has been lately announced for publication by Messrs. Robert Graves, Senior and Junior.

The first collectors of prints, who professed to preserve a series of Hollar's works, were Evelyn, Pepys and Thoresby of Leeds. King William the Third, began what is now styled the Royal collection, greatly augmented and completed by His present Majesty, when Prince Regent. Two volumes chiefly from the Arundelian collection, were compiled by Vertue, to which a third was added by Charles late Duke of Norfolk, which are in the library of Norfolk House. The Earl of Oxford's, originally five, were increased by the Duchess of Portland, who inherited them, to thirteen volumes. They now belong to the Earl of Stamford. In the general accumulations of engraved portraits made by Dr. Mead, James West, Esq. and Mr. Gulston, the finest specimens of Hollar's talent abounded. These have been dispersed by public sale; and from them have been selected a sufficient number to begin or complete a series by more recent collectors. Among the stores of the British Museum, there are the finest proofs of Hollar's art, but as yet they have not been arranged in one exclusive collection.

The late John Towneley, Esq. confined his plan to the works of Hollar alone, with a view to the excellence of the impressions of individual plates; in which design he succeeded, as he well deserved, by the dedication of his leisure and an unlimited expence. His nephew, the accomplished virtuoso, Charles Towneley, did not collect the antique

marbles which now adorn the gallery of the British Museum, with more ardour in the pursuit, or with more sterling knowledge of the subjects of their individual acquisition.

The Towneley collection of Hollar's Prints was submitted to public auction, in 1818. They were judiciously arranged according to Vertue's division of subjects. The lots amounted to 527, which produced the large sum of 2102*l.* 16*s.* 6*d.* It was freely reported, at the time, that the executors, in order to prevent a public sale, had offered them for less than half that sum. The far greater part was purchased by an agent, to complete the royal collection.

Instead of reprinting Vertue's catalogue and description, to which reference may be had, it is more consonant with the avowed intention of this work, to give anecdotes, rather than that particular and minute information, which can be interesting only to collectors ; who, in most instances, must necessarily be possessed of an exclusive knowledge. Those prints, therefore are chiefly mentioned, which produced *singly*, above twenty pounds, with the farther sum for which they were actually sold. It should be yet premised, that such prices are by no means a safe criterion of marketable or current value, but an historical notice only of the feverish heat of competition, which the atmosphere of an auction-room not unfrequently excites.

*Extracted from the priced Catalogue of the
Towneley Collection.*

A Satire upon Chemical Medicines, emblematical of the death of James I. 22*l.* 10*s.*

Archbishop Laud firing off a cannon-ball, alluding to the oath, with the form of administering it, &c. 21*l.* 10*s.*

Historical Subjects, from the Parliamentary transactions of the time of Charles I. 17*l.* 10*s.*

London, large prospect of, two yards and a half long, 15*l.* 15*s.*

Ditto, Great plan of, 13*l.* 5*s.*

The Royal Exchange, great view, 10*l.*

Arundel House, 13*l.* 10*s.*

The Hollow Tree of Hampstead, 13*l.* 1653. In the centre of a sheet.

The several forms how Prince Charles, his army enquartered in the field on their march towards Scotland, 1639. 17*l.* 6*s.*

Prospect of Edinborough from the South, on two sheets, 10*l.* 10*s.*

Plan of the River Tyne, 11*l.* 11*s.*

Prospect of King's Lynn, 21*l.*

Representation of the Battle between the English Fleet under Prince Rupert, and the Duke of Albemarle, and the Dutch commanded by Admiral De Ruyter, July 25, 1666, 17*l.* 17*s.*

Charles I. and Queen Henrietta, two ovals on the same plate, 19*l.*

Charles Prince of Wales, &c. 16*l.*

James Duke of York, *ætat.* 18, 1651, 27*l.* 16*s.*

Queen Catherine of Braganza, in the attire she came over in, from Portugal, 26*l.* 5*s.*

William of Nassau, Prince of Orange, Equestrian, 12*l.* 12*s.*

Thomas Howard, Earl of Arundel, Equestrian, in armour, 15*l.* 1639.

George Lord Digby, Earl of Bristol, 1641, 14*l.* 3*s.* 6*d.*

Algernon Percy, Earl of Northumberland, Lord Admiral of England, 25*l.* 10*s.*

Henry Howard Earl of Surrey. *æt.* 25, proof, 12*l.* 12*s.*

Anne Dacres, Countess Dowager of Arundel, *æt.* 69, 37*l.*

Lady Catherine Howard, (on the white ground) 17*l.* 10*s.*

Anastasia Stanley Lady Digby, 1657, 21*l.*

Lady Elizabeth Shirley (the Persian) long flowing hair braided with pearls, and a chaplet of roses in her hand, 43*l.* 1*s.*

The same, in an unfinished state, 43*l.* 1*s.*

Alderman Abel, the monopoliser of sweet wines, 16*l.*

Sir Thomas Chaloner, Ambassador from Queen Elizabeth to the Court of Spain, *æt.* 28, 1548, from Holbein, 61*l.* 19*s.*

Thomas Killigrew, a whole length figure of a man leaning on a cushion, upon which is reposing a monkey, clad in female attire; his gown lined with numerous heads of courtesans, &c. 14*l.* 14*s.*

Archbishop Williams in a habit, uniting the clerical and military character, 21*l*.

T. a'Becket, Archbishop of Canterbury, skull cleft with a sword, 21*l*.

The Right Honourable and undaunted warrior, Oliver Cromwell, Lord Governor of Ireland, in armour on horseback, 15*l*. 15*s*.

William Lilly, æt. 57, 1658. "*Agunt non cogunt*," 10*l*. 10*s*. N. B. Purchased for the Earl of Stamford, being the only plate wanting to complete the Portland Collection.

John Baptist and Lazarus Colorado,—whole length figure of a man with another growing out of his body, a twin birth at Genoa, 1617, 10*l*.

The Cathedral Church of Strasburgh, on two sheets, and the lesser view, 1645, 13*l*. 13*s*.

Time carrying the Pope on his shoulders, 23*l*. 2*s*. *Willett*.

Pædopægnion sive puerorum ludentium, a complete set of Van Avont's boys, 10*l*. 10*s*. 1646.

Emblematical representations of the effects of intemperance, from Jerome Wierix, 12*l*. 5*s*.

The Seasons represented in landscape scenery, after Vandewelde, 16*l*.

John Digby, Earl of Bristol, 1642. Not in Verne's *Catalogue*. Described by Granger as an anonymous print. *Lake*.

Edward Calver, Gent. who went from Southwark to Calais in France, July 17, 1620, and back again the same day. He set out at three in the

morning, and returned about eight in the evening.
Lake.

Hollar's Wife, the same as that in the *Pepys* Collection. *Musgrave.*

A set of shells, containing eleven plates above what are specified in Vertue's catalogue; proofs before any letter of reference; of uniform size and colour, and in the highest state of preservation, with a MS. title in Dutch, 71*l.* 2*s.*

A Volume containing "a Collection of drawings in colours of Birds, Beasts, Fish and Insects, inimitably performed by the hand of that admirable artist, Wenceslaus Hollar, consisting of twenty-five pieces, delineated by the express direction of his noble patron Thomas Earl of Arundel, from whose cabinet they were originally purchased, 26*l.* 5*s.*

Le Compte, t. iii. 558, has the following remark of "Hollar's sixteen cuts for the Common Prayer of a small size, from designs of Holbein, with a view to satirize the Religious of the Church of Rome as the persecutors of Christ," *comme d'etoit religionnaire il ne s'est pas fair scrupule de composer sujets sur le passion de Notre Seigneur, et il semble qu'il ait voulu se mocquer des mysteres de notre religion,*" not adverting to Holbein, as the original author of the satire.

There is no criticism upon Hollar's works, more just than that of Gilpin, in the fourth edition of his *Essay on Prints*, p. 154,—in the first he was

far less favorable to his merit. Gilpin saw all works of art with an eye, gratified only, by picturesque effects.

“Hollar was an artist of great merit and in various ways. His principal works are views of particular places, which he copied with great truth as he found them. If we are satisfied with exact representation, we have it no where better than in his works. But we are not to expect pictures. His large views are generally bad, indeed I might say all his large works. His smaller works are often good ; among these are many views of castles, which he took on the Rhine and the Danube, and many views also in England. His distances are generally pleasing. In his foregrounds which he probably took exactly as he found them, he fails most. Hollar has given us several plates in animal life which are good, particularly of domestic fowls, wild ducks, woodcocks and other game. Among his prints of game there is particularly one, very highly finished, in which a hare is represented hanging with a basket of birds. His shells, muffs and butterflies are admirable. In general, however, Hollar is most admired as an antiquarian ; we consider his works a repository of curiosities, and records of antique dresses, abolished ceremonies, and edifices now in ruins. And yet many of his antiquities are elegantly touched. The gothic ornaments of his Cathedrals are often masterly. The sword of Edward VI. the cup of

Andréa Mantegna, and the vases from Holbein are all beautiful." p. 106.]

About the same period, were many other artists, several of whom at present support their claim by a single print or two. I will name them, because when once ranged, it is easy for collectors to allot to them as many more of their works as shall be discovered; and I hope the former will thank me for my pains; for if the drudgery of collecting is dull, what is it to be a collector's collector?

MARTIN DROESHOUT,

1623.

His heads are Shakespeare; John Fox, martyrologist; John Howson, Bishop of Durham: to this print is the name of William Peake, print-seller, probably the father of Sir Robert Peake, who engraved some things himself, and whom I have mentioned in my second volume. Droeshout was also employed for Haywood's *Hierarchy of Angels*, and executed a print of Dido stabbing herself for *Stapylton's Virgil*, octavo, and a head of Lord Mountjoy Blount. [Earl of Newport.]

Additional Portraits.

Jeffrey Hudson (the Dwarf,) prefixed to the "New Yeares Gifte," 4l. 4s. S. See vol. ii. p. 18.

William Fairfax, General in the Palatinate, 8vo. 4l. *Bindley*.

John Babington, from his *Pyrotechnica*.

Blount Lord Mountjoy, 12mo. 14l. *De la Bere.*

John Sadler of Norwich, 1636.

James Marquis of Hamilton, w. l. 1623.

Hilkiah Crooke, M. D. in a title-page.

Thomas Lord Coventry, Lord Keeper.

John Donne, Dean of St. Paul's.

John Fox, the Martyrologist.

His relative JOHN DROESHOUT engraved Richard Elton, prefixed to his *Military Art*.

John Danesey, for his *Paralipyomena*.

[ANDREW] STOCK,

To a print of William Earl of Salisbury, oval.
[Altered by Crispin Pass, 8l. 13s. 6d. S.]

H. VANDERBORCHT,*

1631,

the painter, whom I have mentioned before, graved several things from the Arundelian collection. At Paris was a collection of plates from that cabinet, containing 567 pieces pasted into a book. Vanderboreht's are dated from 1631 to 1638.

T. SLATER

lived, I suppose, about this time, having graved a head of George Webbe, Bishop of Limerick, whose dress is of that age. See *Ames*, p. 180. [Ruff and long beard, book in his hand, over his head, *Minor minimis Dei miserationibus*.]

* V. ii. p. 147.

Some English heads were done by an engraver that I do not find was ever here, though he styled himself the King's engraver : They are very large and handsome prints, particularly those of Charles I. his Queen, and the Duke of Buckingham. There is a smaller of Sir Dudley Carleton, and one still less of Antonio di Dominis, Archbishop of Spalatro. This artist was William Delff, who worked chiefly after Mirevelt.

George Gifford did a head of John Bate, poor enough ; and another of Hugh Latimer, Bishop of Worcester, Ednund Marmion, and a head of George Tooke of Popes, oval.

THOMAS CROSS

1646,

occurs oftener : By him I find plates of
Jeremiah Burroughs, 1646.

Jonas More, mathem. with a scroll of paper in his hand, 1649. H. Stone pinx.

Thomas Doolittle, Minister of the Gospel.

Robert Dingley, Master of Arts.

John Gadbury. [Astrologer.]

Christopher Love.

Edward Leigh. [M. A. 1650.]

John Richardson, Bishop of Ardagh, 1654.

Philip Massinger. [Poet.]

Francis Roberts. [M. A. 1675.]

Thomas Wilson.

Thomas Fidell, of Furnival's-Inn.

Richard Brome, six English verses.
 Samuel Clarke, Pastor of St. Benet Finck.
 Vincent Wing. [Astronomer.]
 Frontispiece to White's Rich Cabinet, 1684.

Additional Portraits.

King Richard III.
 Francis Bacon, Lord Chancellor.
 Sir Richard Brownlow.
 Sir Robert Cotton Bruce, Bart.
 Joseph Hall, Bishop of Exeter.
 Leonard Willan. Bust on a pedestal.
 Richard Cromwell.
 John Dod, æt. 26, 1645.
 Jonas More, Mathematician, 1649.
 John Hodsdon, æt. 18.
 Henry Massingberg.
 Dr. Samuel Clarke, Sen.
 Morton. An Empiric.
 John Richardson, Bishop of Ardagh, æt. 75.
 Robert Aylett, Master in Chancery.
 Francis Goldsmith of Gray's Inn, 12mo.

SOLOMON SAVERY

was probably in England, though of three prints with this signature, there is but one which has not some foreign marks to it. This last is of Speed, who, with his hat on, is sitting in his chair.* It

* [Prefixed to his *History of England*. It is a very large and fine print.]

is dedicated by George Humble. The other two are,

Charles I. with a high-crowned hat, as he is represented in the mezzotinto of him at his trial, which, by the way, is said to be painted by Van-dyck, who was dead some years before that event. The face probably was taken from one of his pictures, and the hat added. In this print, by Savery, is a view of Westminster, in the manner of Hollar, A. V. Dyck. pinx. S. Savery fecit. Joost Hartgers excud. The inscription in Dutch. There is another of these without the name of Savery.

Thomas Lord Fairfax, profile; hat on. A strong dark print, something like the manner of Rembrandt. Dutch verses.

[Oliver Cromwell, 1649.]

J. GODDARD,

1651,

known by only one print, of Martin Billingsley, ætat. suæ 27, 1651, oval frame, motto, four English verses. This Billingsley appears to have been a writing-master, a profession, who have been very apt to think their portraits of consequence enough to be preserved.

REIGN OF CHARLES II.

J. DICKSON

1660,

did a head of Edward Parry, Episcopi Laonensis, anno 1660, Oxon.

A. HERTOCKS

1661,

Engraved A. Brome, 1661, oval frame.

Sir Edward Nicholas, Secretary of State; oval frame laurelled. [After Hanneman.]*

Lord Chief Justice Rolle, a celebrated writer on the law.

Edward Waterhouse, Arm. and a few other heads.

W. Chamberlayne's head, prefixed to his *Pharonnida*, 1659.

Charles I. kneeling, a frontispiece to the *Icon Basilike*, in folio. V. *Ames*, p. 34. Another to the compleat collection of that King's works; that to Mr. Evelyn's *Sculptura*,† and several others.

Additional Portraits.

Lawrence Rawdon, Alderman of York, 1626, 5*l.* 2*s.* 6*d.* S.

Robert Rawdon, 1644, 5*l.* 7*s.* 6*d.* S.

* The picture from whence this was taken, was done abroad in 1654. Vertue did a print of Sir Edward from a better picture, by Sir Peter Lely, in 1665.

† V. *Sculptura*, p. 81. [From a design by Mr. Evelyn.]

Sir Francis Wortley of Wortley, in armour, æt. 52, 42*l.* S.

Charles II. sitting, enthroned, oval, 8vo.

T. Binning, Scotus, in an octagon.

Gideon Harvey, M. D.

Hugh Crompton, Poet.

Alexander Brome, Poet.

Capt. Samuel Sturmy.

O. Cromwell, sm. w. l. in armour.

J. CHANTRY,

1662,

another obscure artist, engraved the heads of Edward Leigh, Esq. M. A. of Magdalen-Hall, Oxford, 1660, of Thomas Whitaker, physician to Charles II. of Selden and Gething, a writing-master.

[James I. Charles II. three prints, James Fitzroy, Duke of Monmouth.

Tobias Whitaker, Physician to Charles II.

John Selden. John Rogers, 1661.]

F. H. VAN HOVEN.

another Dutch engraver, and more prolific,* seems to have worked here from the end of Charles I. to near the conclusion of the reign of King William: his cuts are dated in the years 1648, 1653, 1654, 1692, &c.† but I have seen nothing of his hand

* *Ames* mentions two dozen of his prints.

† There is a small print of King William on horseback, by Van Hove, prefixed to the *Epitome of the Art of War*, 1692. He did a considerable number of prints for John Dunton, the

that makes a particular enumeration of his works necessary. [Charles II. and his Queen Catherine of Braganza joining hands, oblong sheet. James Duke of Monmouth, and Anne his Duchess, ovals. Sir Matthew Hale, Chief Justice. Sir Thomas Browne. Dr. Featley.]

ROTERMANS,*

did a print of Sir William Waller, dated 1643, [19l. 19s. S.] but I do not know that he was in England, having found nothing more of his hand, unless a print of Nathaniel Richards, gent. mentioned by *Ames*, p. 141, † with the initial letters T. R. be his. Rawlins the medallist seldom put more than those capitals either to his coins or writings. They may therefore belong to him.

FRANCIS BARLOW,

who has already appeared in this work, ‡ is peculiarly intituled to a place here; though having given what particulars Vertue could discover relative to his life, I shall here only specify his etchings.

For Edward Benbow's Divine Poems, called bookseller, in that king's reign. See *Dunton's Life and Errors*, p. 346.

* He spelled his name Rodttermontt.

† See vol. ii. p. 284.

‡ [The last horse-race run before Charles II. near Datchett ferry, near Windsor Castle, 24th Aug. 1684, drawn from the place, and designed by Francis Barlow, 1687. An oblong-sheet etching. *Bindley's Catalogue*, 7l. 7s.]

Theophila, fol. 1652, he drew and etched several designs, as he did for *Ogleby's Virgil and Æsop*.

His share in *Monke's Funeral*, and in the *Book of Birds** I have mentioned.

A print of an Eagle soaring in the air with a cat in it's talons. This event Barlow saw in Scotland, as he was drawing views there. The cat's resistance brought both animals to the ground, where Barlow took them up.

[ROBERT] GAYWOOD,†

1666.

who is mentioned both by Mr. Evelyn and Sanderson, was scholar, and close imitator of Hollar, and though I do not know that he attempted views, may in his heads be mistaken for that master. Indeed that is not saying that he arrived at great excellence ; yet he far outshone many I have mentioned. He engraved the couchant Venus of Titian with a Spaniard playing on an organ, a fine picture of King Charles's collection, and since of Lord Cholmondeley's. The other works of Gaywood are portraits, of Mary Queen of Scots with a cross in her hand ; W. Drummond of Hawthornden the Scottish historian, a small oval, with his arms : Edward Cocker, who seems to have

* Griffiere etched some plates of birds and beasts after Barlow. Sailmaker, Boon, Danckers and Streater, the painters, etched some things.

† Gaywood has not set his christian name at length to one of his prints. Vertue says that to some of them he put *quondam Discipulus Wen. Hollar*.

been an engraver too ;* there are two different prints of this man, one of them very neat. Sir Bulstrode Whitelocke, [13*l.* 13*s.* *Bindley* :] Sir George Croke : William Fairfax, † with six English verses : Holbein : James Hodder, writing-master : William Leybourn : Marguerite Lemon, Vandyck's mistress, with French verses : Countess of Portland : John Playford ; there are three different prints of this man, by Gaywood, Loggan, and Van Hove : Matthew Stephenson, an humble author ; to this print are these gingling rimes,

The printer's profit, not my pride,
Hath this idea signify'd,
For he push'd out the merry Play,
And Mr. Gaywood made it gay. ‡

Cuthbert Sidenham, 1654 : Lady Elcanor Temple, with four quibbling verses, 1658 ; Vandyck ; Charles (II.) King of Scots ; Lipsius ; Mahomet ; Monsieur de Balzac ; Doctor Faustus ; a head of Christina (probably imaginary) for *Fowler's Troubles of Sweden and Poland* ; and a few more.

Additional Portraits.

Charles I. oval, in a hat and cloke.

* Cocker published 14 or 15 copy-books, and engraved his own writing, some of it on silver plates. See *Biogr. Brit. artic. Bales*. [He is still constantly quoted as the *Prince of Arithmeticians*.]

† [Sold for 13*l.* 13*s.* *Bindley*.]

‡ [General William Fairfax, slain at Frankenthall, 6*l.* 16*s.* 6*d.* *Bindley*.]

§ A better pun on this word was made on the Beggar's Opera, which it was said, made Gay rich, and Rich gay.

Queen Henrietta, in mourning.

Elizabeth, daughter of Charles I. with an angel drawing a veil.

Charles II. after Hanneman.

The same, equestrian.

Catherine, Queen of Charles II.

Oliver Cromwell.

Richard Cromwell.

George Monke, Duke of Albemarle. From Barlowe, 6*l.* 6*s.* *Bindley.*

Jerome Weston, Earl of Portland.

Sir Peter Temple, Baronet.

Sir Kenelm Digby.

Sir P. P. Rubens.

Sir A. Vandyck.

Lady Vandyck.

Alathea, Countess of Arundel.

Lucy Countess of Carlisle, (Bust.)

Madam Anne Kirk, sitting, (scarce etching.)

William Camden.

Inigo Jones.

James Shirley, Poet. A Bust, 4*l.* 8*s.* S.

John Evelyn, Esq.

Adoniram Byfield, with a windmill on his head and the Devil blowing the sails, 6*l.* 6*s.* S.

Dr. Sibbes.

Archy the King's Jester, 6*l.* 5*s.* *Bindley.*

A set of Birds; another of animals after Barlow. A set of Lions and Leopards after Rubens, all excellent.

DUDLEY AND CARTER

were disciples of Hollar; the former, like Gaywood, wrote himself quondam discipulus.* His most considerable work was the set of etchings for the *Life of Æsop*, prefixed to the latter editions of Barlow's *Æsop*. Robert Pryke was another of his scholars, and published Pierre Le Muet's *Architecture* in 1675.

MR. FRANCIS PLACE,



Died 1728.

a gentleman of Yorkshire, had a turn to most of the beautiful arts.† He painted, designed and

* [“ James Sharpe, Lord Archbishop of St. Andrews, who was most barbarously murdered by the Rebels in Scotland. *Thomas Dudley fecit, quondam discipulus W. Hollar*, arms above the oval, 14*l.* Bindley.]

† [His genius was powerful, but erratic. He painted, designed and etched excellently—but merely for his amusement; nor could the hopes of gain or fame, ever command his regular

etched;* Vertue had heard that he learned the latter of Hollar, and has preserved a letter that he received from Mr. Place, in answer to his inquiries into that fact and about Hollar himself, of whom he relates on his own knowledge many particulars which Vertue has inserted in his life of that artist, but denies his having been instructed by him. Mr. Place was a younger son of Mr. Rowland Place of Dinsdale in the County of Durham, and was placed as clerk to an attorney in London, where he continued till 1665, in which year going into a shop, the officers came to shut up the house, on its having the plague in it. This occasioned his leaving London; and gave him an opportunity of quitting a profession

application to the art. His residence was in the Manor-House at York, where he mezzo-tinted a portrait of the Archbishop and his ingenious friend H. Giles, the glass stainer. Twelve etchings of animals from the paintings of F. Barlow were published, seven of which were by him, and the others by Greffier. They have very great merit. He was conversant with the artists of his age, and greatly esteemed by them. With Mr. William Lodge his countryman, he entertained the strictest friendship. Their pursuits in art, and their talents were happily congenial. He died in 1728.

One of his best mezzotints was of his friend Sir Ralph Cole, a painter. See vol. iii. p. 271 He was particularly successful in practising the new invention of mezzotinto.]

* Mr. Scott, of Crown-court, Westminster, had a picture of gooseberries painted in oil on a black ground, a common method with him, as Mr. Scott was told by Mrs. Windham, Place's daughter, who was living in 1764, and a jug of his earthenware.

that was contrary to his inclination, and of following the roving life he loved, and the arts for which he had talents.* Ralph Thoresby, in his *Ducatus Leodiensis*,† often mentions Mr. Place with great encomiums, and specifies various presents that he made to his Museum.‡ He tells us too that Mr. Place discovered an earth for, and a method of making porcelaine,§ which he put in practice at the manor-house of York, of which manufacture he gave Thoresby a fine mug.|| From

* The additions to this article were communicated by a near relation of Mr. Place.

† Pp. 196, 466, 477, 492, 497. At the end of this account of Leeds is a catalogue of Thoresby's own Museum, now dispersed, in which were some valuable, and many foolish curiosities. Of the latter sort, was a knife taken from one of the Mobawks 1710, so seriously was that vision believed at that time by grave people. Another of his rarities was a leaf of an Ananas; that fruit, now so common here, was scarce enough in the year 1715 to have a leaf of it preserved in a repository. The book itself is very diverting. Thoresby, like other solemn and retired triflers, thought the world interested in knowing whatever related to them. Ashmole's Diary is ridiculously curious. Thoresby informs us that in his youth he was uneasy when he first observed that he had not the usual quantity of spittle that others have, p. 615. What a brave discovery was printing for men who wished to record how often they sneezed!

‡ [A new and enlarged edition of the *Ducatus Leodiensis*, was published by *Thomas Dunham Whitaker, D. D.* fol, 1820.]

§ His pottery cost him much money: he attempted it solely from a turn to experiment; but one Clifton of Pontefract took the hint from him, and made a fortune by it.

|| I have a coffee-cup of his ware; it is of grey earth with streaks of black, and not superior to common earthen-ware.

the same account we learn that Mr. Place discovered porphyry at Mount Sorril in Leicestershire, of which he had a piece to grind colours on. This author specifies views of Tinmouth-castle and light-house; the Cathedral of York, Churches and prospects of Leeds, drawn and etched; and a mezzotinto of Henry Gyles the glass-painter, executed by Mr. Place. He also scraped three plates of John Moyser, Esq. of Beverley, his particular friend; of Thomas Comber Dean of Durham, and of Nathan Crew Bishop; the last is finely executed. Many sketches of castles and views which he took in Wales, and of various other places in England, Scotland, and Ireland, several of them well finished, are extant, and have been engraved. A view of Scarborough-castle was drawn as late as the year 1715.* His prints are very scarce; he seldom resided in London, and drew only for his amusement, seldom compleating what he undertook, and in his rambles painting, drawing, and engraving, occasionally. In the reign of Charles II. he was offered a pension of 500*l.* a year to draw the Royal Navy; but declined accepting it, as he could not endure confinement or dependence. In Thoresby's Topography of Leeds are some churches drawn by Place. *Ames*† mentions a print

* [His mezzotint of Archbishop Sterne, sold for 10*l.* Bindley. A small oval of General Lambert, 5*l.* 15*s.* 6*d.* S.]

† [In *Drake's Eboracum*, are two views on the river Ouse, etchings, and a ground plan of St. Mary's Abbey.]

by him, which I have, of Richard Thompson, from a painting of Zoust: It is boldly done. Another is of Sterne, Archbishop of York. He also did some plates of birds, V. vol. iii. of *Anecdotes of Painting, article, Griffiere* ;* and the figures for *Godartius's Book of Insects*. Mr. Place died in 1728, and his widow, by whom he had a daughter married to Wadham Wyndham, Esq. quitting the Manor-house in York, disposed of his paintings, among which were an admired piece of fowls, others of flowers and fish, unfinished. There are two heads of Mr. Place extant, one by himself, the face only finished, and another by Murray. [Catherine Countess of Middleton, from Lely. Charles I. in his robes.]

J. SAVAGE

may be styled engraver to a set of Heroes, whom Prior calls *The unfortunate brave*. No country preserves the images and anecdotes of such worthies with such care as England. The rigour of the law is here a passport to fame. From the infringers of Magna Charta to the collectors on the road, from Charles I. to Maclean, every sufferer becomes the idol of the mob. Some of the resemblances preserved by Savage are of men who fell in a better cause; Bishop Latimer, Algernon Sidney, Alderman Cornish, the Earl of Argyle, Sir

* [V. 3, p. 91.]

Edmondbury Godfrey,* Sir Thomas Armstrong, and the Duke of Monmouth. He has also done heads of John Gadbury, Sir Henry Chauncy, Sir Henry Pollexfen,† John a Lasco, Arthur Earl of Torrington,‡ Ch. Leigh, M. D. some coins in *Evelyn's Numismata*, and two plates for *Guidott's Thermæ Britannicæ*.

MR. WILLIAM LODGE



Born 1649. Died 1689.

was son of Mr. William Lodge of Leeds, merchant, by Elizabeth, daughter of Mr. John Sykes,

* In Thoresby's Museum, mentioned above, was a blood-coloured ribband with Death's head, swords, &c. inscribed, "In memory of Sir Edmondbury Godfrey, murdered the 12th of October 1678." A strong picture of the height to which the rage of party was carried!

† For this plate Savage received three pounds, and the same for Latimer.

‡ This Doctor ought not to be forgotten for his translation

eldest son of Richard Sykes, Esq. one of the first Aldermen of that town [then newly made a corporation by Charles I.*] where our artist was born July 4, 1649, and inherited an estate of 300*l.* a year. From school he was sent to Jesus College, Cambridge, and thence to Lincoln's-Inn; but more pleasurable studies suiting his genius, he attended Thomas Lord Bellassis, afterwards Viscount Faleonberg, in his embassy to Venice, where meeting with *Giacomo Barri's Viaggio Pittoresco*, wherein are particularized the chief pictures in Italy, † and an account of Canon Settala's famous cabinet at Milan; Mr. Lodge translated it into English, and added of his own grav- ing heads of the most eminent painters, and a map of Italy, printed in octavo, 1679. ‡ While on

of a Latin epitaph, which he has given in his History of Lancashire: the latter part of the inscription runs thus;

“ L. Julius Maximus
 — Alæ Sar. Conjux
 Conjugi incomparabili
 Et Filio Patris pientis
 simo et Soceræ tena-
 cissimæ Memoria, p.”

Thus Englished by Dr. Leigh, Book iii. p. 5.

“ Julius Maximus and Alæ a Sarmatian, wife to her incom- parable husband, erects this to perpetuate the memory of Simo, the son of a pious father and his father-in-law.”

* Anno 1626.

† [*Viaggio pittoresco d'Italia di Giacomo Barri, Venez. in* 1671, 12mo.]

‡ [From the *Gazette*, April 1678. The *Painter's* voyage in

his travels he drew various views, which he afterwards etched. Returned to England he assisted Dr. Lister of York in drawing rare shells and fossils, which the doctor transmitted to the Royal Society, and are inserted in their Transactions, particularly the Table of Snails, No. 85; the Trochitæ and Entrochi, No. 100; the Astroites, No. 112; the drawings of which were in Thoresby's Museum, from whom Vertue received these Memoires. He also drew for Dr. Lister thirty-four different sorts of spiders. There was then at York a club of virtuosi, composed of Dr. Martin Lister, John Lambert, Esq. Thomas Kirke, Esq. Mr. Lodge, and Mr. Francis Place. Between the two last congenial artists was a strict friendship. Once on their rambles, on which they often staid three or four months, as they were taking views in Wales, they were suspected for Jesuits [it was at the time of the Popish plot] seized, imprisoned, and not released but on the appearance of some friends from Chester. Thoresby, who amidst his puerile or anile ideas, could not avoid the superstition of dreams, related to my author, that Lodge being on a fishing party at Mr. Boulter's, at Stank near Harwood, dreamed [it seems he had never dreamed before, and Thoresby quotes Mr. Locke* for another mononeirist] that he

Italy, in which all the paintings of the most eminent masters are described, where they are preserved in the several collections in Italy. By *William Lodge, Gent. of Lincoln's-Inn, Svo.*]

* *Essay*, vol. i. p. 74.

should be buried in Harwood church. This vexed him, as he had destined his sepulture at Gisburn, near Craven, by his mother. A dream is nothing without the completion: Lodge died at Leeds; but as the herse passed by Harwood, the carriage broke, the coffin was damaged, and the dream happily fulfilled, the corpse being interred in the choir there, Aug. 27, 1689. One Captain Fisher wrote upon Mr. Lodge's picture, "*Parisiis, Burdegalaë, Romæ, ac postremo Venetiis humanioribus studiis juxta biennium versatus, jam tandem honestis literis et artibus excultus, natale solum petiit 1671, ætatis 23, jam pridem hospitii Lincolnienensis admissis socio.*"

Mr. Lodge's works, besides those I have mentioned, are,

View of Gacta, the Mole and Plancus's tomb.

Pozzuolo, Caracalla's Mole, Baiæ, &c.

Ruins of the Amphitheatre and Aqueduct at Minturnum.

Promontory of Circe, Temple of the Sun, &c.

Lambeth-House from the Thames.

Westminster-Hall and the Abbey.

Sheriff-hutton Castle.

Clifford's Tower.

View of York, from the water-house to the ruins of the manor-house.

Besides these, which were small, he did some large plates of

The Pont du Gard in Languedoc. To this he signs **WL**.

The Monument. This is reckoned the best draught of it.

Leeds, with the ruins of Kirkstal and Fountain-Abbies, with a map of the Wapentakes of Shireach and Morley, and a prospect of Wakefield.

Newcastle-upon-Tine, with lesser views of Tinmouth-Castle, Alnwic, Holy-island, Berwick-upon Tweed, Carlisle and Barnard-castle; all which were finished, and a specimen printed off, before the plate was spoiled by an accident. In the middle was designed a map of Northumberland, and at bottom a prospect of Durham of the same dimensions with that of Newcastle.

Edinburgh, Glasgow, and Dysart; different plates.

Oliver Cromwell and his page; dedicated to the Protector.

Samuel Malines, after a picture by Claret.

He painted some few things from the life in oil.

WILLIAM SHERWIN,

1670.

son of a divine of the same names,* is the only person whom I find to have been royal engraver by patent, which himself, on a print of his father, prefixed to the latter's *Clavis*, tells us he was.† By

* [He studied the obscure prophecies of Daniel, and the Apocalypse, and was a millenarian.]

† V. *Ames*, p. 157. [Many of his portraits, done with the graver, appear by the inscriptions to have been from his own

what interest he obtained this distinction, does not appear; certainly by no great excellence in his profession. Nor are his works numerous, though he exercised his art for many years. *Ames* mentions about sixteen heads by him; and there is another, which he has omitted, of John Gadbury, the almanac-maker, who has been represented by no less than four artists. Sherwin perhaps engraved other plates besides portraits. He has done two of Charles II. one, whole-length, prefixed to Ashmole's Order of the Garter. The first works I find by him are, William Bridge and William Sermon, M. D. both in 1670; the latest, Judge Powel, in 1711. The regular Architect of the general Rule of the five Orders, by Vignola, with additions by Michael Angelo, done into English by J. Leake, was printed for W. Sherwin, engraver, 1669.

Additional Portraits.

Prince Rupert, 14l. 14s. S.

George Monke, Duke of Albemarle, 17l. 6s. S.

General Massie, Equestrian.

James I. ribbon and Order of the Garter.

Charles Lord Gerard of Brandon, 27l. 6s. 6d. S.

Christopher Monke, Duke of Albemarle, 11l. 11s. *Bindley.*

Adrian Beverland, *Jugéz du reste.* 4l. 8s.

drawings, after the life. There are two mezzotints only, which bear his name. 1. Cathérine, daughter of John IV. King of Portugal. 2. Elizabeth, Duchess of Albemarle.]

Sir John King, æt. 36, ob. 1677, 15*l.* 4*s.* 6*d.*

Bindley.

R. Atkins, Esq.

Sir John Pettus.

Barbara Duchess of Cleveland, 8*l.* 10*s.* *Bindley.*

Sir William Jones, Chief Justice, fol. 4*l.* 6*s.* S.

Queen Catherine of Braganza, in the character of St. Catherine.

William Fiennes, Viscount Say and Sele, 7*l.* 2*s.* 6*d.* S.

Slingsby Bethel, Sheriff of London, 1680, w. 1. 13*l.* 13*s.* S.

Charles II. and his Queen, Catherine of Braganza, mezzotinto, 1669, ovals, dedicated to Prince Rupert, 15*l.* S.

JOSEPH NUTTING

probably commenced engraver about the time of the restoration, as not long after he did a plate of Mary Capel Duchess of Beaufort, from a picture of Walker, and therefore it is likely that he was of some eminence. A head of Matthew Mead, father of Dr. Mead the physician, is the best thing I have seen of him ; his works are few, as Sir John Cheke, from an old picture ; James Bonnel, Mr. Locke, George Parker, almanac-maker ; and five ovals of the family of Rawlinson ; the last dated 1709. He also engraved a frontispiece to *Greenhill's Art of Embalming*, and a head of the author, from a picture by Murray.

[Charles I. surrounded with heads of loyalists.
Nicholas Monke Bishop of Hereford.
William Elder, sculptor.]

We now come to one of the most capital engravers that has appeared in this country. The number of those, whose works deserve intrinsic regard, abstracted from their scarcity, or the euryosity of the persons and objects represented, is very small, and soon enumerated. The family of Pass were singularly neat: Hollar still surpassed them, and in branches to which their art never extended. Vorst and Vosterman shone in a higher style. Lombart added roundness to delicacy, and was even a great performer, if compared with most of his successors, of whom Robert White seems to have declined the least. John Smith carried the new discovered art of mezzotinto to the greatest perfection we have seen it attain. The last John Faber in some things was, though far inferior, a good workman. Kirkall, commonly a wretched labourer, had singular merit in one branch that will be mentioned. Mr. Strange, ashamed of the creeping and venal style to which the art was sunk in Britain, has given us the works of Italian masters, with a tool worthy of Italian engravers. But yet there had been one Englishman, who without the timid perfection of French masters, had shown that softness and force, freedom and finishing, were compatible, and that the effect of *chiaro seuro* did not depend upon unblended masses of white and black; this was



WILLIAM FAITHORNE,

*from an Original Drawing
by himself*

engraved by John H. Robinson?

LONDON.
Published by John Major 50 Fleet Street
Feb^r 15th 1823.

WILLIAM FAITHORNE.

Died 1691,

he was born in London,* in what year is uncertain,† and bred under Peake,‡ painter and print-seller, afterwards knighted,§ with whom he worked for three or four years before the eruption of the civil war, and whom he accompanied into the king's service. Being made prisoner at Basing-house, Faithorne was brought to London, and confined in Aldersgate, where he reverted to his profession, and among other heads did a small one of the first Villiers Duke of Buckingham, in the manner of Mellan. After much sollicitation by his friends, he was permitted to retire|| to

* This account is taken from a MS. of Vertue, who received the particulars from Mr. Bagford, librarian to Lord Oxford, and intimate with Faithorne; and from another of his friends, Mr. W. Hill Charke. [A life of FAITHORNE is preserved in the British Museum among *Bagford's Papers*.]

† V. Second volume of this work.

‡ Graham says he was about seventy-five when he died. *Eng. School*, p, 417.

§ [Old Faithorne was apprenticed to Sir W. Peake and Sir George Humble, both of whom were made Knights. *Pepys's Memoirs*.]

|| Graham says he was banished for refusing to take the oaths to Oliver, but by the account of his two friends whom I transcribe, he returned to England before the protectorate, which agrees better with a head I shall mention presently, and with a shepherdess which he did at Paris in 1649. Graham adds, that he studied several years under Champagne, which is also doubtful.

France, where he found protection and encouragement from the Abbé de Marolles, a singular man, who, with slender competence of parts, drummed and trumpeted for learning and the arts, till he was admitted into the profession. His memoirs are their memoirs, and one reads them, though they inform one of little more than that he was a good man, and acquainted with several that were great.* About the year 1650, Faithorne returned to England;† and soon after married the sister of one whom my authors call the famous Captain Croud. By her he had two sons and a daughter, Henry bred a bookseller, William to his father's profession.‡ Faithorne now set up in a new shop, at the sign of the Ship next to the Drake, opposite to the Palsgrave's-head-tavern without Temple-bar, where he not only followed his art, but

* He published a list of all that had made him presents of their works.

† Bayfield's head is dated 1654.

‡ [Mr. Granger has observed, "that there is a softness and delicacy, as well as strength and beauty in the best works of Faithorne, which are not to be found in those of any other English engraver. Nothing is more common than for people not to see what is before their eyes—the merit of the admirable artist was not attended to, before it was pointed out by Mr. Walpole. *Biog. History of England*, v. iv. p. 134, 8vo.

"The works of this excellent artist consist chiefly of portraits, and they are by much the best of his performances. They are executed almost entirely with the graver, in a clear free style, best adapted to portraits. Many of them are of an admirable execution, clear, brilliant and full of colour." *Bryan*.]

sold Italian,¹ Dutch and English prints,* and worked for booksellers, particularly Mr. Royston, the King's bookseller, Mr. Martin his brother-in-law in St. Paul's Church-yard, and Mr. William Peake, a stationer and printseller on Snow-Hill, the younger brother of his old master. Some time after the year 1680, Faithorne quitted his shop, and retired to a more private life in Printing-house-yard, Blackfriars, still engraving, but chiefly painting from the life in crayons, in which branch he had formerly received instructions at Paris from Nanteuil. To these portraits I suppose we must refer such of his prints as have W. Faithorne pinxit; though he also drew in black and white,[†] as John Aubrey in the Museum at Oxford. His crayon heads, mentioned by his biographers, were Mr. Lepiper the painter,[‡] Col. J. Ayres, Mr. Allen, Mr. Smith, Mr. Sturt,[§] and Mr. Seddon, and most of the noted writing-masters. The last he undertook was of Mr. Jo. Oliver, surveyor of the works at St. Paul's. The misfortunes of his son William broke his spirits,||

* There are some to which is specified, *Sold by William Faithorne.*

† Graham says also in miniature, of which there are many instances.

‡ [See vol. iii. p. 258.]

§ Sturt's head was in Lord Oxford's collection.

|| He was once cured by Ashmole of an Iliaca passio. See *Diary* of the latter, p. 31, who tells us that he paid Faithorne seven pounds for engraving his portrait, p. 33.

though he was a robust and vigorous man ; a lingering consumption put an end to his life. He was buried near his wife, in St. Anne's Blackfriars, May 13, 1691. Besides his pictures and plates, he published his *Art of Graving*,* in 1622, dedicating it to his master Sir Robert Peake. His friend Flatman† consecrated a poem to his memory, concluding,

A Faithorne sculpsit is a charm can save
From dull oblivion and a gaping grave.

I shall distinguish the works of Faithorne into five classes ; first, his fine prints ; second, his middling, of which several approach to the first sort ; some to three, his bad ; four, his historic ; five, such as I have not seen, but many no doubt belong to the first list.‡

CLASS I.

His own head, looking over his shoulder, long hair.

* The whole title is, *The Art of Graving and Etching, wherein is exprest the true way of graving in copper.* Also the manner and method of that famous Callot and Mr. Bosse, in their several ways of etching.

† Flatman has two copies of commendatory verses prefixed to *Sanderson's Graphice.* The first, on the fine head prefixed to the work, declares,

He outsays all, who lets you understand,
The head is Sanderson's, Faithorne's the hand.

‡ [The finest collection of Faithorne's works ever made, in point of excellence of the several prints, was dispersed at the sale of the late Sir Mark Sykes in 1824.]

Sir William Paston, baronet, 1659. A plump gentleman, very long hair, silk mantle over one shoulder. Every part of this print, which I think the best of his works, is finished in the highest perfection. [26*l.* 15*s.* S.]

Lady Paston,* same year; probably after a picture of Vandyck, [42*l.* 10*s.* 6*d.* S.]

Margaret Smith, widow of Thomas Carey, and wife of Sir Edward Herbert; from Vandyck. A whole length of her by the same master was in the Wharton collection, afterwards in my father's and now mine. [54*l.* 12*s.* S.]

Montagu Bertie, second Earl of Lindsey, from Vandyck. [37*l.* 16*s.* S.]

William Sanderson, ætat. suæ 68, 1658. Soust pinxit. This head is prefixed to his *Graphice*, and does honour both to painter and engraver. There are two of these heads somewhat different.

Carew Reynell, armiger. Young man; long hair, short band tied. [17*l.* 6*s.* 6*d.* S.]

Samuel Collins, Doctor of Physic, æt. 67. W. Faithorne ad vivum delin. et sculp.

Frances Brydges Countess of Exeter, from Vandyck. [12*l.* S.]

John Kersey, born at Bodicot, &c. 1616: mathematical books. Soust pinx. 1672.

John La Motte, Esq. Citizen of London. Born 1577, deceased 1655. [9*l.*]

* [This print is now considered by the Collectors as *Faithorne's Chef d'œuvre*, which will account for the extraordinary price it produced.]

John Viscount Mordaunt. Head in armour, oval frame surrounded with arms, in the manner of prints of the Scottish nobility. Titles in Italian. [42*l.* S.]

Thomas Earl of Elgin, æt. 62, 1662. Old man with long hair, holding his mantle with his right hand. [8*l.* 10*s.* S.]

Mary daughter of Sir Edward Alston, wife of Sir James Langham. [15*l.* 4*s.* 6*d.* S.]

Henry Cary Earl of Monmouth.

John Pordage, philosopher, physieian, divine, [before his *Theologica Mystica.*]

Thomas Killegrew, in a fur cap, sitting at a table on which lie several of his works. Head of Charles I. hung up, a dog by the table. W. Shepard pinx. [8*l.* 8*s.* S.]

George Rodolphus Weekkerlin, æt. 50. Mytens pinx.

Thomas Stanley, octagon frame. P. Lely pinx.

Robert Bayfield, æt. 25, 1654, in a large hat, four English verses.

Another of the same person without a hat, æt. 27.

Francis Rous, Provost of Eton, large hat, æt. 77, 1656, four English verses.

Small head of a man with long hair and little band, in an oval, with six verses, inscribed J. S. Wright, which shew the person represented to have been an author.

Another small head of a man looking off, long

hair curled, four English verses, inscribed, G. W. It is the portrait of Noah Bridges, Clerk of the Parliament.

Sir Henry Spelman, ruff and point night-cap. [Proof, 14l. 14s. S.]

Thomas Hobbes, æt. 76. *En quam modice habitat philosophia!* [8l. 15s. S.]

One Loyeday, in an octagon frame, with six English verses, devices, and French mottoes.

A young clergyman, ditto, no name. Arms, five crescents on a cross; æt. 28, 1662.*

Samuel Leigh, young man's head. Arms, æt. suæ 15, 1661. *Incipe et perfice, Domine.* [6l. 10s. S.]

Henrietta Maria, with a veil. Royal arms, Scotland in the first quarter. Done at Paris in the manner of Mellan.

A fine head of Smith, writing-master, drawn by Faithorne; but engraved by Vanderbank.

Thomas Mace, prefixed to his book of Music: Faithorne subscribed for three copies. [12mo.]

Henry More, sitting under a tree in a landscape, half-length.

Sir Orlando Bridgman, with the purse, half-length. [Lord Keeper, 5l. 10s.]

Sir John Fortescue.†

* Ames, p. 62, mentions a fine head by Faithorne of Edward Ellis of Baliol College, to which this print and arms answer

† This and the preceding are in *Dugdale's Origines Judiciales.*

Robert Boyle, in an oval, with an air-pump.
[28*l.* 17*s.* 6*d.* S.]

Elias Ashmole, bust in a niche. He paid Faithorne seven pounds for the plate. [9*l.* 15*s.* S.]

William Oughtred, æt. 83, in the manner of Hollar, and as good.

John Wallis, S. T. D. prefixed to his *Mechanica*.

Head of a young man, in his own hair, cravat tied with a ribband before; mantle. Arms, a lion rampant crowned, within a bordure. Half sheet.

A large emblematic sheet print of Oliver Cromwell, whole length, in armour, with variety of devices and mottoes. This very scarce print is in my possession: I never saw another proof of it. [Standing between two pillars which are inscribed "The Emblem of England's distractions, and also of her attained, and further expected Happiness," 1658. 33*l.* 1*s.* 6*d.* S.]

CLASS 2.

Henry Somerset Marquis of Worcester, in armour, with a truncheon.* I have a proof of this,

* This print has the garter, though it was never given to the Marquis. Probably it was promised; and the plate wanting the titles, looks as if Lord Somerset died before it was finished, and before the promise could be complicated through the misfortunes of both the King and the Marquis. I once took this for a print of his son Edward, and so did Vertue; but it is evidently copied from an older print done when Henry was only Earl, and which has his name, and was sold by Stent. In that print there is much less appearance of a ribband; so

on which the titles are finely written by Faithorne himself, otherwise the plate had no inscription.

Queen Catherine in the remarkable habit in which she arrived, long dark hair curled in rows, like a perriwig, and spreading wider to her shoulders; strait point handkerchief, black gown laced, the sleeves slashed, and coming down to the middle of her arm, over which are turned up broad round ruffles, white tabby petticoat laced, over a farthingale, gloves in her left hand. [Proof before the Inscription, 44*l.* 2*s.* S.]

Barbara Countess of Castlemaine, half-length, leaning on her left hand, hair dishevelled, in an oval frame. [25*l.* 4*s.* S.]

Christopher Simpson (a master of music) J. Carwarden pinx. a name I have seen no where else. There is a smaller print of the same person, but much inferior.

Prince Rupert, dishevelled hair, ribband with a large knot round his neck, broad sash laced, a remarkable print, Guil. Dobson pinx. [14*l.* 14*s.* S.]

Small head of some author, in a Roman habit; six English lines.

Charles I. Small head in an oval frame, with cornucopiæ and stone-work; seems a head-piece to some book.

John Bulwer, M. D. long Latin inscription. [16*l.* 10*s.* S.]

small a bit, that it might not be intended for the garter, and Faithorne by mistake might supply the Rose and the George as he has done.

Edward Boys, S. T. B. æt. 66.

Mrs. Sarah Gilly, small head in oval. This plate is sometimes inscribed, Hannah Wooley, but the best impressions have the name of Gilly.

A woman whole length, small, in short vest, long petticoat, a cloak with loops hanging behind. Under the figure, Mariana, 1655.

Mrs. Katherine Philips, a bust; on the pedestal, *Orinda*.

Mr. Abraham Cowley, W. Faithorne, sculp. 1687. Another smaller, en buste; a third to his Latin Poems.

Richard Carpenter, in the same frame a profile, out of the mouth of which proceeds an animal's head breathing fire. Four Latin lines. [A Jesuit incendiary.]

Francis Glisson, Doctor of Physic, æt. 75.

William Gouge, æt. 79, 1653.

Valentine Greatrakes, the stroker; stroking a boy's head. See an account of him in *St. Evremond*, [8l. 15s. S.]

John Mayow, in the habit of a Doctor of Physic. Sir Richard Fanshaw. Died at Madrid 1666.

Bust of Lucian in a niche, Greek motto, ten English verses.

Dr. Harvey, bust on a pedestal.

Charles II. round the frame, *Honi soit qui mal y pense*.

Two others larger, one in armour, with six English verses; the other in robes of the garter, the royal arms disposed at the four corners.

Sir Thomas Fairfax. Rob. Walker pinx. in the manner of Mellan. [11*l.* 11*s.* S.]

John Milton, æt. 62, 1670. Guil. Faithorne ad vivum delin. et sculpsit.

Francis More, serjeant-at-law.

John Hacket, Bishop of Litchfield and Coventry. Four English verses.

Cardinal Richelieu, prefixed to the English translation of his life, by John Doddington.

Monsieur de Thevenot, whole length, in an Asiatic habit.

Henry Terne, with an account of him in Latin. W. Sheppard pinx. [18*l.* 18*s.* S. Inscription: *Effigies Henrici Terne Armigeri, qui, anno 1660, Hispanorum sex navium classem per novem horas solus sustinuit, &c.*]

Lord Chief Justice Anderson, æt. 76.

Sir Henry Coker, æt. 48, 1669. Account of him in English. [27*l.* 6*s.* S.]

Sir Bulstrode Whitelocke in armour.* [19*l.* 19*s.*]

Charles Earl of Carlisle in armour, octagon frame.

John Ogilby. P. Lely, pinx.

Horace Lord Vere, Sir Francis Vere, and Sir John Ogle, with one eye.

* The reason of Whitelocke being drawn in armour, though a lawyer, was his being deputy-lieutenant of the militia, in which capacity he acted in the civil war.

Olivarius Britannicus heros, in armour on horseback.

Olivarius primus.*

Don John de Castro, the fourth viceroy of India.

Samuel Bolton, S. S. Theol. D. in oval, four Latin verses.

CLASS 3.

These do not deserve to be particularized. I shall barely name them: Richard Hooker; Edmund Castelli; Ricraft, a merchant; the Emperor Marcus Aurelius; Henry Lawes; Bishop Brownrig; Robert, second Earl of Essex; Charles I. in armour; John Ray; Dominicus Contareni, dux Venetiarum.

CLASS 4 and 5.

I join these, as I have seen very few of his historic prints or title-pages, but will separate them by placing the heads I have not, last.

Parallelum Olivæ. Gods in council at top; Pallas and Neptune on the sides.

An emblematic print; a pilgrim sitting and writing; a pyramid before him with figures and inscriptions; Venice at a distance. This is a frontispiece to *Pordage's* book, whom I have mentioned before.

Æneas killing Turnus, for *Ogilby's Virgil*.

* This and the preceding belong to a little book, called *Parallelum Olivæ*; the frontispiece to which was also executed by Faithorne.

Hero and Leander, two prints, for *David Whiteford's Translation of Musæus*.

Thomas Killegrew and the Lord Coleraine, the princely *shepards*. I suppose this was for a mask. [There is a print in mezzotinto of Killegrew, disguised as a pilgrim, no name but this distich.

“ You see my face, and if you'd know my mind
Tis this—I hate myself and all mankind.”]

Mercurius Christianus.

Mercurius Rusticus.

Our Saviour on the Cross, and St. Benedict.

The Assembly-man.

Lucasta, for Lovelace's Poems.

A plan of London and Westminster in six sheets and two half sheets. Published and surveyed by Newcourt, 1658.*

Christ after Raphael. I believe this was finished by Fillian.

A Madonna, and Joseph, with a lamb, after La Hire: done while Faithorne was at Paris.

Title-plates; to *Taylor's Life of Christ*, extremely fine; to the *Compleat Ambassador*; to *Collins's Anatomy*; to *Jerye's Copy-book*; to *Hooke's Micrographia*; and to the *Philosophical Transactions*. Some of these may be only heads already mentioned; the list I transcribe is imperfectly taken.

The Story of Mr. Cross and Wahorne. I do

* *V. Gough's Brit. Topogr. in London.*

not know what this means : I suppose it is the duel of Mr. Crofts and Jeffery Hudson. [The Dwarf, *See vol. ii. p. 18.*]

Charles II. on his throne ; Archbishop Sheldon, Lord Clarendon, and Monke Duke of Albemarle, standing ; some birds in Barlow's book.

Frontispiece to the English translation of *Mezerau's History of France* ; poorly executed.

In *Taylor's Life of Christ*, the four Evangelists, and several historic prints in the book ; some in the style of Goltzius, others of Hollar : the Annunciation, in his own manner, very good.

Frontispiece to *Horneck's Crucified Jesus*.

Ditto, to an old edition of *Glanville on Witches*.

Six cuts to Sleiden's *History of the Reformation in Germany*, the English edition.

Charles II. sitting between Sheldon and Sir Orlando Bridgman ; for *The Present State of England*.

Frontispiece to *Legraud's Philosophia*.

Some plates for the *Philosophical Transactions*.

HEADS.

Henry VIII. Richard Lovelace ; Charles II. no name of engraver, one of his first works ; Charles II. inscribed, This is Charles the first's heir ; [It is intitled, "The second Charles heire of the Royal Martyr, 31l. 10s. S.]* Endymion

* This is not authentic, but the head of the Earl of Essex, inscribed with Porter's name, and done in the manner of Melan. [Dobson pinxit, 16l. 16s. S.]

Porter ; James Earl of Perth, drawn by Faithorne, graved by Vanderbank ; Sir Bevil Granville, [æt. 39, 1649, in armour, 5*l.* S.] an octavo print,* ex dono Rich. Hacket Litchf. and Cov. episc. 1670, *inservi Deo et lætare*. Vertue mentions a head of the protector dedicated to him by Lud. Lambermontius a physician, with medals at the four corners of David, Solomon, Alexander, and Julius Cæsar, which though without any name of engraver, he believed was Faithorne's work. Villiers Duke of Buckingham, in the manner of Mellan ; Sir John Hoskins ; Archbishop Usher, and a smaller ; Roger Earl of Castlemain ; Robert Henley, this is doubtful ; a man's head, no name, Latin inscription beginning, *Quodcunque manus tua facere potest* ; Sir James Harrington ; Katherine Lady Harrington ; Tobias Venner ; James Duke of York ; John Prideaux Bishop of Worcester ; Mr. Richard Zebelina, teacher of shorthand, [Richard Le Beloman, who called himself Zebelina, 14*l.* 3*s.* 6*d.* S.] Thomas Osborne Earl of Danby ; William Bates ; Edward Stillingfleet Bishop of Worcester ; Quarles ; Tafiletta, [Emperour of Barbary,] Count Serena, [Nicholas Count Sereni, Equestrian, combating with a Tartar.] a Bishop of Durham ; General Moncke ; Sir William Davenant ; Dr. Charles Leigh ; † Penelope

* It is the Bishop's own head.

† This I am informed was engraved by Savage after Faithorne.

Herbert, doubtful ; Dr. Colet, Glanvill, and J. Murcott. These three last are prefixed to their works. Sir William Davenant's was for the folio edition of his works. Ames gives some other heads with the name of Faithorne, but as he has always omitted to specify whether engravings or mezzotintos, I should suppose them the latter, and the works of our artist's son.

Additional Portraits.

Effigies Regum Anglorum a Wilhelmo Conquestore. A series of small heads, 11*l.* 5*s.* S.

Q. Elizabeth sitting between Lord Bacon and Sir F. Walsingham.

Charles I. Equestrian with a view of London.

Ditto, Front face, 8*l.* 10*s.* S.

Q. Henrietta Maria, companion, 7*l.* 12*s.* 6*d.* S.

Ditto, together, sm. ovals, 10*l.* 10*s.*

Charles II. when a youth, scarf over the armour
24*l.* 3*s.* S.

Prince Rupert, Prince Palatine of the Rhine, from Vandyck, 14*l.* 14*s.*

Robert Earl of Essex, the Parliament General,
6*l.* 16*s.* 6*d.* S.

Henry Rich, Earl of Holland.

Edward Lord Lyttelton, Lord Keeper.

James Earl of Perth, Lord Drummond, æt. 31,
24*l.* 13*s.* 6*d.* S.

Thomas Earl of Strafford, and Archbishop Laud, sm. ovals, 8*l.* 15*s.* S.

Sir Francis Englefield, Bart. of Wootton Bassett, Wilts, 1660, in half armour, 4to. 48*l.* 6*s.* S.

Sir Robert Henley, Bart. in a loose flowing gown, 37*l.* 16*s.* S.

William Bagwell, æt. 1659, 12mo. 5*l.* 5*s.* S.

Henry Lawes, Musician.

William Shakespeare, a medallion, suspended over two theatrical figures, 12mo. 5*l.* 7*s.* 6*d.*

Maria Ruten (Ruthven). Lady Vandyck

Edward Ellys, M. A. æt. 28, 1662.

Edmund Castel, S. T. D. æt. 63, 1669, from his *Lexicon Heptaglotton*.

James Duke of Richmond in his robes of the Garter, from Vandyck, 4*l.* S.

Henry Lord Coleraine, in his robes, curious unfinished proof, 9*l.* 9*s.* S.

Charles Earl of Carlisle.

Sir William Davenant.

Samuel Collins, M. D. Proof, 5*l.* 5*s.* S.

Thomas Mace, Musician.

WILLIAM FAITHORNE, JUNIOR,

who worked only in that kind,* and arrived to a good degree of excellence. He was negligent; and I believe fell into distresses which my authors

* [The younger Faithorne is placed here before his time, as he should be considered as a mezzotinto engraver only, and as yet, that invention has not been described by Mr. Walpole. It belongs to the next reign.]

say afflicted his father, and obliged himself to work for booksellers. He died about thirty years old, and was buried in the church-yard of St. Martin's. His prints are,

Thomas Flatman, probably his first work.

Mary Princess of Orange.

Sir William Reade,* oculist to Queen Mary.

Mr. Dryden, in a long wig.

Queen Anne, with loose hair, garter-robos.

Prince George of Denmark.

Mr. Jeremiah Collier.

John More Bishop of Ely.

Frederic Count of Schomberg.

Another, when Duke.

John Cooper, a boy with a dog.

Lady Katherine Hyde.

Mrs. Marianne Herbert.

The Princess of Hanover.

Charles II. King of Sweden.

A Lady, half-length, with a basket of flowers,
no name.

Lord Henry Scott.

Mr. James Thynne, a boy.

Mr. Richard Gomeldon.

Queen Mary.

Shadwell, the poet.

Sir Richard Haddock, fine. [after Closterman.]

Mrs. Plowden, with a garland, gown lined with striped silk, no name.

* He was a mountebank, knighted by Queen Anne, and appointed her oculist. See the Life of Mr. Nash.

Another, but instead of the garland she has a necklace in her hand.

Sancta Maria Magdalena.

A Cupid, after Parmentier.

A death's head between a watch and a rose in a glass bottle.

A black giving fruit to a girl, inscribed, Beauty's Tribute.

Others mentioned by *Ames*, are,

The Princess Sophia.

W. Bagwell.

W. Boys.

J. Seddon.

Mrs. Smith.

Madam Nichols. This I believe is the same with Mrs. Plowden.*

JOHN FILLIAN

was scholar of the elder Faithorne, whose head he copied, and was living in 1676; but probably died young, as only two more plates appear of his hand; the heads of Thomas Cromwell Earl of Essex, and of Paracelsus,† [the Frontispiece to *Heylin's Cosmography*.] Mr. Hill the painter was a disciple of Faithorne, but never applied to engraving.

* [The description of the print of Mrs. Plowden by *Ames*, is essentially different.]

† Vol. iv. p. 4-6.

Engravers in the Reign of Charles the First, not mentioned by Mr. Walpole.

Thomas De Leu.

Sir Walter Raleigh, sm. oval.

Mark Alexander Boyd, æt. 36, 12mo. a Scotch Poet.

James I. æt. 42.

Sir Francis Drake.

Mary Queen of Scots, an oval in a square.

Peter de Jode the Younger.

Portraits after Vandyck.

Charles I.

Q. Henrietta Maria.

T. Earl of Strafford.

Prince Rupert.

Catherine. Duchess of Lenox.

Catherine Countess of Newburgh.

Himself.

Alexander Browne, Limner.

Francis Wouters, Painter.

He engraved likewise various portraits and subjects after Foreign masters.

Henry Dankers.

Sir Edmund Fortescue of Fallowpit, in the County of Devon, Knt. æt. 38, 1647, 16l. 5s. 6d. S.

Charles II. after Hanneman, 12l. 5s. S.

Princess Augusta Maria, in the character of Diana.

A set of Views and Palaces, in England. See *Vol. iii. p. 57.*

Cornelius Van Dalen the Younger.

Sir John Pennington, Admiral, 1636.

Algernon Percy, Earl of Northumberland, Admiral and General of His Majesty's Fleet, 1636.
7*l.* 10*s.* *Bindley*, 15*l.* S.

Charles the Second.

James Duke of York.

Henry Duke of Gloucester, in armour, 5*l.* 7*s.*
6*d.* S.

Old Parr, "aged 152 years and odd months," living in the Strand, (at Arundel House,) 1635.

George Yeates.

George Mountaigne, Bishop of London and Archbishop of York, 9*l.* 15*s.* S.

Israel Sylvestre,

came to England in the train of the Queen mother of France, and etched a view of the Banqueting-House, Whitehall.

Robert Boissard.

Robert Earl of Essex and Ewe, equestrian in armour, 1600. Ships at sea, 21*l.* 10*s.*

Sir Francis Drake.

Christopher Carlisle.

Boissard published six of the Heads of English Circumnavigators.

Paul Pontius or Du Pont.

Sir Balthasar Gerbier, æt. 42, 1634.

Mary Countess of Warwick, after Vandyck, Staeverts and Steenwyck.

Abraham Diepenbeck, Painter.

James Marquis of Montrose.

He was particularly patronized both by Rubens and Vandyck from whose pictures he engraved with the greatest spirit and skill.

Christopher Hagens.

Sir William Davidson, æt. 48, 1644, 4l. 4s. S. 7l. 7s. *Bindley.*

Cornelius Visscher,

was never probably in England, but he engraved Mary Princess of Orange, daughter of Charles the First.

Charles II. during his exile, 1650.

Johan Wierx or Wierix.

Henry Garnet, (Jesuit,)

Henry Fisher, (Jesuit.)

Portraits to which no Engraver's name is annexed.

Mulled Sack, a fantastic and humourous Chimney-sweeper so called, in a cap and feather, &c. 42l. 14s. 6d. *De la Bere.* The only other known, is in the Bodleian Library.

Robert Devereux, Earl of Essex, equestrian, hat and plume of feathers, in armour, Encampment in the distance, sm. fol. etching, 51l. 9s.

George Villiers, Duke of Bucks, oval, cloke over the left arm, &c.

Alicia Countess Dowager of Derby. Lady of the Isle of Man, in mourning weeds, 9l. *Bindley.*

Lady Aubigny, sm. whole length, holding a

deed with a seal appendant, standing under an arch, 13*l.* *Bindley.*

Thomas Earl of Arundel, in armour, on horseback ; army in the distance, 1639, half sheet, 17*l.* 6*s.* 6*d.* S.

Sir John Hotham, Governor of Hull, with a view of Hull, equestrian, 9*l.* 19*s.* 6*d.* S.

Lord Deputy Ireton, in half armour, a walking cane in his hand, etching, 5*l.* S. The same, equestrian, 5*l.* 5*s.*

PETER LOMBART.

1660.

Vertue had been able to trace no circumstances of his life, but that he came from Paris, [where he was born in 1612] and returned thither, the first certainly before the Revolution, as he graved a plate of the Protector ; a frontispiece [and other subjects] to *Ogilby's Virgil*, published in 1654 ; a title to a small octavo in 1658 ; and Sir Robert Stapleton's head for his *Juvenal*, before 1660. In fact, he does not seem to have staid long here in the reign of Charles II. a cut of Antoine Grammont* being dated at Paris in 1663. In 1660 he

* So Vertue. I suppose this was Antony first Duke of Grammont. Of his brother Philibert, the famous Count Grammont, I have given a print to his Memoires from his portrait among the Knights of the St. Esprit in the Sale des grands Augustins, at Paris—a collection it is surprizing the French have never engraved, as it contains so many of their great men.

made a large title-plate with many figures for *Field's Bible*, printed at Cambridge. His best works are the twelve half-lengths from Vandyck, too well known to be particularized.* His other plates I will repeat briefly; as I shall those of subsequent engravers. As they grow nearer to our own times and are common, to describe them is unnecessary.

Head of [Robert] Walker, the painter: something different from that at Oxford.

Charles I. on horseback, from Vandyck. [a page holding his armour,] Lombart afterwards erased the face, and inserted that of Cromwell,

Every new knight sends his portrait to that repository. It is pity the same practice is not observed by our Knights of the Garter.

* [This is a set of Prints consisting of twelve, taken from portraits by Vandyck. They are called the "Countesses," Sir W. Musgrave had a set of them of most brilliant impression.

1. Henry Frederic, Earl of Arundel.
2. Philip, Earl of Pembroke.
3. Rachel Fane, Countess of Middlesex.
4. Anne Car, Countess of Bedford.
5. Anne Villiers, Countess of Morton.
6. Elizabeth Cecil, Countess of Devon.
7. Lucy Percy, Countess of Carlisle.
8. Dorothy Sydney, Countess of Sunderland.
9. Anna Sophia Herbert, Countess of Carnarvon.
10. Elizabeth Barnham, Countess of Castlehaven.
11. Margaret, Countess of Carlisle.
12. Penelope Naughton, Countess of Pembroke.]

and then with the Vicar of Bray's graver restored the king's.

Cromwell, half-length in armour, page tying his scarf. [after Walker.]

Sir Samuel Moreland. [Bart. 1658, fol.]

John Ogilby. [Octagon folio.]

Charles V. Emperor.

Walter Charlton, M. D. 8vo.

William Davison, physician.

Anne Hyde Duchess of York.

Dr. Donne.*

Dr. Christopher Terne.

Samuel Malines. [In a cloke, 7l. 7s. *Bindley*.]

Sir Henry Wootton, [æt. 72, fol.]

Father Paul.

John Dethick. [of West Newton Norfolk, ob. 1644.]

[Margaret, Countess of Carlisle, her daughter a child standing by her.

Christopher Bennet, M. D. 1655.

Jeremy Taylor Bishop of Downe, 1660.]

W. Cartwright, author. [of *Tragedies*, 1643.]

Alexander Ross.

Thomas Taylor. [D. D.]

Brian Walton. [Bishop of Chester, æt. 57, 1651.]

De la Fond, Gazetteer of Amsterdam, 1667.

* There is a frontispiece to his eighty sermons, with his head and emblematic figures, engraved by M. Merian, junior, but I suppose not done in England. To Howel's Dodona's Grove the plates were executed by C. Merian, junior.

Johannes Dallæus.

Charles Emanuel Prince of Savoy, 1671. This seems the latest of his works.

In Overton's Catalogue of Prints dated 1672, is mentioned a book of the Seven Sciences, eight plates by Lombart, but probably executed when he was in England.

Vertue also names an emblematic print which he calls 'Theophila, or Love-sacrifice, with the device of the Trinity. It is the Title to *Bendlowe's Divine Poems*, folio 1652.

JAMES GAMMON

"Can hardly," says Vertue, "be called an engraver," so poor were his performances: yet one of them has preserved a memorable person, Richard Cromwell, and authenticated a picture that I have of him by Cooper. Gammon's few other heads are, Sir Toby Mathews: Catherine of Braganza, and Mascall the painter, from a picture done by himself.

[Henry Duke of Gloucester, 15*l.* 15*s.* S. This high price does not confirm Vertue's opinion of Gammon's merit as an engraver.

George Duke of Albemarle, large half sheet oval, in armour.]

ROBERT THACKER

calling himself designer to the king, engraved a large print on a plate of four sheets of the Cathe-

dral at Salisbury. Morgan, of whom I find as little, may be mentioned with him, having done a plan of London for Ogilby.

WILLIAM SKILLMAN,

living between 1660 and 1670, engraved the facade of Albemarle-house, and a view of the Banquetting-house.

JOHN DUNSTALL

1662,

lived in the Strand, and taught to draw. In 1662 he designed and etched a book of flowers. His portraits are, William Gouge; Samuel Clarke, martyrologist; and King William and Queen Mary.

J. BROWN,

1676,

a name that might well escape Vertue, since it is only found to a single print in Ames's catalogue of a supervisor of excise at Bristol; the plate done at Tetbury. V. p. 48.*

* [Mr. W. has passed over ALEXANDER BROWNE a vender of prints, of which many are in a creditable style. He always omits the name of the engraver, but never his own, *A. Browne excudit*. In 1669, he published, "*Ars Pictoria, or an Academy treating of Drawing, Painting, Limning, and Etching, with thirty copper-plates, fol.* Browne taught drawing, and practised it with success. The designs in his book are selected from foreign masters, and are well executed. We have no proof

PRINCE RUPERT,*

Born 1619. Died 1682.

It is a trite observation, that gunpowder was discovered by a monk, and printing by a soldier. It is an additional honour to the latter profession to have invented mezzotinto. Few royal names appear at the head of discoveries; nor is it surprising. Though accident is the most common mother of invention, yet genius being a necessary midwife to aid the casual production, and usher it to existence, one cannot expect that many of the least common rank should be blest with uncommon talents. Quickness to seize and sagacity to apply are requisite to fortuitous discoveries. Gunpowder or printing might have fallen in many a

that he engraved them himself. Granger notices twenty-five portraits to which Browne's name is attached with an *excudit*. They are all from Lely.]

* [Prince Rupert was the third son of Henry Frederic Prince Palatine of the Rhine, and the Princess Elizabeth of England. He dedicated himself to the military profession, and gained early laurels, which he lost in the support of his uncle Charles the First, not for want of courage, but of prudence. In 1652, when established at Paris, he conformed to his hard fate, and found ample consolation in the pursuit of science, and the Fine Arts.

He was the author of several inventions of decided utility; in his own profession, of a method to bore cannons, and of a mixed metal, of which they should be composed, and of a great improvement in the manufacture of gunpowder. He communicated to Christopher Kirby, a method of tempering steel, for the best fish hooks ever made in England.]



Vandyck pinxt.

PRINCE RUPERT.

Engraved by B. P. Gibson.

From a very Rare Print by W. Faithorn.

LONDON,
Published by John Major, 50 Fleet Street.
Feb 7 15th 1828.

Prince's way, and the world have been still happy or unhappy enough not to possess those arts. Born with the taste of an uncle, whom his sword was not fortunate in defending, Prince Rupert was fond of those sciences which soften and adorn a hero's private hours, and knew how to mix them with his minutes of amusement, without dedicating his life to their pursuit, like us, who wanting capacity for momentous views, make serious study of what is only the transitory occupation of a genius. Had the court of the first Charles been peacefull, how agreeably had the prince's congenial propensity flattered and confirmed the inclination of his uncle !* How the muse of arts would have repaid the patronage of the monarch, when for his first artist she would have presented him with his nephew ! How different a figure did the same prince make in a reign of dissimilar com-

* [A love and practice of the arts was inherent in other branches of the Palatine Family. Prince Charles Ludovic, Prince Rupert's eldest brother, had made a collection of Paintings which after his death in 1691, were "lately brought over to be sold at the vendue, near Bedford gate, Charles Street, Covent Garden, where, by an invention of lights, they may be seen at night as well as by day." *Gazette*

His sister the Princess Louisa Hollandina, was instructed by Honthorst, and gained considerable proficiency in Painting. She sent when very young, two specimens to the Collection of her uncle, K. Charles, thus noticed in *Bathoe's Catalogue, No. 70, 72, Limnings*. The Angel and Tobit with the Fish, in a landscape, and a Falconer with a falcon on his left fist, in a landscape.]

plexion ! The philosophic warrior, who could relax himself into the ornament of a refined court, was thought a savage mechanic, when courtiers were only voluptuous wits. Let me transcribe a picture of Prince Rupert, drawn by a man* who was far from having the least portion of wit in that age, who was superior to its indelicacy, and who yet was so overborn by its prejudices, that he had the complaisance to ridicule virtue, merit, talents.—But Prince Rupert, alas ! was an awkward lover !

“ Il étoit brave et vaillant jusqu'à la temerité. Son esprit étoit sujet à quelques travers, dont il eut été bien fâché de se corriger. Il avoit le genie fécond en expériences de mathématiques, et quelques talens pour la chimie. Poli jusqu'à l'excès, quand l'occasion ne le demandoit pas, fier, et même brutal, quand il étoit question de s'humaniser. Il étoit grand, et n'avoit que trop mauvais air. Son visage étoit sec et dur, lors meme qu'il vouloit le radoucir ; mais dans ses mauvaises humeurs, c'étoit une vraie phisionomie de reprouvé.”

What pity that we who wish to transmit this prince's resemblance to posterity on a fairer canvas, have none of these inimitable colours to efface the harsher likeness ! We can but oppose facts to wit, truth to satire : How unequal the pencils !

* Count Hamilton. [*Mem. de Grammont, p. 240, Edit. Walpole.*]

Yet what these lines cannot do, they may suggest : They may induce the reader to reflect, that if the prince was defective in the transient varnish of a court, he at least was adorned by the arts with that polish, which alone can make a court attract the attention of subsequent ages.

We must take up the prince in his laboratory,* begrimed, uncombed, perhaps in a dirty shirt ; on the day I am going to mention he certainly had not shaved and powdered to charm Miss Hughes,† for it happened in his retirement at Brussels, after the catastrophe of his uncle. Going out‡ early one morning, he observed the centinel

* [At Windsor Castle, where being Governor, he principally resided.]

† [The consequence of this gallantry was the birth of a daughter, Ruperta, who was afterwards the wife of Emanuel Scrope Howe of Langar in Nottinghamshire.]

‡ This account Vertue received from Mr. Killegrew of Somerset-House, who had it from Evelyn. In the General Dictionary a MS. said to be drawn up by Mr. Evelyn himself, ascribes the invention to the soldier. Yet in Mr. Evelyn's printed account of the discovery, he expressly calls it, invented by the prince. It is possible that the soldier might have observed the effect of scraping the rust from his piece, and yet have little thought of applying it, which probably was his highness's idea. In the *Parentalia* the invention is ascribed to Sir Christopher Wren, who is there said to have communicated the discovery to the prince, p. 214.

[This subject requires a further and a candid inquiry, into the evidence which time has brought forward ; because during Prince Rupert's life, as he had claimed the invention of mezzotinto, it was tacitly conceded to him.

at some distance from his post, very busy doing something to his piece. The Prince asked what he was about? He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The Prince looking at it, was struck with something like a figure eaten into the barril, with innumerable little holes closed together, like friezed work on gold or silver, part of which the fellow had scraped away.

One knows what a meer good officer would

In fact, he did not invent the art, but what he had learned of it he was the first to bring into this country, and to communicate to other artists. And though in a few instances he practised it himself, he should be now considered, rather as the Patron who introduced it, than the original Inventor. The authenticity of the account cited from apparently competent authorities by Mr. W. is rendered extremely questionable by the result of the investigation of Baron Heineken, in his "*Idée Générale d'une collection complete d'estampes,*" who affirms, that it was not Prince Rupert, but 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 Amelia Elizabeth, Princess Regent of Hesse Cassell, which is inscribed in one corner, *L. de Siegen* INVENTOR, *fecit* 1643. It is large and well finished. Prince Rupert learned the secret in its incipient state, from that gentleman.

When he visited England for the second time, in 1660, he exhibited the two prints he had finished in this manner; and assumed the credit of the original invention.

The claim of Sir Christopher Wren which is advanced in the *Parentalia*, and likewise in the preface to *Hooke's Micragraphia*, bore an analogy only to the real method of mezzotinto engraving. It was merely theoretical, as to its principles, but conveyed no directions for the practice.]

have said on such an accident ; if a fashionable officer, he might have damned the poor fellow, and given him a shilling ; but the *Genie fecond en experiences* from so trifling an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that by scraping away proper parts, the smooth superficies would leave the rest of the paper white. Communicating his idea to Wallerant Vaillant, a painter whom he maintained, they made several experiments, and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points, which effectually produced the black grounds ; those being scraped away and diminished at pleasure, left the gradations of light.

The surprize occasioned by the novelty of the invention, by its softness, and union of parts, cannot better be expressed than in the words of Mr. Evelyn, whose abilities deserved the compliment paid to him by the prince of being one of the first to whom this secret or mystery as they held it, was imparted, and who was so dazzled with the honour of the confidence,* or with the curiosity of

* [*Evelyn's Diary*, 1661, *March* 13. "This afternoone, Prince Rupert shewed me, with his owne hand, the new way of graving called mezzotinto which afterwards, by his permission, I published in my history of chalcography ; this set so many artists on worke that they soone arrived to that perfec-

the new art, that after encouraging the world to expect the communication, he checked his bounty, and determined not to prostitute the arcanum, but to disclose it only to the elect.—Here is his oracular description ;†

“ It would appear a paradox to discourse to you of a graving without a graver, burin, point or aqua fortis ; and yet this is performed without the assistance of either : That what gives our most perite and dextrous artists the greatest trouble, and is longest finishing [for such are the hatches and deepest shadows in plates] should be here the least considerable, and the most expeditious ; that, on the contrary, the lights should in this be the most laborious, and yet performed with the greatest facility : That what appears to be effected with so little curiosity, should yet so accurately resemble what is generally esteemed the very greatest ; viz. that a print should emulate even the best of drawings, chiaro e scuro, or [as the Italians term it] pieces of the mezzotinto, so as

tion it is since come, emulating the tenderest miniatures.” v. ii. p. 164, 8vo. “ Nor may I, without extraordinary ingratitude, conceal that illustrious name, which did communicate it to me ; nor the obligation which the curious have to that heroic person, who was pleased to impart it to the world, though by so incompetent an instrument.” *Sculptura*, p. 145. And yet the secret, however first divulged, was not made public by Mr. Evelyn.]

† *Sculptura*, p. 116. [Edit. 1662.]

nothing either of Hugo da Carpi, or any of those other masters who pursued his attempt, and whose works we have already celebrated, have exceeded, or indeed approached; especially, for that of portraits, figures, tender landscapes, and history, &c. to which it seems most appropriate and applicable.”

Thus, as he owns, he leaves it enigmatical; yet thinks he has said enough to give a hint to ingenious persons how it is performed.—In truth, they must have been more ingenious even than the inventor himself to have discovered any thing from such an indefinite riddle. One knows that ancient sages used to wrap up their doctrines, discoveries, or nonsense, in such unintelligible jargon; and the baby world, who preferred being imposed upon to being taught, thought themselves extremely obliged for being told any secret which they could not comprehend. They would be reckoned mountebanks in this age, who should pretend to instruct, without informing; and one cannot help wondering that so beneficent a nature as Mr. Evelyn's should juggle with mankind, when the inventor himself had consented that the new art should be made public.*

* [At the close of the *Sculptura*, Mr. Evelyn makes the following declaration. “ Upon these considerations then, it is, that we leave it thus enigmatical, and yet that this may appear no disingenuous rhodomontade in me, or invidious excuse, I profess myself to be alwayes most ready (*sub sigillo,*) and by

Indeed, curious as the discovery was, it did not produce all it seemed to promise; it has diversified prints, rather than improved them; and though Smith, who carried the art to its greatest height yet known, had considerable merit, mezzotintos still fall short of fine engravings. But before the secret passed into his hands, it was improved by Blooteling, who found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spot in eyes, and sharpening the light, which in preceding mezzotintos he observed had never been sufficiently distinct.


Some have thought that the Prince only improved on Rembrandt's manner in his prints, but there is no account of the latter making use of

his Highness's permission to gratify any curious and worthy person with as full and perfect demonstration of the entire art, as my talent and address will reach to, if what I am now preparing to be reserved in the archives of the Royal Society concerning it, be not sufficiently instructive." p. 148.

The Editor has examined *Dr. Maty's Index of the Philosophical Transactions* for this particular Essay without success. If written, it was never printed, probably in consequence of an injunction from the Prince himself, as the secret was so soon divulged, and so greatly improved upon by several artists.

After searching in *Ascough's Additional Catalogue of the MSS. in the British Museum*, No. 211, 23, for Prince Rupert's method of mezzotinto, that article was found to contain his improvements in the composition of gunpowder.]

a method at all like that practiced for mezzotintos.

Prefixed to Evelyn's account is a kind of Saracen's head performed by that prince, with his highness's mark thus, . There is another of

the same in large: a man with a spear; and a woman's head looking down in an oval, no name to it. These are all his works in mezzotinto.* Landscapes I think I have seen some etched by him; and in Jervase's sale were some small figures drawn loosely with the pen on white paper; under them was written, *Dessinati per il principe Roberto à Londra 23 Septembre*. The earliest date of a mezzotinto that Vertue had seen was an

* [This obligation we have to his Highness P. Rupert, who has been pleased to cause the instruments to be expressly fitted, to shew me with his own hands how to manage and conduct them on the plate, that it might produce the effects I have so much magnified, and am here ready to show to the world in a piece of his own illustrious touching, which he was pleased to honour this work withall, not as a venal addition to the price of the book (though for which alone, it is most valuable) but a particular grace, as a specimen of what we have alledged,' p. 147.

The following are noticed in *Bryan's Dict.* 1. A portrait of himself in armour, which is marked as above, and dated 1556. 2. A Magdalene in contemplation, after Merian. 3. An executioner holding a sword in one hand and the head of John the Baptist, in the other, after Spagniotto, in 1658. He engraved the head only of the executioner a second time, and presented it to Mr. Evelyn.]

oval head of Leopold William Archduke of Austria, with this inscription, Theodorus Casparus à Furstenburgh, canonicus, ad vivum pinxit et fecit 1656. This person had undoubtedly received the secret before his Highness returned to England.*

* [Prince Rupert died in 1682, having completed his sixty-third year. He was never married. His executors sold his collection of pictures by auction. His jewels were estimated at 20,000*l.* It was determined to dispose of them by a lottery ; but before the publick would purchase the tickets the following advertisement in the *Gazette*, in October 1683, was considered to be necessary. “ Prince Rupert’s jewels are to be disposed of by lottery at 5*l.* a piece—the biggest prize to be a great pearl necklace valued at 8000*l.*—and none less than 100*l.* To be drawn in His Majesty’s presence ; who is pleased to declare that he himself will see all the prizes put in among the blanks, and that the whole shall be managed with all equity and fairness, nothing being intended but the sale of the jewels at a moderate value.”

What a sketch is here presented of the times of Charles the Second, when the public could be secured from the fraudulent management of a private lottery, only by the actual presence and interference of his Majesty in person !]

WALLERANT [WARNER]. VAILLANT,*



Born 1623, Died 1677,

though a painter of some reputation, belongs to this work in the light only of engraver. He was born at Lisle in 1623, but studied under Erasmus Quellin at Antwerp, on leaving whose school he applied himself to portrait-painting; and being advised to go to Franckfort against the coronation of the Emperor Leopold, drew his picture with such success, that Vaillant soon found himself overwhelmed with business, till the Marechal de Grammont carried him to Paris, where in four years he found business enough to enrich him. He returned to Amsterdam and died there in 1677. At what period of his life he came to

* [This was a singularly ingenious family. Wallerant had three brothers, Bernard, James and Andrew, highly estimated on the Continent for their talents in engraving and painting.]

England does not appear, yet here he certainly was, and came with Prince Rupert, who taught him the secret of mezzotinto. Descamps says that this mystery, as it was then held, was stolen from Vaillant by the son of an old man who scraped the grounds of his plates for him.* This might be one of the means of divulging the new art; yet, as I shew in the life of Becket, he and Lutterel both learned the secret by other means. Vaillant also drew from the life in black and white. There is a mezzotinto, as I am informed, by him, of Queen Henrietta Maria, sitting in a fringed chair, with a little girl resting against her knees, and a young man leaning on the back of the chair; he has a ribband cross his shoulder, the edges of which are a little fringed: The lady is at work. I have never seen this print, but it corresponds so much with part of the picture of Sir Balthazar Gerbier's family by Vandyck, mentioned in the second volume of these Anecdotes, that I suspect the lady is not the Queen, but Gerbier's wife. [He likewise engraved a large head of Charles Louis, Prince Palatine, the elder brother of Prince Rupert, 1656. His own portrait; that of his wife; of his father. Froben the printer after Holbein. Netscher, Vandyck, and some subjects from eminent masters.]

* [See *Descamps*, v. ii. p. 331. This anecdote may have deserved all the credit it has found, but other artists had then discovered more of the art than Vaillant knew.]



W. H. Worthington sculp.

JOHN EVELYN ESQ^r

*From an original Painting by W. Kneller
in the Collection of
George Watson Esq^r Taylor & Co.*

MR. JOHN EVELYN.

“ *Non solum de his omnibus conscripsit artibus ; sed amplius rei rusticæ et militaris etiam, et medicinæ præscripta reliquit ; dignus vel ipso proposito, ut eum scisse omnia illa credamus.*

QUINTILIAN.

If Mr. Evelyn had not been an artist himself, as I think I can prove, I should yet have found it difficult to deny myself the pleasure of allotting him a place among the arts he loved, promoted, patronized ; and it would be but justice to inscribe his name with due panegyric in these records, as I have once or twice taken the liberty to criticize him : But they are trifling blemishes compared with his amiable virtues and beneficence ; and it may be remarked that the worst I have said of him is, that he knew more than he always communicated. It is no unwelcome satire, to say that a man's intelligence and philosophy is inexhaustible. I mean not to write his life, which may be found detailed in the new edition of his *Sculptura*, in *Collins's Baronetage*, in the *General Dictionary*, and in the *New Biographical Dictionary*,* but I must observe that his life, which was extended to 86 years, was a course of inquiry, study, curiosity, instruction,

* [See much more satisfactorily. “ *Memoirs of J. Evelyn, Esq. F. R. S. comprising his Diary from 1641 to 1705-6. Edited by W. Bray, Esq. F. S. A. 2 vol. 4to. 1822, and in five volumes, octavo, 1827.*]

and benevolence. The works of the Creator, and the mimic labours of the creature, were all objects of his pursuit. He unfolded the perfection of the one, and assisted the imperfections of the other. He adored from examination ; was a courtier that flattered only by informing his prince, and by pointing out what was worthy for him to countenance, and was really the neighbour of the gospel, for there was no man that might not have been the better for him.* Whoever peruses a list of his works, will subscribe to my assertion. He was one of the first promoters of the Royal Society, a patron of the ingenious and indigent, and peculiarly serviceable to the lettered world, for besides his writings and discoveries, he obtained the Arundelian marbles for the University of Oxford, and the Arundelian Library for the Royal Society : Nor is it the least part of his praise, that he who proposed to Mr. Boyle the erection of a philosophic college for retired and speculative persons, had the honesty to write in defence of active life against Sir George Mackenzie's Essay on Solitude.† He knew that retirement in his own hands was industry and benefit to mankind ; but in those of others laziness and inutility.

Vertue discovered that long before the ap-

* [See Vol. iii. p. 77, n.]

† This was the more remarkable, as Evelyn lived in the shade of philosophy ; Mackenzie was continually engaged in the bustle of business and fiercest violence of party.

pearance of Mr. Evelyn, his family had been engaged in what then were curious arts. In an ancient MS. in the Office of Ordnance he found these entries,*

A patent for making salt-petre granted to George Evelyn and others 1587.

Powder-makers ; George Evelyn, Esq. of Wootton, in Surrey 1587. Mr. John Evelyn ; Mr. Robert Evelyn ; Mr. George Evelyn, till the beginning of 1637.

The lady of our Mr. Evelyn had correspondent talents ; † she designed the frontispiece to his *Essay on the first Book of Lucretius*. ‡

But to come to the point which peculiarly intitles Mr. Evelyn to a place in these sheets.

* [The EVELYN FAMILY owed their wealth to the manufacture of gunpowder. George Evelyn of Long Ditton, Surrey, in the reign of Q Elizabeth was the progenitor of three distinct and very opulent families, settled likewise in that county, and possessing large estates. The place of the manufacture, and where it is still carried on, was at Worcester Park, Long Ditton.]

† [Diary 1661, "My wife presented to His Majesty the copy of the Madonna, she had copied in miniature from P. Oliver's painting after Raphael, which she wrought with extraordinary pains and judgement. The King was infinitely pleased with it, and caused it to be placed in his cabinet amongst his best paintings, v. ii. p. 172." It was to this Lady, that Cowley paid that most complete and elegant compliment on her beauty and literature.

"The fairest garden in her looks,
And in her mind, the wisest books."]

‡ Hollar inscribed a head of Vandycck to Mr. Evelyn.

There are five small prints of his journey from Rome to Naples, which are generally* supposed to be etched by one Hoare from Mr. Evelyn's drawings; but a very ingenious and inquisitive† gentleman has convinced me that they are performed by his own hand. I cannot give the reader better satisfaction than by transcribing part of a letter which that gentleman was so obliging as to send me, and his modesty I hope will forgive the liberty I take with him.

“ Copy of the title to Mr. John Evelyn's five prints for his journey from Rome to Naples;

The inscription is engraved on the superficies of a large broken stone table, sustained by a little genius with wings, standing about the middle of the plate: On each side are views of the Roman antiquities, particularly on the left is seen the arch of Septimius Severus;

Locorum aliquot insignium et celeberrimorum inter Romam et Neapolin jacentium ὑποδείξεις et exemplaria Domino Dom. Thomæ Hensheaw Anglo omnium eximiarum et præclarissimarum artium cultori et propugnatori maximo et συνοψαμενῶ αὐτῶ (non propter operis pretium, sed ut singulare amoris sui testimonium exhibeat) pri-

* So the author of his life says, transcribed in the Biogr. Dict. The General Dictionary indeed calls them Mr. Evelyn's own engravings, which the following account will make clear.

† Mr. Nathaniel Hillier.

mas has ἀδοκιμασίας aquâ forti excusas et insculptas

R. Hoare excu.

Jo. Evelynus delineator
D. D. C. Q.

The above is an exact copy of the titular Dedication to Mr. Evelyn's five prints* of his journey from Rome to Naples; and it is imagined that upon the face of the inscription there is a manifest appearance of Mr. Evelyn's being not only the designer, but also the engraver,† as well as the dedicator of the prints; notwithstanding the author of his life, prefixed to the new edition of his *Sculptura*, says that they were engraved from his sketches by Hoare an artist of character at that time; for when we come to examine the

* [These etchings were particularised by Latin titles.

1. Tres tabernæ, sive Appij Forum, celeberræ illud in sacris literis, Act. 28.

2. Terracini olim Anxuris Promontorium.

3. Prospectus versus Neapolin a Monte Vesuvio.

4. 5. Montis Vesuvij fauces et vorago sive barathrum internum.

They were completed at Paris during the time he remained there, and under the inspection of Nanteuil. He brought the plates to England where they were taken off by R. Hoare.]

† [Busts of Charles II. and W. Lord Brouncker, as a frontispiece to the *History of the Royal Society*, were invented by Evelyn, to be engraved by Hollar, as well as the frontispiece to his *Sculptura*.]

prints, and find the title exactly conformable to the above copy, and that the five views themselves are all of them subscribed *JE. f.* at the right hand corner, and no other notation at all concerning any designer, engraver, or publisher whatever (except the little R. Hoare excu. at the bottom of the title just as above described) one can hardly think otherwise than the author of Mr. Evelyn's life must have been misinformed, and never have seen or carefully considered the inscription on the title dedicatory, and the prints themselves. Besides I should be glad to be informed how the author of Mr. Evelyn's life came to know that Hoare was an artist, or engraver at all, and more especially if he had been an artist of character. Not to mention a particular circumstance attending my set of the prints in question, (which I have great reason to believe were one of the sets which Mr. Evelyn kept for himself) being superscribed with a pen and ink, *my journey from Rome to Naples*, and with a black lead pencil, *sculpsit Johannes Evelynus Parisiis 1649.** However it

* [Evelyn, while at Paris, greatly encouraged Robert Nanteuil, an engraver of singular talents and industry, who invented a manner of his own, and brought it to perfection. Nanteuil died at Paris in 1678, at the early age of 48, and it is scarcely credible, how many fine portraits he accomplished. Mr. Evelyn became very intimate with him, and acquired much information relative to the practical part of the art. The five views before-mentioned were finished at Paris, under his inspection. He likewise engraved for Mr. Evelyn, as private

ought to be mentioned that the pen and ink, and the black lead do not appear to be of the same hand writing."

The General Dictionary corroborates the great probability of Mr. Evelyn engraving these views, by quoting more etchings by him,* a view of his own seat at Wooton, and another of Putney; and Thoresby in his Museum says expressly p. 496, that the prints of the journey from Rome to Naples were done by Mr. Evelyn, who presented them to him, with his own head by Nanteuil.

[In his twenty-ninth year, Mr. Evelyn, commenced his literary career, by publishing a tract upon Liberty and Servitude, 12mo. 1649, and finished it by the "*Acetaria, a Discourse of Sallets.*" 8vo. 1699, in his eightieth. He published twenty-seven books; the principal of which is the "*Silva,*" a *Discourse on Forest Trees*, fol. 1664.]

plates, his portrait and that of his wife's father, Sir Richard Browne, Bart. at that time our Ambassador to the Court of France. A proof of the first named was sold for 13*l.* 13*s.* Baker.

Mrs. Evelyn's portrait was taken in pencil, and each of these has been engraved for the Diary.]

* [The plate has been retained by the family; and an impression of it, is given in the second Volume of the Memoirs above-mentioned, Octavo Edition.]

REMARKS ON MEZZOTINTO.

The term MEZZOTINTO has been adopted, without strict analogy from the method invented and first practised by Ugo da Carpi, about the year 1510, which was to give the effect of *chiaro-scuro* to his prints, by means of several blocks, which were tinted with colour. As the success was uncertain, this method did not obtain generally.

The invention now treated of, made its first appearance in the Low Countries; and was then termed, "*La maniere noire*" and Sandrart in his *Academia Picturæ*, describes it as "*Ars illa chalcographica, quam nigrum vocant.*" Prince RUPERT who certainly introduced it into England, gave it the name of MEZZOTINTO; and, as, in this country it has been chiefly cultivated, and received its highest improvements Baron Heineken has not scrupled to give it the denomination of *the English manner*, by way of excellence. *Idée Gen. d'une collection des Estampes.*

Concerning the original invention, the critics appear to be well agreed; and it would seem, that the only secret Prince Rupert really claimed, was that of the form and properties of the instrument by which the intended effect was to be produced, rather than any peculiar principle, upon which the art should be conducted. To Vaillant the artist whom he especially patronised, he made a full discovery of his practice, which, indeed he exhibited, only once to Mr. Evelyn. Mr. F. Place, a Dilettante, (See p. 156) of unusual ingenuity and talent, was probably, the first of our own countrymen who scraped in mezzotinto, about the year 1665. He seems in his love of the arts, and his zeal for their advancement, to have consecrated his efforts to the representation of his private friends, among the artists,—Sir Ralph Cole (v. iii. p. 271.) of whom Mr. W. has spoken, made an essay in a print of Charles II. in emulation or imitation of his friend. W. Sherwin, well known as an engraver, had perfected an instrument for preparing the ground of his copper-plates. *Granger* observes (v. iv. p. 137.) "The secret is said to have been soon after discovered by

Sherwin, the engraver ; who made use of a loaded file for laying the ground. Prince Rupert, upon sight of one of his prints, suspected that his servant had lent him his tool, which was a channelled roller ; but upon receiving full satisfaction to the contrary, he made him a present of it. The roller was afterwards, laid aside, and an instrument with a crenelled edge in shape like a shoemaker's cutting knife, was used instead of it." But he executed only three or four plates in this way. Other engravers, as Becket and Simons, who were employed, at the same time, adopted the method, and introduced improvements as the result of many experiments, Luttrell was the most ingenious of them.

Browne, who was a printseller, encouraged them all, as this new manner grew into vogue, whose names he purposely omitted upon his plates. They are however known to be R. Tomson (a publisher likewise,) Abraham Blooteling, Gerard Valk, J. Verkolje, &c. In 1683, Browne obtained a patent to publish one hundred mezzotinto prints from Vandyck and Lely, for fourteen years. Robert White excelled them in mezzotinto ; but his son George White, having introduced a very successful method, that of first etching the outlines upon the copper-plates, gave a peculiar precision and spirit to his performances.

A new epoch of the art was produced by the superior skill and high finishing, which are conspicuous in the best works of the younger J. Smith, and the younger Faber.

Patronised by Lely and Kneller, the portraits by both, particularly the last mentioned, gained an additional interest from the multiplying hands of these artists, and have re-appeared with more than their original spirit and character.

In the introduction to *Bryan's Dictionary of Engravers*, we are informed that " Mezzotinto, in its operation, is in direct opposition to that of stroke engraving or etching : in the two former the object is to trace the shadows on the plate, in the former this effect is produced by clearing the lights. The essential excellence of mezzotinto is mellowness ; and it is from thence, that it is peculiarly adapted to portraits, and to

historical subjects, in which the figures are designed on a considerable scale. Perhaps no other branch of engraving surpasses or even equals mezzotinto in the softness of the carnations, the light floating of the hair, the folds of the draperies, the lustrous brilliancy of armour, and the delicate imitation of the colouring of a picture."

By this and the following quotations, a sufficient degree of information will be communicated, relative to that which in its most improved state, may be considered as an art, which has sprung up in our own country; and which, if on that claim only, merits a particular attention.

Of the powers and extent of this particular branch of the art, the estimates made by a connoisseur and an artist, exhibit a remarkable variance.

The opinion of Mr. Gilpin will, at all times, have its just influence. "*Mezzotinto* is very different from either engraving or etching. In these, you cut the shades on a smooth plate. In mezzotinto, the plate is covered with a rough ground, and you scrape the lights. The plate would otherwise give an impression, intirely black. The characteristic of Mezzotinto is softness, which adapts it chiefly to portrait or history, with a few figures; and these not too small. Nothing, except paint can express flesh more naturally, or the flowing of hair, or the folds of drapery, or the catching lights of armour. In engraving or etching, we must get over the prejudices of cross lines, which exist on no natural bodies: but mezzotinto gives us the strongest representations of the *real surface*. If, however, the figures are too crowded, it wants strength to detach the several parts, with a proper relief: and if they are very small, it wants precision, which can only be given by an outline; or as in painting by a different tint. In miniature works also, the unevenness of the ground will occasion bad drawing and awkwardness—in the extremities especially. Some inferior artists have endeavoured to remedy this by terminating their figures with an engraved or etched line: but they have tried their experiment, with bad success. The strength of the line and the softness of the ground, accord ill together. I speak

not here of that judicious mixture of etching and mezzotinto, which was formerly used by White, and which our best mezzotinto-scrapers, at present use, to give a strength to particular parts—I speak only of a harsh and injudicious linear termination.”

“*Mezzotinto* excells each of the other species of prints, in its capacity of receiving the most beautiful effects of light and shade; as it can the most happily unite them, by blending them insensibly together.”

“You cannot well cast off more than a hundred good impressions, from a mezzotinto plate. The rubbing of the hand soon wears it smooth—and yet by constantly repairing it, it may be made to give four or five hundred, with tolerable strength. The first impressions are not always the best. They are too black and harsh. You will commonly have the best impressions, from the fortieth to the sixtieth; the harsh edges will be softened down, and yet there will be spirit and strength enough left.” *Essay on Prints*, p. 38, 39. 8vo. 1792.

Mr. Landseer, of acknowledged eminence in the more legitimate art of stroke or line engraving, animadvert with truth perhaps, but undoubtedly with strong censure, on the opinions just quoted, in his third lecture on *Engraving*, p. 120. “In the process of mezzotinto, the whole surface of the copper-plate is first worked over, with a toothed or serrated instrument, which is rocked to and fro in various directions, so that if the plate were then to be printed, a mere blank or black space would be produced on the paper. After this mechanical operation, (which is called laying the ground) the work of art commences, and is performed chiefly by means of scrapers of various shapes and dimensions, which are used to scrape away the surface or barb of the ground, in the necessary forms, until the requisite degrees of *light* and *middle tint* are produced. *Mezzotinto* is most properly employed on dark subjects, where the constituent parts are large; its shadows being susceptible of great obscurity, profundity and richness; particularly, where the mezzo tint is cleared and enriched by the admixture of etched or engraved lines, as was the practice of White and

historical subjects, in which the figures are designed on a considerable scale. Perhaps no other branch of engraving surpasses or even equals mezzotinto in the softness of the carnations, the light floating of the hair, the folds of the draperies, the lustrous brilliancy of armour, and the delicate imitation of the colouring of a picture."

By this and the following quotations, a sufficient degree of information will be communicated, relative to that which in its most improved state, may be considered as an art, which has sprung up in our own country; and which, if on that claim only, merits a particular attention.

Of the powers and extent of this particular branch of the art, the estimates made by a connoisseur and an artist, exhibit a remarkable variance.

The opinion of Mr. Gilpin will, at all times, have its just influence. "*Mezzotinto* is very different from either engraving or etching. In these, you cut the shades on a smooth plate. In mezzotinto, the plate is covered with a rough ground, and you scrape the lights. The plate would otherwise give an impression, intirely black. The characteristic of Mezzotinto is softness, which adapts it chiefly to portrait or history, with a few figures; and these not too small. Nothing, except paint can express flesh more naturally, or the flowing of hair, or the folds of drapery, or the catching lights of armour. In engraving or etching, we must get over the prejudices of cross lines, which exist on no natural bodies: but mezzotinto gives us the strongest representations of the *real surface*. If, however, the figures are too crowded, it wants strength to detach the several parts, with a proper relief: and if they are very small, it wants precision, which can only be given by an outline; or as in painting by a different tint. In miniature works also, the unevenness of the ground will occasion bad drawing and awkwardness—in the extremities especially. Some inferior artists have endeavoured to remedy this by terminating their figures with an engraved or etched line: but they have tried their experiment, with bad success. The strength of the line and the softness of the ground, accord ill together. I speak

not here of that judicious mixture of etching and mezzotinto, which was formerly used by White, and which our best mezzotinto-scrapers, at present use, to give a strength to particular parts—I speak only of a harsh and injudicious linear termination.”

“*Mezzotinto* excells each of the other species of prints, in its capacity of receiving the most beautiful effects of light and shade; as it can the most happily unite them, by blending them insensibly together.”

“You cannot well cast off more than a hundred good impressions, from a mezzotinto plate. The rubbing of the hand soon wears it smooth—and yet by constantly repairing it, it may be made to give four or five hundred, with tolerable strength. The first impressions are not always the best. They are too black and harsh. You will commonly have the best impressions, from the fortieth to the sixtieth; the harsh edges will be softened down, and yet there will be spirit and strength enough left.” *Essay on Prints*, p. 38, 39. 8vo. 1792.

Mr. Landseer, of acknowledged eminence in the more legitimate art of stroke or line engraving, animadvert with truth perhaps, but undoubtedly with strong censure, on the opinions just quoted, in his third lecture on *Engraving*, p. 120. “In the process of mezzotinto, the whole surface of the copper-plate is first worked over, with a toothed or serrated instrument, which is rocked to and fro in various directions, so that if the plate were then to be printed, a mere blank or black space would be produced on the paper. After this mechanical operation, (which is called laying the ground) the work of art commences, and is performed chiefly by means of scrapers of various shapes and dimensions, which are used to scrape away the surface or barb of the ground, in the necessary forms, until the requisite degrees of *light* and *middle tint* are produced. *Mezzotinto* is most properly employed on dark subjects, where the constituent parts are large; its shadows being susceptible of great obscurity, profundity and richness; particularly, where the mezzo tint is cleared and enriched by the admixture of etched or engraved lines, as was the practice of White and

is the revived practice of Earlom and others : it is however attended with this disadvantage, that in the lights, where the artist frequently wishes most to engage attention, by irritating the sense of vision, it is least capable of effecting it ; the lights of mezzotintos where they occur in broad masses, being comparatively cold, poor and spiritless. In the only professed *Essay on Prints*, I believe, that this country has produced, mezzotinto is erroneously preferred to all other modes of engraving. The author, (*Mr. Gilpin*) says, that it “ gives the strongest representation of the *real surface*.” He does not inform us of the real surface of what, though he cannot mean that all surfaces are alike. He says further, “ that nothing except paint can express flesh more naturally or the flowing of the hair” which is so gross a mis-perception (if I may be allowed such a word) of the respective local powers of the various mode of engraving, as one should hardly imagine could befall the dullest organs ; and so palpable a dereliction of the real capabilities of mezzotinto, as might half incline us to suspect it was rather ironically, than ignorantly, said—if the doctrines inculcated throughout the essay, were not, for the most part, equally vague and unsound.” *Lectures on the Art of Engraving delivered at the Royal Institution by John Landseer, Engraver to the King, 8vo. 1807.*

To enumerate or refer to artists in mezzotinto, since the date of the conclusion of this volume, would be an arduous undertaking, with a faint prospect of giving satisfaction. But it may be truly asserted, that the superiority of the later to the earlier specimens, will be evident, both in their number and their excellence.

The intelligent anonymous author of the “ *History of the Art of Engraving in mezzotinto*,” 8vo. 1786, observes that “ the art was for a long time confined principally to the English and Dutch nations, including the Flemish artists. France and Germany, although we owe the invention of the art to the latter, have but little place in its history altogether, France, indeed, which may seem remarkable, since we owe to that country so many superior engravings in the common method,

seems at the most to number but three or four mezzotinto scrapers (unless we add Simons as born in Normandy) and none of very distinguished note. There appears to be no account extant of any Italian artist before the present time." p. 94. "The number of English artists indeed, before the present time, but little exceeds that of Holland, Dutch industry instructed probably in the new art by Blooteling, continued to nourish a series of engravers, not without success. If the number of English engravers before the present times (under which description we include naturally the subjects of the three kingdoms) exceed but little that of the Dutch artists, yet in point of excellence, the palm must be given to our own nation. White and Smith have no rivals among their contemporaries." p. 95. Since the artists above-mentioned, a second school of Mezzotint has arisen in England, with a progressive and decided excellence, keeping an equal pace with other efforts of the art of engraving. Out of many, of genuine pretensions, two names only may be selected, that of Valentine Green, for his *Agripina* from West; and of R. Dixon, for his *Ugolino*, from Sir Joshua Reynolds, and this, without any disparagement of the artists of the present day.

DAVID LOGGAN

was born at Dantzick, and is said to have received some instructions from Simon Pass in Denmark. Passing through Holland he studied under Hondius, and came to England before the Restoration. Being at Oxford, and making a drawing for himself of All-Souls-College, he was taken notice of and desired to undertake plates of the public buildings in that University, which he executed, and by which he first distinguished himself.* He afterwards performed the same for Cambridge, but is said to have hurt his eye-sight in delineating the chapel of King's College. He also engraved on eleven folio copper plates *Habitus Academicorum Oxoniæ à Doctore ad servientem*. In the Registry of Matriculation there is this entry, David Loggan Gedanensis, Universitatis Oxon. Chalcographus, July 9, 1672. He had a licence for fifteen years for vending his *Oxonia Illustrata*. He frequently drew heads †

* [Advertisement in the *Gazette*, 1674. *Oxonia Illustrata* by David Loggan. The Price 25 shillings.]

† Mich. Burghers told Vertue that he had Loggan's own head done by himself in black lead æt. 20, 1655; [if so, he was born in 1635] and knew of no other portrait of him; but he certainly sat to Soest.

[These portraits are most curious specimens of pencil drawing. The Editor possesses one of an old lady in a black veil, which has been well preserved, and is finished most delicately. Dated D. L. 1669.]

in black lead, as Mr. Ashmole's* in 1677, and the Lord Keeper North's at Wroxton; and was one of the most considerable engravers of heads at that time. Dryden, satyrizing vain bards, says

And in the front of all his senseless plays
Makes David Loggan crown his head with bays.†

He married Mrs. Jordan,‡ of a good family near Witney in Oxfordshire, and left at least one son, who was fellow of Magdalen-College Oxford. David lived latterly in Leicester-fields,§ where he died 1693.|| His portraits, as enumerated by Vertue, are;

John Sparrow, 1653.

William Hickes, 1658.

Charles II. without his name, and only with Fidei Defensor; therefore probably done before the Restoration.

Another in armour.

Another,¶ leaning his hand on Archbishop

* V. *Ashmole's Diary*, p. 58. † *Art of Poetry*, Canto 2d.

‡ [She was the daughter of Robert Jordan, Esq. who possessed the manor and estate of Kencote, in Oxfordshire.]

§ [In the *Gazette of March 1676*, is an Advertisement—“Lost a large draught of the front of the Cathedral Church of Wells, drawn upon a large sheet of paper with pen and Indian ink, in order to be engraven. Whoever brings it, or can give notice where it is to be had, to Mr. David Loggan, next door to the Golden head, Leicester Fields, shall have forty shillings reward.”]

|| In another place Vertue says in 1700.

¶ This is the frontispiece to *Richard Atkins's Growth of Printing*.

Sir Edward Coke. [half sheet.]

John Bulfinch, printseller, from the life.

Seth Ward, do. [Bishop of Sarum.]

John Lake Bishop of Chichester. [1688, 5*l.* 5*s.*
Bindley.]

Nathan Crew Bishop of Durham.

Henry Compton Bishop of London. [half sheet.]

Richard Meggot Dean of Winchester. There
is another of him by White.

Lord-keeper Francis Lord Guilford, from the
life, one of his best prints.

Thomas Barlow, [Bishop of Lincoln.]

Thomas Fuller, 1661. [Before *The Worthies.*]

Alexander Brome, 1664, æt. 44.

Dr. John Wallis. [The Mathematician.]

John Pearson Bishop of Chester, from the life.

John Cockshutt. [*Nobilis Anglus.*]

The seven Bishops, copied from White's plate
for Loggan by Vanderbank, who worked for him
towards the end of his life. [5*l.* 7*s.* 6*d.* S.]

James Duke of Ormond, in an oval.

James Duke of Monmouth [and Buccleugh,
young, in the robes of the garter, [in an oval of
oak leaves.] The handsomest print of him. [2*l.*
10*s.* S.]

James Earl of Derby. [Large 4to.]

Thomas Sanders. Fleshiere pinx.

Dr. Richard Allestry, from the life.

Peter Gunning Bishop of Ely. [2*l.* 6*s.*]

Edward Waterhouse.

Mr. Joshua Moone.

Dr. Henry More.

George Walker of Londonderry.

Leonard Plukenet, 1690.

Archbishop Sancroft, from the life.

William Loyd Bishop of St. Asaph.

Queen Henrietta Maria.

Frontispiece to a Common-prayer-book in folio,
1687, designed by John Bapt. Gaspars.

Titus Oates.

Sir George Wharton, but no name, æt. 46.

Another, 1657.

George Prince of Denmark, from the life.

Pope Innocent XI.

An emblematic print of Cromwell at length in
armour. A. M. Esq. fe.

The Academy of Pleasure 1665. Head of a
man with a high-crowned hat.

Frontispiece to Rea's Florist, something in the
manner of Cornel. Galle.

Frontispiece to Guidott's *Thermæ Britannicæ*.

Additional Portraits.

Anne Duchess of Monmouth.

Gilbert Sheldon, Archbishop of Canterbury, *ad
vivum*, 13l. 2s. 6d. S.

Dr. Isaac Barrow, 12l. S.

James Sharp, Archbishop of St. Andrews, 14l.
Bindley.

Colonel Giles Strangeways, in armour, 6l. 10s.
Bindley.

Henry Hibbert ; Arthur Jackson ; James Jane-way—Portraits to books.

George Earl of Berkeley in his robes, 1679. 12*l.* S.

John Dolben, Bishop of Rochester, John Fell, Bishop of Oxford, and Dr. R. Allestry, called *Chiple*y, *Chople*y and *Cheple*y. Lely pinx. 27*l.* 16*s.* 6*d.* S. [It is marked only D. Loggan *excudit.*]

William Holder. Arthur Jackson.

Thomas Saunders de Ireton, a curious unfinished proof, 6*l.* 8*s.* S.

Edward Benbowes, in a sheet containing a view of London and Old St. Paul's.

John Playford, Musician, Richard Haydock, John Sparrow, "*Amator Jacobi Behmen.*"

Archbishop Laud.

Loggan brought over with him Blooteling and Valck, whom I am going to mention. Vanderbank worked for him, and one Peter Williamson, of whom I find no account, but that Vertue thought the emblematic print of Cromwell in the above list might be done by him.

ABRAHAM BLOOTELING*

came from Holland in 1672 or 73, when the

* [Blooteling, in common with his countrymen, who came to England about this period, had gained considerable reputation in their own country, either by engraving from their own designs, or from those of the best masters. Here, as they met

French invaded it, but staid not long, nor graved much here, but did some plates and some mezzotintos that were admired. Vertue says he received 30 guineas for etching a portrait of the Duke of Norfolk. At Amsterdam, after he had left England, he published Leonardo Augustino's Gems in 1685, and etched all the plates. His portraits are,

Prince Rupert, after Lely, 1673. [The best print of him, in armour.]

Edward, first Earl of Sandwich, ditto, a head.

Another, half length. [Edward, second Earl of Sandwich, 10*l.* S.]

Edward Stillingfleet, canon of St. Paul's.

The same, with the inscription altered after he was Bishop of Worcester.

Anthony Earl of Shaftsbury, sitting, Lord Chancellor; one of his most scarce works, 1679. [4*l.* 7*s.* S.]

Thomas Earl of Danby, after Lely. [Duke of Leeds.]

James Duke of Monmouth.

Thomas Sydenham, M. D. after Mrs. Beale.

Henry Duke of Norfolk, 1678, large.

Jane Bickerton, Duchess of Norfolk, ditto, Bruxelles, 1681.

with the most encouragement, they engraved portraits only. Bryan observes, that Blooteling, excelled equally in etching and mezzotinto, and gives, in a long list, an ample proof of his industry.]

J. Wilkins, Bishop of Chester, after Mrs. Beale.
Henry Marquis of Worcester, [First Duke of Beaufort.]

An old man's head, profile ; etched.

A boy's head with feathers in his cap, ditto.

John Tillotson, Dcan of Canterbury, fine.

Cecil Calvert Lord Baltimore.

Charles Howard Earl of Carlisle.

Admiral Van Tromp, 1676.

Van Haren, done in Holland, 1680.

Additional Portraits.

In mezzotinto. Maria Beatrix, Duchess of York.

Charles Stanley, Earl of Derby, in armour.

Charles II. 1680, half sheet.

Q. Katherine, 1680. Companion, 3*l.* 3*s.* S.

James Duke of York, oval half sheet.

Mary Princess of Orange, half sheet.

William Prince of Orange, ditto.

Louisa Duchess of Portsmouth, 1677, 4*to.*

Abraham Symonds, a modeller in wax.

Mrs. Anne Killegrew from a picture painted by herself.

Nathaniel Highmore, M. D. oval, 7*l.* 2*s.* 6*d.* S.

Thomas Bellasize, Viscount Falconberg, in armour, after Maria Beale, 5*l.* 5*s.* S.

Henry Bennet, Earl of Arlington.

Titus Oates.

Elinor Gwinn.

GERARD VALCKE

was Blooteling's servant, and then married his sister; came with him from Holland, and returned with him, though he sometimes worked for Loggan. Valck engraved one of the finest prints we have. It is the famous Duchess of Mazarin,* 1678: sitting in very loose attire, with one hand on an urn. There is a beautiful portrait of the same Duchess in a turban, painted in Italy, at the Duke of St. Albans's at Windsor. Vertue knew but three more of Valck's entire works; Robert Lord Brooke, done in 1678; John Duke of Lauderdale, in robes of the garter, and an indifferent mezzotinto of Mrs. Davis † after Lely. [1678.] [His credit as an engraver was more advanced by his copies from the Flemish masters, probably published before he came to England.]

Additional Portraits.

James Duke of York, after Lely.

* [*Hortense Mancini*, Duchess of *Mazarine*, lived many years in England, and died in 1699. In her youth, she had been one of the brilliant stars in the Court of Charles II. who allowed her a pension of 4000*l.* a year, which was very badly paid, after his death. She resided at Chelsea where she kept a basset-table, and gave concerts and suppers to persons of rank, who are said to have usually left money under the plates, to pay for the entertainment, *Lysons*, v. ii. p. 89.]

† There is another of her in small quarto after Cooper. Valck assisted Schenk in publishing the large Dutch Atlas in 2 vols. folio, 1683.

Mary Duchess of York, after Lely.

Louise Duchess of Portsmouth.

Sir Thomas Isham, before the inscription, 17*l*.
5*s*. 8.

K. William the Third, crowned, half sheet.

Madam Elinor Gwinn, after Lely, decorating a
lamb, 3*l*. 19*s*.

It is worthy remark, that Blooteling and Valcke worked together upon several mezzotints, to which their names are affixed without discrimination. We therefore frequently see, in catalogues, plates of the same persons, ascribed to either of them.

EDWARD LE DAVIS,

1670,

of Welsh extraction, was apprentice to Loggan, whose wife obliging him to follow her in livery, he ran away to France, and became a dealer in pictures, by which on his return he made a good fortune. He engraved,

James Duke of York; a large head, with flowers round the oval.

Bertram de Ashburnham, for Guillim's Heraldry. [an imaginary portrait.]

Duchess of Portsmouth, sitting.

St. Cecilia playing on a base-viol, with boy-angels flying; probably done at Paris, after Vandyck.

Mary Princess of Orange, 1678.

William, Prince of Orange, both after Lely.

General Moncke.

Stephen Monteaige, 1675.

Charles II. sitting; the face expunged afterwards, and replaced with King William's.

A merry Andrew, after Francis Halls, graved in an odd manner. [Inscribed Edward Le Davis Londini, sculpsit.]

An Ecce Homo after Caracci, scarce.

Charles Duke of Richmond, a boy, after Wising, 1672.

[WILLIAM] LIGHTFOOT,

Died 1671,

says Mr. Evelyn,* "hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierinx; and has published two or three Madonnas with much applause." I suppose he is the same person with William Lightfoot a painter, mentioned in the third volume of this work, p. 26. [He excelled in painting landscapes and perspective views, and as an architect was employed, under Wren in building the Royal Exchange.]

MICHAEL BURGHERS,

came to England soon after Louis XIV. took Utrecht, and settled at Oxford, where besides several other things he engraved the almanacs;

* *Sculptura*, p. 99.

his first appeared in 1676, without his name.* He made many small views of the new buildings at Queen's [and Christ Church Colleges,] and drew an exact plan of the old chapel [of Queen's] before it was pulled down. His other works were,

Sir Thomas Bodley; at the corners, heads of W. Earl of Pembroke, Archbishop Laud, Sir Kenelm Digby, and John Selden. [For the Catalogue.]

William Somner, the antiquary.

Franciscus Junius, from Vandyck, [in the *Centum Icones*.]

A medal and reverse of William Earl of Pembroke, (who lived) in 1572.

John Barefoot, letter-doctor to the University, 1681. [5*l.* 12*s.* 6*d.* *Bindley*.]

Head of James II. in an almanac, 1686.

Small head of T. V. Sir Thomas Wyat.

Antony Wood, in a niche.

King Alfred, from a MS. in the Bodleian-Library.

Archbishop Chichele. [From the Statue at All Souls College.]

John Baliol. Devorguilla, his wife.†

* [The first Oxford Almanac was drawn up by Maurice Wheeler, M. A. for the year 1673, 8vo. Robert White, engraved the sheet Almanac in 1674, with several mythological figures. They have been continued from 1676 to the present time. The prints in the first forty-seven, were engraved for the greater part, by M. Burghers. *Oxoniana*.]

† [*Imaginary*. When Sonmans was employed by the Uni-

William Earl of Pembroke.

Timothy Halton, D. D. provost of Queen's College, from the life.

Dr. Wallis, 1699. [The celebrated Mathematician.]

Two of Dr. Ratcliffe.

Sir Kenelm Digby.

Archbishop Laud. John Selden.*

A large face of Christ, done with one stroke in the manner of Mellan.

Many frontispieces for the Classics published at Oxford.

Several views of houses for Dr. Plot's works, and for other books.†

Ditto for the English Translation of Plutarch's Lives; and probably the vignettes to the Catalogue Libr. MSS. in Angliâ.

Additional Portraits.

William Penderill of Boscobel, in Salop, æt. 84, oval, suspended in an oak, 31*l.* S.

versity of Oxford to paint their gallery of Founders, these were furnished by the likeness of an athletic blacksmith, and the handsome daughter of an apothecary.]

* The heads of Digby, Pembroke, Laud and Selden are the same I have mentioned at the corners of Sir T. Bodley's print.

† [Mr. W. has not given to Burghers his due praise. His works of decided excellence are the views of gentlemens' seats and specimens of Natural History in *Dr. Plott's Oxfordshire and Staffordshire*, and in *Dr. White Kennet's History of Ambroseden*. He has introduced into a view of a church, the ceremony of a marriage procession in which the costume of the

Robert Eglesfield, Founder of Queen's College,
4*l.* S.

Jacob Bobart, the first gardener of the Physic
Garden, Oxford, æt. 81, 1679, 6*l.* 2*s.* 6*d.* S.

Sir W. Read, Chemical Physician, Oculist and
Chirurgical Operator, with vignettes of the extra-
ordinary cures he performed, 3*l.* 3*s.* S.

Gilbert Sheldon, Archbishop of Canterbury,
(Bishop of London) 13*l.* 2*s.* 6*d.* S.

PETER VANDERBANK*

1674,

was born at Paris, and came to England with
Gascar, the painter, about the year 1674. He
married the sister of Mr. Forester, a gentleman
who had an estate at Bradfield in Hertfordshire.
Vanderbank was soon admired for the softness of
his prints, and still more for the size of them,
some of his heads being the largest that had then
appeared in England.† But this very merit un-
did him ; the time employed on such considerable
works was by no means compensated in the price.
He was reduced to want, and retiring to his bro-
ther-in-law, died at Bradfield, and was buried in
the church there in 1697. After his death, his

age and portraits, are given with a neatness and brilliancy, not
often paralleled.]

* He sometimes wrote his name VANDREBANC.

† [There is a private print of Henry, the Second Duke of
Beaufort, nearly as large as life.]



Kneller pinx^t

A. W. Warm sculp^t

PETER VANDERBANK.

LONDON.
Published by John Major, 50, Fleet Street.
Tel. 15th 1828

widow disposed of his plates to one Brown,* a printseller, who made great advantage of them, and left an easy fortune. Vanderbank had three sons, the eldest had some share in the Theatre at Dublin. The youngest, William, a poor labourer, gave this account to Vertue. In the family of Forester was a portrait of the father by Kneller, and of the eldest son. Vanderbank's prints are,

Charles II. in garter robes, Gascar pinx. 1675.

Ditto, 1677, 2 feet 4 inches high, by 2 feet wide.

James II. large sheet, Kneller p.

Mary his Queen, ditto. Another, after Wissing.

King William after Kneller.

Another, after Wissing.

Queen Mary, after the same.

Prince George of Denmark. Princess Anne.

Louis Quatorze, large head.

Statue of Charles II. in the Royal Exchange.

Archbishop Tillotson, after Mrs. Beale; the face was rubbed out and re-engraved by R. White.

Archbishop Tenison, after Mrs. Beale, 1695.

Prince George of Denmark, folio sheet.

Princess Anne, at length.

Princess Mary, ditto.

Thomas Earl of Ossory, large head. [Lely. 4l. 4s. S.]

Alexander Earl of Moray, 1686.

George Viscount Tarbatt, æt. 60, 1692. [Earl of Cromartie.]

* [Abraham Brownie, before mentioned as the most extensive printseller of his age.]

Sir William Temple, after Lely, 1679.

John Smith, writing-master, Faithorne delin. Vertue says a great contest happened about the payment for this fine head.

James Earl of Perth, 1683.

Thomas Lamplugh Archbishop of York; one of the finest of his works.

George Walker, who defended Londonderry.

Thomas Dalziel, a Scotch General, scarce. [At the Battle of Worcester, 16l. 16s. *Bindley*.]

John Locke, in a perriwig.

Sir Edmundbury Godfrey.

Another, smaller.

Edmund Waller, æt. 23.

Another, æt. 76.

Sir Thomas Allen, very large. [Oval, in armour.]

James Duke of Monmouth, ditto.

Richard Lord Maitland, 1683. [Earl of Lauderdale.]

William Lord Russel, æt. 44, 1683, after Kneller. [Large.]

[Charlotte Countess of] Litchfield, Verelst pinx. [4l. 9s. *Bindley*.]

Sir George Maekensie. [*A valle Rosarum*.]

Henry More, Loggan delin. It has not Vanderbank's name.

Archibald Earl of Argyle.

Frederick Duke of Sehomberg.

Young man's head, *Fide et fiducia*, Ryley pinx. [Earl of Roseberry.]

John Cotton Bruce, very large.

Robert Paston Earl of Yarmouth, ditto.

Sir Thomas Brown, M. D. [prefixed to his works.]

Head of a Scotch gentleman, altered to the Earl of Marr. Hassel pinx.

John Earl of Strathnaver; *i. e.* J. Earl of Sutherland, who died about 1734.

William Duke of Queensberry.

William Duke of Hamilton. [In armour, large.]

George Lord Dartmouth. [4*l.* 4*s.* S. 13*l.* 13*s.* *Bindley.*]

His own head.

Samuel Wood.*

[Peter Hoel, John Earl of Melfort, æt. 34, 1688, 5*l.* *Bindley.*]

Sir William Berkeley, Admiral.

J. Thynne, Esq. of Longleat, fol.

Vanderbank engraved a set of heads for *Kennet's History of England*, they were designed by Lutterel. Vanderbank executed from the Conqueror to Queen Elizabeth; the rest were finished by M. Vandergutch.

He also graved after Verrio's paintings at Windsor, and some other histories, and did some plates which have his name in Tijon's Book of Iron-

* I am informed that this head of Wood could not be done by P. Vanderbank the elder, whose arm was torn off in 1737. See *Phil. Trans.* for 1738. As I find no account of his second son, his name was probably Peter, and he might be an engraver.

works. He appears too to have had some concern in a manufacture of tapestry; in the Duke of Ancaster's sale was a suite of tapestry with Vanderbank's name to it.

NICHOLAS YEATES* AND JOHN COLLINS,

1680.

two obscure engravers, whom Vertue mentions together for these plates,

Sir William Waller, ob. 1669.

Embassadors from Bantam, H. Peart, pictor. printed 1682, large folio.

Leonard Plukenet, M. D. Collin sculp. 1681.

Oliver Plunkenet, Archbishop, ob. 1681. Collins Bruxell. sculp. [Robert Dixon, Prebendary of Rochester.]

I find the name of R. Collins jun. to a print, done by him from the life, of Francis Peek, the antiquary, born 1692. *V. Ames, p. 135.*

WILLIAM CLARKE

did a head of George Duke of Albemarle, from a painting of Barlow, and another of John Shower, from a picture of his own; the latter is a small mezzotinto.

[Elizabeth Duchess of Somerset, oval.]

JOHN CLARKE

1690,

was an engraver at Edinburgh, where he did two

* [There is a portrait of George Mountaigne, Bishop of London, by *George Yeates*, which was sold for 4*l.* *Bindley.*]



F. TOMPSON

Portrait by J. Stan

engraved by H. ...

profile heads in medal of William and Mary, Prince and Princess of Orange, yet dated 1690; and prints of Sir Matthew Hale, of George Baron de Goertz (this was in concert with Pine) of Dr. Humphrey Prideaux, and a plate with seven little heads of Charles II. and his Queen, Prince Rupert, Prince of Orange, Duke of York, Duke of Monmouth, and General Moncke. There was another John Clarke, who lived in Gray's Inn; he engraved a quarto print of Rubens, and, probably the plates for *Bundy's translation of Catrou and Rouille's Roman History*, and the vignettes for *Lord Lansdowne's works*. Gerard and Robert Vandergutch were also employed for the latter book.

R. TOMPSON,

a name to a print of Nel Gwynn and her two sons, and to a few others. Though he only puts *excudit* on his plates,* and on those sold by Alexander Brown, he probably scraped them. Brown, besides his mezzotintos, engraved the plates to his *Art of Painting*, 1669. See Payne Fisher's verses

* [Granger supposes that he was a printseller only, because he had not seen a print with Tompson, *fecit*.

Elizabeth, Countess of Southampton, from Vandyck by R. Thomson.

John Dolben, Bishop of Rochester, 5l. S.

Mary Davis with a guitar.

John Cecil Earl of Exeter. Lord Ashley.

Admiral Sir W. Berkeley.

Admiral Sir Joseph Jordan.]

prefixed to that work. Brown's plates in that piece are chiefly copied from Bloemart's drawing-book. Trevethan is mentioned by Sanderson, but I know none of his works. To a print of Bishop Russel is said, Thomas Dudley Anglus fecit 1679.

PAUL VANSOMER,



1678.

another artist of no great fame, whom I give to compleat the list, and as I find them, not confining myself strictly to dates, which would be difficult to adjust, when there were so many of the profession about the same period.* Vansomer at

* [Vansomer worked in Mezzotinto, and is known to have executed these prints.


Henry Stone, the Painter, from Vandyck.

Hubert Le Soeur, Sculptor.

James II. in armour.

Prince Rupert, from Lely.

G. Morley, Bishop of Winton.

first executed many plates both graved and in mezzotinto after the works of Lely; his drawings were commonly made in two colours* by Gaspar Baptist, and sometimes by Lemens; and he was so expeditious as to finish a half-length plate in a summer's day—sufficient reason for me not to specify all his works. Before he arrived here, he had performed a print of Charles Duke of Bavaria and his Secretary in 1670. His mark was thus . † Another print was of a Countess of Meath after Mignard; and a third of the Duke of Florence and his Secretary. Towards the end of his time the art was sunk very low: Vertue says that about the year 1690, Verrio, Cooke and La-guerre, could find no better persons to engrave their designs than S. Gribelin and Paul Vansomer—he might in justice have added that the engra-

The family of Mr. Coke of Norfolk, Children with Lambs.

André Lortie, Minister of the French Church.

Samuel Butler.

Frances Duchess of Richmond.

Louisa Duchess of Portsmouth with a lamb, *2l. 17s. Bindley.*

Eliz. Countess of Meath.

Lady Essex Finch, Countess of Nottingham.

Henrietta and Anne Churchill, beside several portraits and subjects from foreign masters.]

* Mr. Scott, in Crown Court Westminster, has a copy in two colours in oil by Vansomer himself, the Last Supper, after Poussin; very freely done.

† As Vertue sometimes calls him Paul, and sometimes John Vansomer, I conclude they were different persons, and that this mark belonged to the latter. [Sir Bevil Shelton in armour, *Mathias Van Sommeren ad vivum sculpsit, 1678, 5l. S.*]

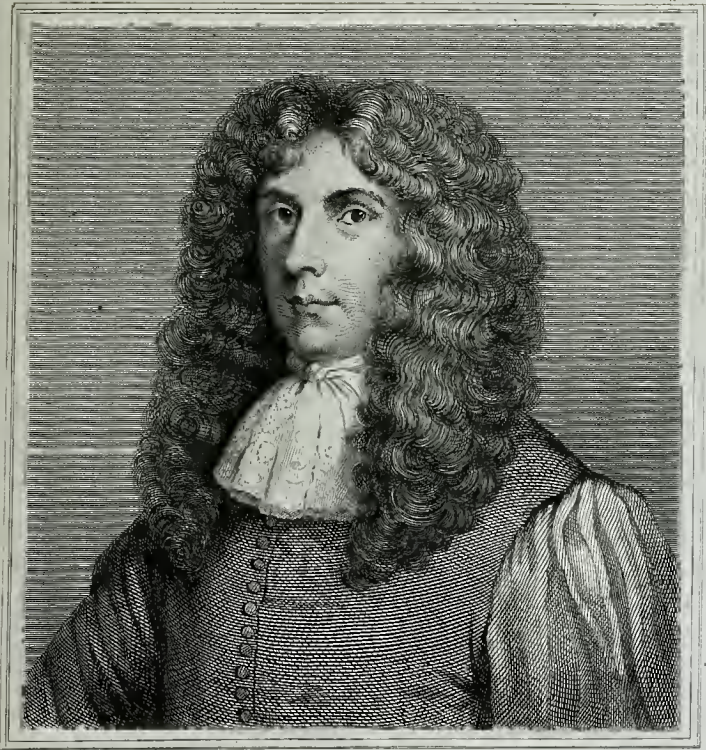
vers were good enough for the painters ; and in 1702 that J. Smith was forced to execute in mezzotinto the frontispiece to Signor Nicolò Cosimo's book of music. But before we come to that period we have one or two more to mention, and one a good artist :

ROBERT WHITE

Born 1645. Died 1704,

was born in London 1645, and had a natural inclination to drawing and etching, which he attempted before he had any instructions from Loggan of whom he learned, and for whom he drew and engraved many buildings. What distinguished him was his admirable success in likenesses,* a merit that would give value to his prints, though they were not so well performed. Many of his heads were taken by himself with a black lead pencil on vellum : Mr. West has several, particularly his own head at the age of sixteen :

* [WHITE acquired the art of drawing portraits in pencil from Loggan, the delicacy and correctness of whose likenesses he nearly equalled. It was his common practice to take the resemblance with a lead pencil upon vellum, previously to his engraving it. Many of his portraits which were hastily and cheaply done, to embellish the title pages of books, are deficient in point of neatness, but Granger observes, that "it was compensated by the truth of his drawing, in which he was never exceeded." He too frequently introduced large tasteless borders, by which his prints were encumbered, rather than ornamented. Most of his prints are executed with the graver. He finished only four heads in mezzotinto.]



Engraved by W. H. Worthington.

ROBERT WHITE.

LONDON,
Published by John Major 50, Fleet Street,
Feb^r 15th 1828

Vertue thought them superior to his prints. The heads of Sir Godfrey Kneller and his brother in Sandrart, were engraved from drawings by White, whose portrait Sir Godfrey drew in return. Many of the portraits in Sandford's curious coronation of James II. were done from the life, as Vertue thought, by White. In 1674 he graved the first Oxford Almanac, as he did the title-plate designed by Adr. Hennin to the History and Antiquities of that University. He also engraved Moncke's funeral. For a plate of the King of Sweden he received 30*l.* from one Mr. Sowters of Exeter. Of his own works he made no regular collection, but when he had done a plate, he rolled up two or three proofs, and flung them into a closet, where they laid in heaps. Thus employed for 40 years together he had saved about four or five thousand pounds, and yet by some misfortunes or waste at last, he died* in indigent circumstances, and his plates being sold to a printseller in the Poultry,† enriched the purchaser in a few years. As no man perhaps has exceeded Robert White in the multiplicity of English heads, it may be difficult to give a compleat catalogue of them, yet as my author had formed a long list, it would be defrauding curious collectors if I refused to transcribe it;

* He died suddenly at his house in Bloomsbury in 1704.

† Vertue says the same success attended Cooper and Bowles, printsellers: a profession which Vertue thought very justly did not deserve to thrive beyond the laborious artists whom they employed.

one would not grudge a few hours more, after the many that have been thrown away on these idle volumes. I seem to myself a door-keeper at the Temple of Fame, taking a catalogue of those who have only attempted to enter.*

Edward the Black Prince in an oval.

Ditto in armour, at length.

Edward IV. without a name, arms, or inscription. It was done for the *Fœdera* and placed at the reign of Henry V. but Rymer doubting if it was that King, the name was omitted. Rapin finding it there, had it copied for his first French edition. It is a profile from the whole length at St. James's, which has since appeared by Vanderdort's catalogue to be Edward IV. by Belcamp: There is also a wooden cut done temp. Eliz. which agrees with Vanderdort's account.

Charles I. after Van Dyck. †

(*) Charles II. large head, 1679.

(*) Ditto, whole length, in robes of the garter.

Queen Anne 1703, poorly done.

Queen Elizabeth sitting under a canopy.

The three first Edwards, and Richard II. for Brady's History of England.

* [*Brian* in his *Dictionary of Engravers*, has made a selection of his most esteemed works, which are here marked with an asterisk.]

† [*Gazette*, 1683. The true effigies of K. Charles I. done from Sir A. Vandyck, a royal sheet, by Rob. White, and sold by him at his house, Bloomsbury Market. Price One Shilling and Sixpence.]

(* James II. under a canopy, with Sancroft and Jefferies.

(* Another when Duke of York, garter-robos.

Another, large head, 1682. The same, altered when king.

(* Mary of Este, Duchess of York. Another, whole-length.

(* Henry Duke of Gloucester, whole length.

King William and Queen Mary, prefixed to Cox's History of Ireland.

Two Dukes of Hamilton, in Burnet's Memoirs of that family.

(* George Earl of Cumberland, dressed as for a tournament, a beautiful print.

(* Lady Mary Jolliffe, [oval 17l. 10s. from the Marriette Collection. *Bindley*.]

Nine small heads of the family of Rawdon. Thoresby says they were done for a MS. account of that family. I have eight of these cuts. [Five of them sold for 25 guineas. S.]

Robert Morison, M. D.

Richard Meggot, Dean of Winchester. [8vo. and half sheet.]

(* Thomas [Osborne] Duke of Leeds, ad vivum.

(* Heneage [Finch] Earl of Nottingham. Seven Lords Justices in 1695. One plate.

(* Sir Edward Ward, Chief Baron, 1702.

(* Sir George Treby, ad vivum, 1694.

Patrick Earl of Strathmore, 1686.

- Sir John Somers Lord Keeper, 1693.*
 William Salmon, M. D. 1700.
 Five Bishops Martyrs. One plate.
 Nathaniel Vincent, 1694.
 Everard Maynwaringe, M. D.
 Ezekiah Burton, after Mrs. Beale.
 Two of John Partridge.
 Sir George Ent, M. D.
 (*) Two of Samuel Pepys, of his best graving.
 Two of Sir William Temple.
 Joseph Perkins, A. B.
 Cole, a physician. His name is only mentioned
 in two Latin verses under the head.
 Robert South, S. T. P.
 Dr. Stillingfleet, Bishop of Worcester.
 Henry Purcel, after Closterman.
 John Bunyan. Two of Sir Roger Lestrange.
 [T. Thynne, Esq. who was barbarously murdered,
 1681-2.]
 Count Konismark.
 Simon Patrick Bishop of Ely.
 Two of Antony Earl of Shaftsbury. [Large
 half sheet.]
 (*) George Earl of Melvil. Sir John Medina p.
 (*) James Earl of Perth, after Kneller.
 (*) Another after Riley, titles in French. This
 is reckoned one of White's best. Of this Lord

* [Gilpin says that Lord Somers was so partial to Smith's works, that he seldom travelled without a portfolio of them in his coach]

there are prints by Faithorne, Vanderbank and White.

(*) The Seven Bishops, in one plate.

A gentleman, full-bottomed wig, arms, no name.

Archbishop Tenison, from the life.

William Camden, ætat. 58.*

John Owen, D. D.

Mary Countess Dowager of Warwick.

(*) Sir Alexander Temple. Susanna Lady Temple.

In habits of the time of James I. [Fol. and 8vo.]

Lord Chancellor Clarendon, after Lely.

John Earl of Rochester, 1681. [4l. *Bindley*.]

John Duke of Newcastle.

Robert Leighton, S. T. P. ætat. 46.

James Cooke, M. D.

George Hickes, S. T. P. from the life, 1703, one of his last works. There is another earlier.

(*) Bishop Burnet, after Mrs. Beale. Another, from the life.

Queen Mary of Este.

Thomas Street, judge, from the life. [æt. 63, 1688, 6l. 16s. 6d. *Bindley*.]

John Ashton, gent. after Riley.

W. Fleetwood, from the life. [Bishop of Ely.]

Benjamin Whitchot, S. T. P.

* For this plate he received four pounds, which seems to have been his most common price, as appeared by the receipt-book of Chiswell, bookseller in St. Paul's Church-yard : for the print of Queen Mary, done in 1694, White had four pounds ten shillings.

- A clergyman, in his own dark hair.
 A young gentleman, in full-bottomed wig, laced cravat; said to be Mr. Benj. Hewling.
 Sir Edward Lutwyche, Serjeant at law.
 Sir Thomas Pilkington, Lord-Mayor.
 Sir Peyton Ventris, Judge, 1691.
 Sir Creswell Levinz, Judge.
 John Overall, Bishop of Norwich.
 Thomas Creech, M. Sunman pinx.
 Thomas Gouge, after Riley.
 James Bonnel. Esq.
 Robert Earl of Ailesbury.
 John How, V. D. M.
 Dr. Antony Horneck, after Mrs. Beale.
 Vera effigies Venturi Mandey, ætat. 37, 1682.
 (*) Thomas Flatman, Hayls pinx.
 Sir John Cotton, 1699.
 Mr. Parker of Lees, Hebrew motto and arms, but no name.
 Mr. Joseph Moone.
 Four different plates of Archbishop Tillotson.
 John Wilkins Bishop of Chester.
 Three of William Bates, S. T. P.
 William Walwyn, ætat. 80.
 Archbishop Saneroft.
 Dr. Busby, ob. 1695.
 John Fryer, M. D. from the life.
 Samuel Cradock, B. D.
 William Blueck, Esq. George Buchanan.
 The Lady Anne Clifford, Countess Dowager of Dorset and Pembroke. [9l. *Bindley.*]

William Petyt, from the life.

Sir James Turner.

Sir Robert Howard.

Dr. John Blow, from the life.

Thomas Manton, D. D.

John Boccace, from Titian.

Henry Wharton, A. M. after Tilson.

Cardinal Pole.

Sir Thomas Wentworth Earl of Strafford.

Sir George Jefferies, Lord Chief Justice. [1684. 13l. 5s. *Bindley*.] The same, altered all but the face, [as Lord Chancellor, with the seals, 1686.]

Sir John Holt, Lord Chief Justice.

Thomas Tryon, gent. 1703.

Effigies Authoris [Burnet of the Charter-House.]

Edmund King, M. D. There is another print of him in mezzotinto by R. Williams, both are fine.

Sir Henry Spelman.

Sir George Mackensie, well engraved.

Denzil Lord Holles of Ifield.

The Honourable Robert Boyle.

Sir John Hoskins, a bust on a pedestal, no name of engraver.

Antony Tuckney, D. D.

John Scott, S. T. P.

John Aylmer Bishop of London.

Edmund Ludlow, Lieutenant General.

John Flavel, 1680.

Samuel Haworth, M. D.

Philomusus, S. G. in cypher. It is Samuel Gilbert, author of the *Florist's Vade Mecum*.

William Sherlock, Dean of St. Paul's.

Catherine of Arragon, for Burnet's *History of the Reformation*.

Robert Johnson, ætat. 44.

William Cockburn, M. D.

John Shower, 1700.

William Hunt, ætat. 28.

Mr. George Herbert, author of poems.

A writing-master looking over his right shoulder, in his hair, laced cravat, no name.

Mary Queen of Scots.

Prince Lewis of Baden.

Neophytus Archbishop of Philippopolis, 1702.

Godart Baron de Ginckle, afterwards Earl of Athlone.

Sir John Marsham, æt. 80.

Sir Richard Levett, Lord-Mayor.

Archbishop Usher, White's name not to it, done by Tyrril, 1683.

Sir James Dalrymple of Stair, President of the Court of Session, poorly done from a good drawing in Indian ink by David Paton, in the possession of Sir David Dalrymple.

Henry Coley, Philomath.

Joseph Caryl.

Thomas Creech, Sunman p.

Sir Philip Warwick, after Lely.

John Edwards, S. T. B. from the life.

Monsieur de St. Evremont.

Mordecai Abbot, Esq. Richardson p.

Dr. John Owen, some impressions have not his name.

Daniel Colwall, 1681.

Samuel Slater, 1692.

Sir Thomas Brown, M. D.

Five Kentish Gentlemen, petitioners, one plate.

Dr. Joseph Beaumont, Master of Peterhouse.

Lord Chief Justice Coke.

John Sharp, Archbishop of York.

Timothy Cruso, V. D. M.

John Sowter, Merchant of Exeter; he had been in Sweden, and bespoke the plate of the King of Sweden mentioned above.

Sir John Nisbet of Dirleton, one of the Senators of the College of Justice in Scotland. [Proof before the letter, 12*l.* 12*s.* S.]

Archibald first Duke of Argyle, titles in Latin.

Queen Mary II. done after her death.

John Selden.

Elizabeth Stuart, Countess of Arundel, in mezzotint, the only print he did in that way.*

Sir Thomas Nott, from the life. [1678. Gentleman Usher to K. Charles II. 13*l.* *Bindley.*]

Prince Rupert, in the robes of the Garter, after Kneller.

* So Vertue thought, but there is another of Dr. Briggs. [Beside these, there are T. Doolittle, 2*l.* 12*s.* 6*d.* *Bindley.* Amelia Countess of Ossory.]

Walter Chetwynd, Esq. from the life.

(*) Sir John Fenwick, after Wissing.

Thomas Deane of Freefolk. [1697. Fol. 2l. 3s.
Bindley.]

James II. star and garter crowned. [Within a square border of oak leaves.]

James Cooke, M. D. ætat. 64.

Another, ætat. 71.

William Leybourn, from the life. Fol. Two.

Another, quarto.

Edward Hatton, M. D.

John Rawlet, B. D.

Sir Geoffry Palmer, Attorney-General.

Sir Herbert Perrot.

Jeremy Collier, 1701.

William Burkit, A. M. 1703.

Archbishop Sharpe.

Charles III. King of Spain, begun by R. White just before his death, finished by his son G. White, whose name is to it.

Sir Edward Dering, 1687. [h. sheet, 2l. 7s. S.]

Patrick Earl of Marchmont. [Lord Chancellor of Scotland.]

John Harris, D. D. begun by the father, and finished by the son.

Thomas Weston, writing-master.

A man's head, 1677, with the signs of the zodiac round him.

Frederick Augustus King of Poland, 1696.

Charles XI. King of Sweden, 1683.

Alexander Carencross Bishop of Glasgow, [6*l.* S.]
 Reverend Matthew Pole.

Crescentius Mather, S. T. P.

A man's head, in a laced cap, long beard; said to be Sir Alexander Gibson of Durie, one of the Senators of the College of Justice in Scotland.

Sir Patrick Lyon, from the life.

Bibye Lake and Mary Lake, oval heads in one plate.

Robert Sparke, B. D.

John Vaughan Chief Justice of the Common Pleas.

John Brown, Surgeon. [of Norwich.]

A Bishop's Head. [Jeremy Taylor.]

Joshua Barnes, Greek inscription.

Captain William Bedloe.

John Collins, S. T. P.

Mrs. Aphra Behn.

Richard Baxter, *ætat.* 55.

Sir Robert Cotton.

David Clarkson, Minister, after Mrs. Beale.

Samuel Clarke, [Junior] from the life.

John Cleveland, without White's name.

Stephen Charnock, B. D.

William Cookson.

Prance and Dugdale, two plates. [With Oates and Bedlow in the same plate.]

Elias Keach.

Captain Robert Knox.

Daniel Kendrick, Physician.

George Moncke Duke of Albemarle.

Richard Morton, M. D.

Milton, after Faithorne's print.

Sir John Pettus.

Sir Paul Rycaut.

John Rushworth, Esq.

George Stradling, S. T. P.

James II. with his dying expressions.

John Lightfoot, S. T. P.

Thomas Willis, M. D.

Rev. Philip Henry.

Sir William Ashurst, Lord-Mayor.

Mr. Edmund Trench.

Sir Robert Wright, Lord Chief Justice,

Sir Nathan Wright, Lord-Keeper.

Thomas Wadsworth, M.A.

Archbishop Whitgift.

James Janeway, without White's name.

Thomas Barlow, Bishop of Lincoln.

The seven counsellors for the seven Bishops.*

Princess Anne of Denmark.

Two of John Ayres.

A gentleman, half length, laced ruff, black habit, white gloves in his right hand, in his left, cloak and sword. Another in a long wig, with a death's head.

A man's head, the other part a skeleton.

* [Sir Francis Pemberton, Lord Chief Justice, in the center of seven ovals, inscribed the Bishop's Council, 1688, large half sheet, 6l. 10s. *Bindley.*]

Another in a long wig and laced cravat, place left for arms, without White's name.

Another, in his hair, broad band, cloak, in his right hand a book, other books behind.

Additional Portraits.

Henry Duke of Beaufort, in his robes.

John Earl of Rochester, 1681, 4l. *Bindley*.

Anthony, first Earl of Shaftesbury, Lord High Chancellor.

Kenneth, Earl and Marquis of Seaforth, 1688.

George Earl of Linlithgow, Chief Justice of Scotland, 1688.

(*) K. James I. after Corn. Jansen.

Archbishop Cranmer.

Arthur Herbert, Earl of Torrington, 1689, half sheet, oval, 2l. 9s. *Bindley*.

John Moore, Bishop of Ely.

Gilbert Burnet, D. D. æt. 44, 1687, fol.

Henry Duke of Norfolk, in his robes.

Thomas Bellasis Earl of Falconberg, from Vandyck.

Brian Duppa, Bishop of Winton, 12mo.

Dr. Robert Morison, in an oval of flowers.

Henry Newcome, M. A. G. Griffith, M. A.

Dr. F. Bernard, Physician to James II. 11l. S.

Sir Martin Lister, 1626, 4l. S.

Susanna Temple Lady Lister from C. Jansen, 1620.

Maria Edwin Lady Deering, 3l. 10s. S.

Mary Countess of Warwick.

John Moore Bishop of Ely.

Sir Thomas Pilkington, Lord Mayor of London.

Sir William Ashurst, Lord Mayor of London.

Sir Samuel Bernardiston.

Dr. T. Fuller, prefixed to his *Worthies*.

Dr. Peter Heylin. Dr. W. Outram.

Dr. John Gourd, Master of Merchant Taylor's School.

Andrew Snape. Thomas Godwin.

William Allestre, laced sash and shoulder knot, oval, 8*l.* S.

Sir Orlando Bridgeman.

Sir Thomas Jones, Lord Chief Justice, 1685.

Sir H. Bedingfield, Lord Chief Justice, 1685.

Josiah Kealing, discoverer of the Rye-house Plot, 9*l.* 9*s.* *Bindley*. 7*l.* S.

The six Portsmouth Captains, who declared in favour of the Prince of Orange, at the Revolution, large half sheet, 9*l.* 9*s.* S.

GEORGE WHITE,*

son of Robert, finished some of his father's plates,

* [*Gilpin* is content to give G. White his due share of praise as an artist of great merit. "He copied after Sir G. Kneller, whom he teased so much with his proofs, that it is said Sir G. forbade him his house. His mezzotintos are very beautiful. Baptiste, Wing, Sturges and Hooper are all admirable prints. He used to say that old and young Parr were the best prints he ever scraped." *Essay on Prints*, p. 87.]

and engraved others himself, but chiefly practised in mezzotinto, in which he succeeded, and had sometimes 20 guineas for a plate. His best, I think, are of Sir Richard Blackmore, and Sylvester Petyt, the latter remarkably fine. He also painted in oil, and more frequently in miniature. One of his first large heads, in his father's manner, was of James Gardiner Bishop of Lincoln. [James Duke of Ormond. Lord Chancellor Clarendon.] He was alive so late as the year 1731, when a print by him of Bishop Weston is dated.

Additional Portraits.

George White invented a singular improvement in the art of mezzotinto engraving; practised it much, and greatly excelled in it.

Among his best prints in that manner, are, beside the before mentioned, Old Parr, æt. 151. 4to. Young Parr. 4to.

Nicholas Saunderson, the Mathematician.

John Baptiste Monoyer, Painter.

John Dryden. Alexander Pope.

Thomas Bradbury.

George Hooper, Bishop of St. Asaph.

Colonel Blood, who stole the Crown, and was afterwards pardoned and pensioned by Charles II.

William Dobson, Painter from a picture by himself.

Erasmus Smith, Esq. and his wife.

Robert Coney, M. D. Vanderbank, Engraver.

John Sturges, Carpenter.

Tycho Wing, Mathematician.

ARTHUR SOLY

1683.

was much employed by Robert White, who drew his head in black lead, which was engraved in 1683. Himself did prints of Richard Baxter and Tobias Crisp.

Portraits by Engravers not noticed by Mr. Walpole. In the Reigns of Charles I. and II.

Peter Clouet.

William Cavendish, Duke of Newcastle, with his family, after Diepenbeck.

Henry Earl of Holland.

Anne Wake, Countess of Sussex holding a fan of feathers.

William Haynsworth.

Richard Lord Protector of the Commonwealth of England, Scotland and Ireland, half length, left hand on his breast, 42l. S.

Peter Cole.

Hugh Peters, æt. 57.

P. Williamson.

Mildmay Fane, Earl of Westmoreland, 1662.

John Vander Vaart.

K. Charles II. after Wissing.

James Duke of Monmouth.

Anne Scot, Duchess of Monmouth, mezzotinto.

Edward Wettenhall, Bishop of Cork.

Colonel Robert Fielding, called the Beau, after Lely.

Thomas Killegrew, with a sword.

Sarah Duchess of Somerset, half sheet, mez.

Oliver Plunket.

Essex Finch, Countess of Nottingham.

Edmund Marmion.

George Tooke of Pope's in Hertfordshire, in half armour, an etching, 12*l.* 12*s.* S. 13*l.* 13*s.*
Bindley.

John Verkolje.

William Prince of Orange, sitting in the robes of the Garter, (afterwards William III.)

Hortense Mancini, Duchess of Mazarine, 1680.

Isabella, Duchess of Grafton, 1683, h. s. mez.

Madam Parson, 1683, after Lely.

Other names occur in Catalogues, each affixed to a single print, which are not enumerated, and chiefly by engravers in Holland, whom the English printsellers employed.

Portraits which have no Engraver's name.

Ernest Count Mansfeldt, General, for the recovery of the Palatinate.

Charles I. sitting in Parliament, surrounded by his nobility, &c.

Oliver Cromwell, Equestrian, with a view of London.

Oliver Cromwell preaching, with four vignettes, 1. Selling the goods he stole at sea. 2. Oliver taught to preach. 3. Congregation of women at Revelation. 4. The taking of Worcester. *Sir J. Lake.*

Praise God Barebones, with inscription on either side the portrait, 11*l.* 6*s.* S.

Sir John Hotham, Governor of Hull, equestrian, with a view of that town, 9*l.* 19*s.* 6*d.* S.

The Parliament Generals represented in ten ovals, duodecimo. 23*l.* 2*s.* S.

Major-General Lambert, slashed sleeves with laced band and tassel, half sheet.

Elinor Gwin, represented as reposing on a bed of roses, her children as Cupids, drawing a curtain, King Charles with his train borne up by a page is seen approaching; on the other side a bath, Gascar pinx. oblong, h. sh. 17*l.* 17*s.* *Bindley.*

George Fitzroy, Duke of Northumberland.

Charles Lenox, Duke of Richmond, a black boy holding his hat and feather.

Lady Anne Barrington, and Lady Mary St. John, sitting at a table, after Gascar, 6*l.* 16*s.* 6*d.* *Bindley.*



Scopus vivit

J. Thomas sculp.

HAMLET WINSTANLEY.

LONDON
Printed by John Major 50 Fleet Street
1828

REIGN OF JAMES THE SECOND.

HAMLET WINSTANLEY

Born 1700. Died 1761.*

learned to draw under the Knellers, being designed for a painter, and from thence went to Italy; but on his return seems to have addicted himself to engraving. He etched and published the Earl of Derby's collection of pictures, as his father Henry had done, several views of Audley-Inn, which he dedicated to James II. that building being then a royal palace: † he added too an inscription in honour of Sir Christopher Wren. This set of prints is very searee; the plates are reserved by the descendants of the Earls of Suffolk. Henry was Clerk of the Works at Audley-Inn in 1694, and in 1700, Clerk of the Works at Newmarket. It was this artist, I believe, who had a house ‡ near Audley-Inn at Littlebury,

* [Hamlet Winstanley was buried at Warrington in Lancashire, May 20, 1761, aged 61, *Register*.]

† It had been purchased by the crown, but much of the money not being paid, King William returned it to the family; but bought as much tapestry there as cost him 4500*l*. It is remarkable that in the church of Walden, which is beautifully light and striking, is still preserved very fresh the achievement of the memorable Frances, Countess of Essex and Somerset.

‡ There is a large print of that house, as an advertisement for a subscription to a set of prints of houses and seats.

where were several mechanic tricks to surprize the populace, and known by the name of Winstanley's wonders. These childish contrivances, I suppose, he learned in Italy, where they do not let their religion monopolize all kind of legerdemain. In the Villa Borghese at Rome, amidst Emperors, Heroes, and Philosophers, I have seen a puppet-show in a box that turned like a squirrel's rolling cage; in the same palace was the noble statue of Seneca dying in the bath, and a devil that started out of a clock-case, as you entered the chamber. There is a print of James Earl of Derby from a painting by Hamlet Winstanley, another of Peploe Bishop of Chester, and his own head by himself. The two last were executed by Faber. Winstanley the father was projector and builder of the Eddystone light-house, and was killed by the fall of it in a great storm. Hamlet* Winstanley's collection of copper-plates and prints were sold by auction at Essex house, March 18, 1762. Among them were his etchings from Lord Derby's pictures, and the cupola of St. Paul's after Thornhill.

— BURNFORD

1681.

is known only by a print of William Salmon, chymist, 1681.

* This article is not in its proper period of time, as relating to the son, but rightly placed with regard to the father. In a former edition I had confounded them together.

ISAAC OLIVER,*

a name that can never be omitted, when it occurs in any branch of the arts, was, I suppose, the same person with the glass-painter, whom I have mentioned in my second volume, p. 25, and is found to two prints; the first, of James II. the other of Lord Chancellor Jefferies, who is there styled Earl of Flint; † a title which none of our historians mention to have been given to, or designed for him.

JOHN DRAPENTIERE

1691.

etched prints of Benjamin Keach, Daniel Burgess, 1691, Sir James Dyer, and J. Todd.

† [He was one of the sons of John Oliver the celebrated glass stainer, See vol. ii. p. 34.]

† [This rare print is entitled George Lord Jeffereys *Earl of Flint*, Viscount Weikham, Baron of Wem, in his Chancellor's robes.]

WILLIAM ELDER



was cotemporary with Robert White; and a Scotchman. Vertue had seen some writing graved by him in a book in 1681. He made a print of himself in a fur-eap, and another in a wig. His best work was a plate of Ben Jonson. His other things are heads of Pythagoras; Dr. Mayerne; John Ray; Dr. Morton; Arehbishop Saneroft; George Parker; Charles Snell, writing-master; Admiral Russel; and Judge Pollexfen.

JOHN STURT



was born April 6, 1658, and at the age of 17 was put apprentice to Robert White, and did several prints, but of no great merit. However he was exceedingly admired by Mr. Thoresby,* who in his museum had the Lord's Prayer engraved by Sturt, in the compass of a silver penny, the ten commandments, &c. in the size of a medal; and the Gospel of St. Matthew engraved in octavo. Sturt's capital work was his Common Prayer-Book, published by subscription in 1717: it is all engraven very neatly, on silver plates, in two columns, with borders round each plate; small histories at top, and initial letters. It is a large

* *Ducat. Leod.* 498, 513. Mr. Thoresby mentions two other engravers, Mr. Robert Jackson, and Mr. Francis Bragge.

octavo, and contains 166 plates, besides 22 in the beginning, which consist of the dedication, table, preface, calendar, names of subscribers, &c. Prefixed is a bust of George I. in a round, and facing it, those of the Prince and Princess of Wales. On the king's bust are engraven the Lord's Prayer, Creed, Commandments, Prayers for the Royal Family, and the 21st Psalm, but so small as not to be legible without a magnifying glass. He also engraved a Companion to the Altar, on plates of the same size, and a set of 55 historic cuts for the Common Prayer-book in small octavo. He copied faithfully, as may be seen by the English Translation of Pozzo's Perspective, published by James in folio. Sturt, grown old and poor, had a place offered him in the Charter-house, which he refused, and died about the age of 72. He had received near 500*l.* of Mr. James Anderson of Edinburgh, to grave plates for his fine book of Scottish Records, &c. but did not live to compleat them.*

[HENRY] LUTTEREL

was bred at New-Inn, but having a disposition to drawing, took to crayons and abandoned the law. Having a mechanic head, and observing the applause given to the new art of mezzotinto, he set himself to discover the secret, for so it was

* [The Plates in *Williams's Oxonia depicta* were engraven by Sturt and other artists.]

still kept. His first invention for laying the grounds was by a roller, which succeeded pretty well, but not to his content, that method being neither so sharp nor casting as the true way. Upon this, he persuaded his friend Loyd, who kept a print-shop in Salisbury-Street in the Strand, to bribe one Blois, who used to lay grounds for Blooteling, and was then going to Holland, to discover the mystery. The profits were to be divided, Lutterel scraping and Loyd selling the prints.* Forty shillings purchased the secret ; but when purchased, Loyd would not communicate it to Lutterel, on which they quarrelled. In the

* [Mezzotints engraved by Luttrell.

Charles II. from Lely, 4to.

Arthur Capel, Earl of Essex, 4to.

Robert Paston, Earl of Yarmouth, 1680.

William Howard Viscount Stafford, large 4to.

Anthony Earl of Shaftesbury, 4to. 3l. 6s. *Bindley*.

Barbara, Duchess of Cleveland, fol.

Two of the Ambassadors from Bantam.

Oliver Plunket, Archbishop of Armagh, 5l. 7s. 6d. S.

Robert Coney, M. D.]

REIGN OF WILLIAM THE THIRD.

interim

ISAAC BECKET,*

then apprentice to a calico-printer, visiting Lut-

* Born in Kent, 1653.

[Becket's works, in mezzotint, are Charles II. from Lely, small.

James Duke of York.

George Duke of Buckingham, half sheet.

Charles Duke of Richmond, half sheet.

Henry Duke of Grafton—three prints after different painters.

John Duke of Lauderdale.

Colonel Robert Fielding, fondling a mastiff.

Barbara Duchess of Cleveland, four prints.

Sir Godfrey Kneller.

Louisa, Duchess of Portsmouth.

Isabella Duchess of Grafton.

Countess of Stamford.

Lady Williams, whole length.

Sir Peter Lely.

The Princess Anne.

Prince George of Denmark.

John Sheffylde Earl of Mulgrave, two prints.

Christopher Monke, Duke of Albemarle.

Louis Earl of Feversham

Wriothesley, Lord Russel.

H. Compton, Bishop of London.

T. Cartwright, Bishop of Chester, 9l. 12s. *Bindley.*

Madam Anne Wyndham.

Lady Brownlow.

Madam Soames.

John Earl of Melfort.

Madam Baker. Madam Loftus. Another, singly.]

Adrian Beverland and his wife.



Engraved by W. H. Wall.

ISAAC BECKET.

LONDON,
Published by John Major 50, Fleet Street.
Feb 7 15th 1828.

terel, caught the passion of learning mezzotinto; and hearing that Loyd was possessed of the secret, and being forced to absent himself from his business upon an intrigue, had recourse to Loyd, who though master of the arcanum, was not capable of putting it in execution. Becket offered his service, was instructed in the use of the chisel, and entered into articles of working for Loyd. Lutterel in the mean time pursued his old method, and published a print of a woman blowing out a candle backwards, which sold mightily. Soon after he got acquainted with Vansomer, and from him learned the whole process. Becket fell again into the same trouble, and Lutterel assisting him, they became intimate; but Becket marrying a woman of fortune, set up for himself, and Lutterel did many heads for him, being more expeditious and drawing better than Becket; but they were often finished by the latter. Lutterel's best print was a portrait of Le Piper, the painter; few of his works have his name to them. He was the first that laid grounds on copper* for crayons, a method afterwards practised by Faithorne. One of Becket's best is a print of a Lady Williams. I have run these lives into one another, finding them blended by Vertue, and naturally connected.

I have now carried this work down to the year

* Some of Lutterel's works in this manner are in Queen Caroline's closet at Kensington.

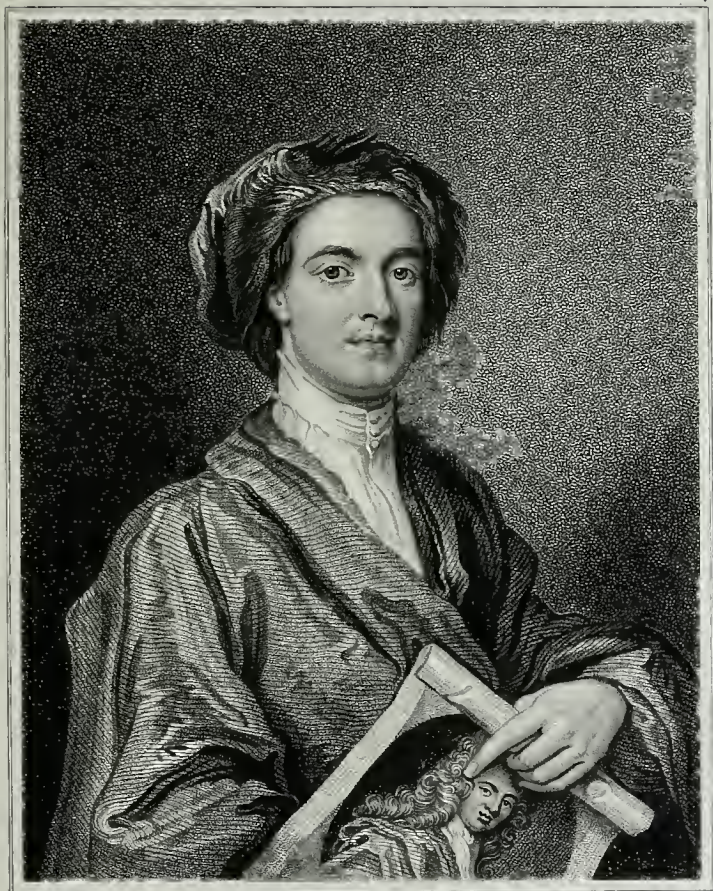
1700. If the art did not make great improvements after that period, at least it was enlarged, and not so restricted to portraits. Historic subjects came into vogue too. If no great matter was performed, that age did not deserve so much reproach as we do. Few good pictures were then imported. How many noble collections have been formed since, and yet how few prints appear of intrinsic merit! I have mentioned those of Mr. Strange, which are worthy of any country, and of the masters he has imitated. Mac Ardell has done a few in mezzotinto, that show what that branch is capable of; but our collections are still far from being exhausted; and yet I do not forget how many beautiful landscapes of Claud Lorrain and Gaspar Poussin we owe to the late Mr. Pond. Nor is this wholly the fault of artists; if the public would neglect whatever is not worthy of their country and of its riches, nor pay great prices for hasty performances, it is not credible that we can want either the genius or industry of the French, though hitherto their prints in general are at least as much better than ours, as their prices are more reasonable.

The end of King Willam's reign was illustrated by a genius of singular merit in his way,

JOHN SMITH, [THE YOUNGER.]

1700.

The best mezzotinter that has appeared, who



Kneller, pinx^t

S. Freeman, sculp^t

JOHN SMITH.

LONDON

united softness with strength, and finishing with freedom. To posterity perhaps his prints will carry an idea of something burlesque; perukes of outrageous length flowing over suits of armour compose wonderfull habits.* It is equally strange that fashion could introduce the one, and establish the practice of representing the other, when it was out of fashion. Smith excelled in exhibiting both as he found them in the portraits of Kneller, who was less happy in what he substituted to armour.† In the Kit-cat-club, he has poured full bottoms chiefly over night-gowns: if those streams of hair were incommode in a battle, I know nothing they were adapted to, that can be done in a night-gown.

I find little account of Smith's life, except that he served his time with one Tillet, a painter in Moorfields, and that as soon as he became his own master, he applied to Becket, and learned from him the secret of mezzotinto, and being farther instructed by Vander Vaart,‡ was taken to work in Sir Godfrey's house, and as he was to be the publisher of that master's works, no doubt received considerable hints from him, which he

* [Kneller and the painters of his time, exhibited a mean man, ennobled by a wig, and a nobleman obscured by one.]

† [One of the finest collections of Smith's works in point of brilliancy, is that made by the late C. Rogers, Esq. which has descended as his collection of Hogarth's prints, v. iv. p. 155.]

‡ See an account of Vander Vaart in the third volume of this work, p. 287.

amply repaid. Vertue, who was less diligent in his inquiries after the works of mezzotinters, has left no regular catalogue of Smith's works, nor, as they are so common, shall I attempt one.* This list is already swelled to too large a size; and I shall forbear particularizing the prints of those that are to follow, which being of so fresh a date, cannot be scarce. Smith had composed two large volumes with proofs of his own plates, which I have seen in his hands; he asked 50*l.* for them: what became of them I know not.† His finest works are, Duke Schomberg on horseback;‡ that Duke's son and successor, Maynard; the Earls of Pembroke, Dorset, and Albemarle; three plates, with two figures in each, of young persons or children, in which he shone; William Anstruther; Thomas Gill; William Cowper; Gibbons and his wife; Queen Anne; Duke of Gloucester, whole length with a flower-pot; Duke of Ormond; a very curious one of Queen Mary in a high head, fan and gloves; Earl of Godolphin; the Duchess of Ormond, whole length with a black; and Sir

* [A small selection from them is given in *Bryant's Dictionary*, v. ii. p. 407. At Sir M. Sykes's sale the print of James Duke of Ormond, prefixed to the *Oxonia Illustrata*, produced 6*l.* 6*s.*]

† [*Gilpin's Essay on Prints*, p. 139.]

‡ I am told they were in the possession of Mr. Spencer, miniature-painter, and are now in his widow's. [The works of J. Smith, father and son, consisting of portraits and miscellaneous subjects, 574 prints, in four volumes, folio.]

George Rooke. There is a print by him of James II. with an anchor, but no inscription, which not being finished when the King went away, is so scarce, that I have known it sold for above a guinea. Besides portraits, Smith performed many historic pieces, as the Loves of the Gods from Titian at Blenheim in ten plates; Venus standing in a shell, from a picture by Correggio, that was at Buckingham-house; Venus and Cupid on a couch; a Satyr and woman after Luca Jordano, and many more, of which perhaps the most delicate is a Holy Family with Angels, after Carlo Maratti. There is a print of himself after Sir Godfrey Kneller.

REIGN OF QUEEN ANNE.

SIMON GRIBELIN

1707.

was born at Blois in 1661, and came to England about 1680; but it was above twenty years before he was noticed. The first work that raised his reputation was the tent of Darius, published in 1707. This was followed by a set of the * Cartoons; their success was very great, having never been compleatly engraved before; but they were in too small a volume, nor had Gribelin any thing of greatness in his manner or capacity: His works have no more merit than finicalness, and that not in perfection, can give them. He afterwards published six historic pieces from pictures in the Royal collection at Kensington, and the cieling of the banquetting-house; † but none of his plates give any idea of the style of the masters they copied. His prints at best are neat memorandums. He executed a great number of small plates on gold, silver and copper; chiefly for books, but was fittest to engrave patterns for goldsmith's work. I have a thick quarto collected by himself, of all his small plates, which was sold by

* [In seven small plates, on the title is the portrait of Q. Anne, and the representation of the apartment, in which they were then placed.]

† [The Apotheosis of James I. in three large plates.]

by his son after his decease, which happened, without any previous sickness, in Long-Acre. He caught cold by going to see the King in the House of Lords; fell ill that night, continued so next day, and died the third, aged 72. He left a son and daughter: the son grav'd in his father's manner, and went to Turkey in the retinue of the Earl of Kinnoul, to draw prospects, but returned in about two years. Gribelin the father engraved some portraits, as Duke Schomberg, Sir William Dawes, and a small whole length of the Earl of Shaftesbury for the characteristics.

SIR NICHOLAS DORIGNY,



born in France, was son of Michael Dorigny by a daughter of Vouet, the painter. His father dying while he was very young, he was brought up to the study of the law, which he pursued till about

thirty years of age, when being examined, in order to being admitted to plead, the judge finding him very difficult of hearing, advised him to relinquish a profession, to which one of his senses was so ill adapted. He took the advice, and having a brother a painter at Rome, determined to embrace the same occupation ; and shut himself up for a year to practice drawing, for which he probably had better talents than for the law, since he could sufficiently ground himself in the latter in a twelve month. Repairing to Rome and receiving instructions from his brother, he followed painting for some years, when having acquired great freedom of hand, he was advised to try etching. Being of a flexible disposition, or uncommonly observant of advice, he turned to etching, and practised that for some more years, when looking into the works of Audran, he found he had been in a wrong method, and took up the manner of the latter, which he pursued for ten years—we are at least got to the fiftieth year of his age, if Vertue's memory or his own did not fail him, for Vertue received this account from himself. He had now done many plates, and lastly the gallery of Cupid and Psyche after Raphael*—when a new difficulty struck him. Not having learned the handling and right use of the graver, he despaired of

* [Twelve Statues from the Antique, and the Story of Cupid and Psyche, with the Galatea, from the Farnese Gallery, during his residence at Rome.]

attaining the harmony and perfection at which he aimed—and at once abandoning engraving, he returned to his pencils—a word from a friend would have thrown him back to the law—however, after two months, he was persuaded to apply to the graver, and receiving some hints from one that used to engrave the writing under his plates, he conquered that difficulty too, and began with a set of planets. Mercury, his first, succeeded so well, that he engraved four large pictures with oval tops, and from thence proceeded to Raphael's Transfiguration, which raised his reputation above all the masters of that time.

1711. At Rome he became known to several Englishmen of rank, who persuaded him to come to England and engrave the Cartoons. He arrived in June 1711, but did not begin his drawings till the Easter following, the intervening time being spent in raising a fund for his work. At first it was proposed that the plates should be engraved at the Queen's expence, and to be given as presents to the Nobility, Foreign Princes and Ministers. Lord Treasurer Oxford was much his friend; but Dorigny demanding 4 or 5000*l.* put a stop to that plan; yet the Queen gave him an apartment at Hampton-Court with necessary perquisites.

The work however was undertaken by subscription at four guineas a set. Yet the labour seeming too heavy for one hand, Dorigny sent to Paris for assistance, who were Charles Dupuis and Du-

bosc, who differed with him in two or three years, before the plates were more than half done. What relates farther to those engravers will follow hereafter.*

April 1, 1719. Sir Nicholas presented to King George I. two compleat sets of the Cartoons, and a set each to the Prince and Princess. The King gave him a purse of 100 guineas, and the Prince a gold medal. The Duke of Devonshire, of whom he had borrowed 400*l.* remitted to him the interest of four years; and in the following year procured him to be knighted by the King. He painted some portraits here, not with much success in likeness, and his eyes beginning to fail, he retired to France in 1724. His collection of drawings had been sold before in 1723. Among them were some after Dominichino and Guercino, and one after Daniel de Volterra, which Vertue preferred to all his works.† There were an hun-

* [Mr. Gilpin's opinion of Dorigny, is not in perfect accordance with that of other critics. "His capital work is the Transfiguration, which Mr. Addison calls the noblest print in the world. It is unquestionably a noble work, but Dorigny seems to have exhausted his genius upon it. His Cartoons are very poor. He engraved them in his old age, and was obliged to employ assistants, who did not answer his expectation." *Essay on Prints*, p. 83.]

† [He took for his model the admirable works of Gerard Audran, and though he by no means equalled that celebrated artist, either in the great style of his drawing, or the picturesque effect of his light and shadow; his prints will always be esteemed, both for their merit as engravings, and the importance of the subjects he selected. *Bryan.*]

dred and four heads,* hands and feet, traced off from the Cartoons. While he was making drawings of the Cartoons, a person in London offered him 200*l.* for them, but he would not conclude any agreement till the plates were finished. They were sold at his auction for 52 guineas. The total amount of his drawings came to 320*l.* His whole number of plates large and small was 153. [He died in 1746, having attained to 89 years.]

CHARLES DUPUIS,

besides part of the Cartoons, engraved some plates of the story of Charles I. but differing with Dorigny, and the climate not agreeing with him, he returned to Paris, where he died suddenly in 1743. A younger brother of his came over, and did some plates, but returned soon, finding greater encouragement at home.

CLAUDE DUBOSC

quitted Dorigny at the same time with Dupuis, but settled here, and undertook to engrave the Cartoons† for printsellers. His next engagement was a set of the Duke of Marlborough's battles, to be performed in two years for fourscore pounds a plate, having no aid but Du Guernier who had been in England for some years, and who was

* These were sold in one lot for 74*l.* separately afterwards for 102*l.*

† One Epicriere and Baron assisted him.

chiefly employed in etching frontispieces for books and plays ; but that help not being sufficient, Dubosc sent to Paris for Beauvais and Baron,* who assisted him to compleat the work, in 1717. He afterwards took a shop and sold prints. Picart having published his Religious Ceremonies in 1733, Dubosc undertook to give that work in English, and brought over Gravelot and Scotin to carry it on ; it came out weekly by subscription. Himself did a plate from the fine picture of Scipio's continence by Nicolo Poussin at Houghton. His portrait was drawn by Smybert.

LEWIS DU GUERNIER

1708.

studied under Chatillon at Paris, and came to England in 1708, but with very moderate talents, though he was reckoned to improve much here by drawing in the academy, which was then frequented, though established only by private contributions among the artists. Du Guernier was chosen director of it, and continued so to his death, which was occasioned by the small-pox, Sept. 19, 1716, when he was but 39 years old. His chief business was engraving frontispieces for plays, and such small histories. His share in the plates of the Duke of Marlborough's Battles has been mentioned. At the instance of Lord Halifax he did a large print of Lot and his two daughters

* Of this man I find no other account.

from Michael Angelo di Caravaggio, and two ample heads of the Duke and Duchess of Queensberry.

GEORGE BICKHAM, [SENIOR]

1709.

cotemporary with the last, engraved a few heads, as Sir Isaac Newton's, and Bishop Blackall's; a folio sheet with six writing-masters, one of whom, George Shelly, he engraved also from the life 1709, and many other works. He retired to Richmond, and in May 1767, being then living, sold part of his plates and stock in trade by auction.*

S. COIGNARD,

a name that I find only to a print of Dryden after Kneller. V. *Ames*, p. 52.

T. JOHNSON,

an artist as obscure as the preceding, graved a print of Bullock the comedian from the life.

JOHN KIP,†

born at Amsterdam, arrived here not long after the Revolution. He did a great number of plates, and very indifferently, of the palaces and seats in

* [Bickham engraved a head of Stephen Duck, the Poet. He was the most celebrated writing-engraver of his time, and published "*The Universal Penman*," a beautiful book in folio.]

† There had been before a William Kip who engraved some triumphal arches 1603.

this kingdom.* They were first drawn by one Leonard Knyff, his countryman, who also painted fowls, dogs, &c. and dealt in pictures. The latter died in Westminster 1721, aged between 60 and 70, having been many years in England. His pictures, which were not extraordinary, were sold in 1723. Kip engraved an inside view of the Danish church built by Cibber, and died at near 70 years of age in 1722, in a place called Long-Ditch Westminster. He left a daughter whom he had brought up to painting.

GEORGE KING

did plates of the Lady Falconberg, and of Mrs.

* [Kip was employed to engrave *Britannia Illustrata*, "Views of the Queen's Palaces, and also of the Principal Seats of the Nobility and Gentry of Great Britain, curiously engraved on 80 copper-plates, 2 vols. imp. folio, 1714. Sold by Joseph Smith, at the picture shop at the West end of Exeter Change." Kip was the principal engraver, with Hulsbergh, Hulfield and Collins.

In 1711, he engraved very numerous plates of a double folio size of the Seats of the Nobility and Gentry of Gloucestershire, for *Sir Robert Atkyns's History of that County*. These plates were all of them contributed by the owners of the seats, of which bird's-eye views, including a large space are given with great minuteness. Though indifferently executed, they are most curious; preserving representations of mansions and architectural gardens long since dilapidated. The particular style of equipage, adopted by the individual possessors, among the gentry of those days, is shewn with several circumstances. These views are extended over all the gardens, plantations and avenues, by which the house was surrounded, not omitting the parish church and the family coach.]

Elizabeth Thomas. Another of his name, Daniel King,* who published the Vale Royal of England, drew and engraved the plate of the Cathedral at Chester, and several other views in the same book. His manner resembles Hollar's.†

S. NICHOLS,

his prints mentioned by Ames, are of James Owen, and a woman called Yorkshire Nan. Some of these men seem to have been below Vertue's notice, and consequently are only mentioned here, that I may not seem to have overlooked them. Indeed, though Vertue thought that the art raised it's head a little after the arrival of Dorigny, I find very few, except himself, who can pass for tolerable masters.

JOSEPH SIMPSON

was very low in his profession, cutting arms on pewter plates, till having studied in the academy,

* Daniel King wrote *Miniatura, or the Art of Limning*, the manner and use of collours, both to the picture by the life, Landskip and History, dedicated to Mrs. Mary Fairfax, afterwards Duchess of Buckingham. It was MS. in the collection of Thoresby, and at his sale was purchased by Mr. Scott of Crown-Court, Westminster.

† [*Daniel King* published a thin folio in 1656, which was entitled "*The Cathedral and Conventual Churches of England and Wales orthographically delineated by D. K. 1656, sold by J. Overton.*" There are fifty prints in the whole, of which three or four are by Hollar. They appear to have been collected from the *Monasticon*, and separately published, and this volume is extremely rare.]

he was employed by Tillemans on a plate of Newmarket, to which he was permitted to put his name, and which, though it did not please the painter, served to make Simpson known. He had a son of both his names, of whom he had conceived extraordinary hopes, but who died in 1736 without having attained much excellence.

PETER VAN GUNST

1713.

was not in England himself but engraved the set of whole lengths after Vandyck. Houbraken* came from Holland in 1713 to make the drawings for each of which he received one hundred guilders. The persons who employed him were Mr. Cock, Mr. Comyns, and the late well-known Mr. Swinny, formerly director of the theatre. Van Gunst had a son who was twice in England, but staid not long.

ROBERT, OR ROGER WILLIAMS,

A Welshman, was, I believe, senior to many I have mentioned. He worked only in mezzotinto, in which he had good success. His print of Sir Richard Blackmore is uncommonly fine. He contracted a great lameness from a Sprain, for

* I believe this was not Houbraken the engraver, but a painter of that name, who gave the designs for a History of the Bible.

which he had his leg cut off, and lived many years afterwards.*

W. WILSON

did a mezzotinto of Lady Newburgh, Lord Lansdown's *Myra*.

MICHAEL VANDERGUTCH

of Antwerp, was scholar of one Boutats, and master of Vertue, who was told by him that Boutats

- * [Among the mezzotints by Roger Williams, we have
 Charles I. from Vandyke.
 Sir Edward Lyttelton, Judge.
 James Duke of York, and Maria D'Esté, his Duchess.
 Henry Marquis of Worcester.
 James Duke of Ormond.
 Charles Duke of Richmond.
 George Duke of Northumberland, in his robes, after Wissing.
 Edmund King, M. D. from Lely.
 Barbara Duchess of Cleveland.
 Madam Sedley.
 Madam Hewse.
 James II. and Maria his Queen.
 Mary Princess of Orange.
 Anne Princess of Denmark.
 Laurence Hyde, Earl of Rochester.
 Theophilus Earl of Huntingdon, 1687, sumptuously appa-
 relled, half sheet, 16l. 5s. 6d. *Bindley*.
 John Viscount Dundee.
 John Lord Cutts.
 Harriet Lady Wentworth, large half sheet, 6l. 10s. *Bindley*
 Mr. Greville Verney, after Dahl.
 Countess of Kildare.
 Thomas Betterton, the Tragedian, 4l. 16s. 6d. *Bindley*.

had four daughters and twenty sons, of whom twelve were engravers, and that one of them, Philip, had twelve sons, of whom four were engravers. Vandergutch's own family, though not so numerous, has been alike dedicated to the art. When Michael arrived here, does not appear. He practised chiefly on anatomic figures; but sometimes did other things, as a large print of the Royal Navy, on a sheet and half, designed by one Baston. His master-piece was reckoned a print of Mr. Savage.* He was much afflicted with the gout, and died Oct. 16th 1725, aged 65, at his house in Bloomsbury, and was buried in St. Giles's. He left two sons; Gerard, the second son, now living,† and

JOHN VANDERGUTCH,

who was born in 1697. He learned to draw of Cheron, and of his father to engrave; but chiefly practised etching, which he sometimes mixed with the other. He studied too in the Academy. His six academic figures after Cheron were admired; and he is much commended by Cheselden in the

* [He engraved probably from Hollar, a view of Richmond Palace, as it stood in the Reign of Charles I. for *Aubrey's Surrey.*]

† He sold pictures, and died in Great Brook-street, London, March 18, 1776, aged 80. [His son, Benjamin Vander Gutch, who was drowned in the Thames near Mortlake, in 1794, succeeded him in that trade. He had given "The Entombing of Christ," by G. Seghers to the Church there. *Lysons.*]

Preface to his *Osteology*, in the prints of which he had much share, as he had in the plates from Sir James Thornhill's cupola of St. Paul's. There is a print by him from Poussin's picture of Tancred and Erminia.

CLAUD DAVID,

of Burgundy, published a print from the model of a fountain with the statues of Queen Anne, the Duke of Marlborough on horseback, and several river gods, which was proposed to be erected at the conduit in Cheapside. Under the print ; *Opus equitis Claudii David, comitatûs Burgundiæ.*

CHEREAU, JUNIOR,

came over by invitation from Dubosc, being brother of a famous engraver of that name at Paris, whose manner he imitated. He executed a profile of George I. which was much liked ; but asking extravagant prices, he found small encouragement, and returned home.

BERNARD LENS

was son of a painter of the same names, who died Feb. 5, 1708, aged 77, and was buried in St. Bride's. He left four or five MSS. volumes of collections on Divinity. His son,* the subject of

* [B. Lens, published a half-sheet mezzotinto of Mother George, who was contemporary with Mother Louse, and lived likewise, in Oxford. At the time of her death she had attained

this article, was a mezzotinto-scraper, and drawing-master; sometimes etched, and drew for Sturt and other engravers. He copied the Judgment of Paris in mezzotinto from Sir Peter Lely, and did a multitude of small prints in the same way, chiefly histories and landscapes, and drew several views in England in Indian ink. He died April 28, 1725, aged 66. His son was the incomparable painter in water-colours, Bernard Lens, whose copies from Rubens, Vandyck, and many other great masters, have all the merit of the originals, except what they deserve too, duration. He was drawing-master to the Duke of Cumberland and the Princesses Mary and Louisa, and to one whom nothing but gratitude would excuse my joining with such names, the author of this work; my chief reason for it, is to bear testimony to the virtues and integrity* of so good a man, as well as

to the age of 120 years. She retained all her faculties till that period, and was much resorted to, from curiosity. She used to thread a needle before her visitants, which she presented to them for a gratuity. *Granger*, v. iv. p. 218.

Lady Mary Radcliffe, Countess of Derwentwater, in a dress of Ostrich feathers.

John Lord Cutts, whole-length attended by allegorical figures.]

* Once when he was drawing a lady's picture in the dress of the Queen of Scots, she said to him, "But, Mr. Lens, you have not made me like the Queen of Scots." "No Madam, if God Almighty had made your ladyship like her, I would." This Bernard etched two or three little drawing-books of landscape.

excellent artist. He died at Knightsbridge, whither he had retired, after selling his collection. He left three sons; the eldest was a clerk in my office at the Exchequer; the two youngest, ingenious painters in miniature.

SAMUEL MOORE

of the Custom-house, drew and etched many works with great labour.* He first made a medley of several things, drawn, written and painted; one he presented to Sir Robert Harley, Speaker of the House of Commons, afterwards Earl of Oxford; it was an imitation of several sorts of prints.

———— SCOTIN,

no eminent artist, as appears by his print from Vandyck's Belisarius at Chiswick. If the two fine pictures on this subject are compared, it must not be by setting Scotin's near Mr. Strange's. To weigh the merits of Salvator and Vandyck impartially, Mr. Strange should engrave both; I mean, to judge how each has delivered the passions, in which decision we should not be diverted by the colouring. Indeed, one would suppose that Vandyck had seen Salvator's performance, and despairing to exceed him in the principal figure, had transferred his art and our attention to the young

† [Among them the Coronation-Procession of William III. and Q. Mary. which as it is without the name of the designer, may be presumed to have been from his own composition.]

soldier. Salvator's Belisarius reflects on his own fortune; Vandyck's warrior moralizes on the instability of glory. One asks one's self which is more touching, to behold how a great man feels adversity, or how a young mind is struck with what may be the catastrophe of ambition ?

[JOSIAS] ENGLISH

1718,

of Mortlack, who died in 1718, etched a print of Christ and the disciples at Emaus, after Titian.*

* [The etching of Dobson the Painter, marked J. E. which has been attributed to Evelyn, was certainly the work of English : and Richard Kirby, Astrologer, a very spirited etching, 12mo. 3l. 3s. S.]

REIGNS OF GEORGE THE FIRST
AND SECOND.

HENRY HULSBERG,

born at Amsterdam, did prints of Sir Bulstrode Whitlocke, Robert Warren, A. M. and Joseph Warder, a physician ; some of the plates in the *Vitruvius Britannicus* ; a large view of St. Peter's Church at Rome, &c. and a head of Aaron Hill, for his *History of the Ottoman Empire*, fol. 1711. After a paralytic illness of two years he died in 1729, and was buried in the Lutheran church of the Savoy, of which he had been warden, and by which community and by a Dutch club he had been supported, after he became incapable of business.

JOHN FABER,

born in Holland, drew many pictures from the life on velom* with a pen, and scraped several mezzotintos, both from paintings and from nature. His most considerable works, and those not excellent, were portraits of the founders of colleges at Oxford and Cambridge. He died at Bristol in May 1721. His son,

* Vertue had seen one of these small heads, inscribed, *J. Faber delin. in Graven Hage 1692.*

JOHN FABER, JUNIOR,

surpassed his father by far, and was the next mezzotinter in merit to Smith. He was born in Holland, but brought to England at three years old. His first instructions he received from his father; afterwards he studied in Vanderbank's academy. He executed a prodigious number of portraits, some of which are bold, free and beautiful.* To him we owe the Kit-Cat-club, the Beauties at Hampton-Court, and have reason to wish that we had the same obligations to him for those at Windsor, and of the Admirals at Hampton-Court. He died of the gout, very few years ago, at his house in Bloomsbury. His widow married Mr. Smith, a lawyer.

EDWARD KIRKALL,

son of a locksmith, was born at Sheffield in Yorkshire, where he attained the rudiments of drawing, which however were long before they arrived at

* [*Works of J. Faber*, 165 plates, 2 vols. fol. from which, as of greater merit, *Bryan* has selected.

The Beauties at Hampton-Court.

The Kit-Kat Portraits.

The Converted Chinese.

Sir Isaac Newton.

Michael Rysbrach, Sculptor.

Enoch Zeeman and George Lambert, Painters.

Charles II. sitting in his robes of state.

The 'Taking of Namur after Wyck.]

any perfection. He came to London, and for some time supported himself by gravings, arms, stamps, ornaments, and cuts for books.* The latter gained him an immortality, which with all his succeeding merit he perhaps would have missed, if his happening to engrave the portrait of a Lady Dunch had not introduced him to the remark of Mr. Pope, who describes her

With flow'rs and fruit by bounteous Kirkall drest.

At length, drawing in the academy, and making some attempts in *chiaro scuro*, he discovered a new method of printing, composed of etching, mezzotinto and wooden stamps, and with these blended arts he formed a style, that has more tints than ancient wooden cuts, resembles drawings, and by the addition of mezzotinto, softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps, which give the tincture to the paper and the shades together. He performed several prints in this manner, and did great justice to the drawing and expression of the masters he imitated. This invention, for one may call it so, had much success, much applause, no imitators.—I suppose it is too laborious, and too tedious.† In an opu-

* In 1725 he did the cuts for the new edition of Inigo Jones's Stonehenge.

† [It has been doubted whether Kirkhall was possessed of talents equal to the giving his invention all its effect. He engraved, in mezzotinto the Cartoons, a set of ten sea-pieces

JOHN FABER, JUNIOR,

surpassed his father by far, and was the next mezzotinter in merit to Smith. He was born in Holland, but brought to England at three years old. His first instructions he received from his father; afterwards he studied in Vanderbank's academy. He executed a prodigious number of portraits, some of which are bold, free and beautiful.* To him we owe the Kit-Cat-club, the Beauties at Hampton-Court, and have reason to wish that we had the same obligations to him for those at Windsor, and of the Admirals at Hampton-Court. He died of the gout, very few years ago, at his house in Bloomsbury. His widow married Mr. Smith, a lawyer.

EDWARD KIRKALL,

son of a locksmith, was born at Sheffield in Yorkshire, where he attained the rudiments of drawing, which however were long before they arrived at

* [*Works of J. Faber*, 165 plates, 2 vols. fol. from which, as of greater merit, *Bryan* has selected.

The Beauties at Hampton-Court.

The Kit-Kat Portraits.

The Converted Chinese.

Sir Isaac Newton.

Michael Rysbrach, Sculptor.

Enoch Zeeman and George Lambert, Painters.

Charles II. sitting in his robes of state.

The Taking of Namur after Wyck.]

any perfection. He came to London, and for some time supported himself by graving arms, stamps, ornaments, and cuts for books.* The latter gained him an immortality, which with all his succeeding merit he perhaps would have missed, if his happening to engrave the portrait of a Lady Dunch had not introduced him to the remark of Mr. Pope, who describes her

With flow'rs and fruit by bounteous Kirkall drest.

At length, drawing in the academy, and making some attempts in *chiaro scuro*, he discovered a new method of printing, composed of etching, mezzotinto and wooden stamps, and with these blended arts he formed a style, that has more tints than ancient wooden cuts, resembles drawings, and by the addition of mezzotinto, softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps, which give the tincture to the paper and the shades together. He performed several prints in this manner, and did great justice to the drawing and expression of the masters he imitated. This invention, for one may call it so, had much success, much applause, no imitators.—I suppose it is too laborious, and too tedious.† In an opu-

* In 1725 he did the cuts for the new edition of Inigo Jones's Stonehenge.

† [It has been doubted whether Kirkhall was possessed of talents equal to the giving his invention all its effect. He engraved, in mezzotinto the Cartoons, a set of ten sea-pieces

lent country where there is great facility of getting money, it is seldom got by merit. Our artists are in too much hurry to gain it, to deserve it.

JAMES CHRISTOPHER LE BLON,

another inventor in an age which however has not been allotted any eminent rank in the history of arts. He naturally follows Kirkall, as there was some analogy in their pursuits. The former, if I may say so, attempted to print drawings, the latter to print paintings. He was a Fleming, and very far from young when I knew him, but of surprising vivacity and volubility, and with a head admirably mechanic, but an universal projector, and with at least one of the qualities that attend that vocation, either a dupe or a cheat; I think the former, though as most of his projects ended in the air, the sufferers believed the latter. As he was much an enthusiast, perhaps like most enthusiasts he was both one and t'other.

He discovered a method of giving colour to mezzotinto, and perfected many large pictures, which may be allowed very tolerable copies of the best masters. Thus far his visions were realized. He distributed them by a kind of lottery, but the subscribers did not find their prizes much valued. Yet surely the art was worth improving, at least

after Vandewelde, printed in sea green, and a set of thirty plates of fruit and flowers, after Vanhuysom.]

in a country so fond of portraits. Le Blon's method of mezzotinto at least adds the resemblance of colour.

He had another merit to the public, with which few inventors begin ; he communicated his secret, in a thin quarto in French and English intituled, "*Colorito, or the Harmony of Colouring in Painting, reduced to Mechanical Practice under easy Precepts and infallible Rules.*" Dedicated to Sir Robert Walpole.* In the Preface he says that he was executing anatomic figures for Monsieur St. André. Some heads coloured progressively, according to the several gradations, bear witness to the success and beauty of his invention. In 1732 he published a treatise on Ideal Beauty, or *Le Beau Ideal*, dedicated to Lady Walpole. It was translated from the original French of Lambert Hermanson Ten Kate.

He afterwards set up a project for copying the Cartoons in tapestry, and made some very fine drawings for that purpose. Houses were built and looms erected in the Mulberry-ground at Chelsea, but either the expence was precipitated too fast, or contributions did not arrive fast enough : The bubble burst, several suffered, and Le Blon was heard of no more.†

* [The original inventor of this art in its renewed state, was Antonio Maria Zanetti of Venice. He imitated drawings with three or four blocks of wood. His prints are dated from 1720 to 1741.]

† It is said that he died in an hospital at Paris in 1740.

children; and King William on horseback with emblematic figures, at Hampton-court. His last considerable work was the family of Nassau by Vandyck at the Earl Cowper's.* Baron died in Panton-square Piccadilly, Jan. 24th, 1762.

HENRY GRAVELOT

was not much known as an engraver, but was an excellent draughtsman, and drew designs for ornaments in great taste, and was a faithful copyist of ancient buildings, tombs, and prospects, for which he was constantly employed by the artists in London. He drew the monuments of Kings for Vertue, and gave the designs, where invention was necessary, for Pine's plates of the tapestry in the House of Lords. He had been in Canada as secretary to the governor, but the climate disagreeing with him, he returned to France, whence he was invited over by Dubosc. He was for some time employed in Gloucestershire, drawing churches and antiquities. Vertue compares his neat manner to Picart, and owns that in composition and design he even excelled his favourite Hollar. He sometimes attempted painting small histories and conversations. Of his graving are

* [To which, as of equal merit, may be added. The Family of Vandyck, at Wilton. Robert Dormer, Earl of Carnarvon. Anna Sophia his Countess. R. Mead, M. D. Lord Chancellor Hardwicke. Lord Chief Justice Reeve, and Dr. Hoadley, Bishop of Winton, from Hogarth.]



Hogarth sculpsit

J. Smith delinavit

JOHN PINE

Printed by J. Pine, Fleet Street
Feb. 1. 1828

the prints to Sir Thomas Hanmer's edition of Shakespear, and many of them he designed; but it is his large print of Kirkstall-Abbey which shows how able an engraver he was.

JOHN PINE,

Born 1690. Died 1756,

Need but be mentioned, to put the public in mind of the several beautiful and fine works for which they are indebted to him. The chief of them are, the ceremonies used at the revival of the order of the Bath by King George I.* the prints from the

* [Pine was first known as an engraver, by these prints in 1725; those from the tapestry in the House of Lords, in ten plates, established his reputation, and he was induced to engrave five others to accompany them—a plan of the House of Peers—another of the House of Commons. Copies from Illuminations in the library of the Herald's College. Interior of the House of Lords with the King on the throne—and of the House of Commons, with the Speaker, near whom Sir R. Walpole is represented as standing when Premier, in his usual posture.

He engraved an exact fac-simile of Magna Charta, from the original in the British Museum; and his copper-plate Horace still holds its place among the most elegant books. In 1743, he was made Blue Mantle Pursuivant, in the College of Arms; where he afterwards resided, and died in 1756.

Hogarth cultivated his acquaintance, and thinking that both his countenance and person were peculiarly adapted to the portrait of the friar, in his print of the "Gates of Calais," introduced them, without Pine's consent, who was piqued by having thus, ever after, acquired the name of Friar."]

tapestry in the House of Lords, representing the destruction of the Spanish Armada, a book rivaling the splendid editions of the Louvre; and the fair edition of Horace, the whole text engraven, with ancient basreliefs, and gems illustrating the subjects. He has given too a print of the House of Commons, some ancient charters and other things. His head painted by Mr. Hogarth in the manner of Rembrandt is well known from the print.

ARTHUR POND,



another promoter of meritorious works, was concerned with Mr. Knapton in setting forth the noble volume of illustrious heads, engraved by Houbraken and Vertue, and which might still be

enlarged.* Mr. Pond was author too of the design for engraving the works of Claud Lorrain and Gaspar Poussin, of which several numbers were exhibited,† a few landscapes from Rembrandt, and other masters, and prints from Paolo Panini followed. He also published many prints from fine drawings, and a set of Caricaturas after Cavalier Ghezzi.‡ Mr. Pond had singular knowledge in hands, but considerably more merit as an editor than as a painter, which was his profession both in oil and crayons. He had formed a capital collection of etchings by the best masters, and of prints, all which he disposed of to a gentleman in Norfolk : they have since been sold by auction,§ as were his cabinet of shells after his death.

* [This work was intitled *The Heads of Illustrious persons of Great Britain*, engraved by Mr. Houbraken and Mr. Vertue, with their Lives and Characters, by T. Birch, M. A. F. S. A. Imp. Folio, 1747-1752, 2 vol. 108 portraits.]

† [The drawings of Claude Loraine, called by him *Liber Veritatis*, in the Duke of Devonshire's Collection, procured in Italy, by Lord Burlington, were engraved and taken off in bistre tint, exactly to imitate the drawings, by Richard Earlom, and published in 1777, two volumes folio, each containing 100 prints.]

‡ [Pietro Leone Ghezzi may be styled the Hogarth of Italy, excepting that he did not confine himself to nature. In his celebrated caricatures he drew his figures, with some whimsical alteration, yet with a wonderful likeness. His seeing persons passing by only once, was sufficient, and he could remember several at a time, so as to be instantly recognised in his drawings. *Rogers*, v. ii. p. 172.]

§ [Pond's Collection of drawings by foreign masters, produced 1449*l.* 10*s.* in April 1759.]

He etched his own head, Dr. Meade's and Mr. Sadler's, Pope's and Lord Bolingbroke's.

HENRY FLETCHER,

1729,

published a print, the story of Bathsheba, from Sebastian Concha, his first essay on his own account. He also engraved a print of Ebenezer Pemberton, Minister of Boston.

CAREY CREED,

1730,

published a set of plates from the statues and busts at Wilton.

JOSEPH WAGNER,

1733,

A Swiss, came to England in 1733, aged between 20 and 30. He had studied painting a little, but being encouraged by Amiconi, engraved after the works of the latter. His first productions were plates of the three Princesses, Anne, Amelie, and Caroline; his next, a whole length of the czarina Anne. He afterwards executed two prints of boys, and about an hundred plates, views of Roman antiquities, most of them copied from old engravings, and from Canaletti some prospects of Venice, whither he accompanied Amiconi, intending to keep a print-shop there.

THOMAS PRESTON

did a print of Mr. Pope, and a large head of Admiral Blake, with ships under it.

JOHN LAGUERRE,

was son of Lewis Laguerre,* a painter of history, by whom he was educated to the same profession, and had a genius for it—but neglecting to cultivate it, he took to the stage, in which walk he had merit, as he had success in painting scenes for the theatre in Covent-garden, to which he belonged. He engraved a print of Falstaffe, Pistol and Dol Tearsheet, with other theatric characters, alluding to a quarrel between the players and patentees, and a set of prints, of Hob in the Well, which sold considerably; but he died in indifferent circumstances in March 1748. Lewis the father etched a print of Midas sitting in judgment between Pan and Apollo.

PETER FOURDRINIÈRE,

who died a few years ago, excelled in engraving architecture, and did many other things for books.

JOHN GREEN,

a young man who made great proficiencie in grav- ing landscapes, and other things; particularly

* [Vol. iv. p. 4.]

heads of Thomas Rowney ; Thomas Shaw, D. D. W. Derham, D. D. and the plates for Borlase's Natural History of Cornwall, and many of the seats, was born at Hales Owen in Shropshire, and bred under Basire, an engraver of maps, father of the present engraver to the Antiquarian Society. Green was employed by the University of Oxford, and continued their almanacs ; but died immaturely three or four years ago. His brother is in the same business.

Besides all I have mentioned, dispersed in Ver-
tue's MSS. I have since found some more names,
of whom the notices are so slight, that it is not
worth while to endeavour finding proper places
for them. Their names are, Morellon le Cave,* a
scholar of Picart ; J. Cole ; P. Williamson ; G.
Lumley, who settled at York ; P. Tempest ; Peter
Coombes ; P. Pelham ; E. Kyte ; George Kitchin,
who did heads of Mahomet and Mustapha, Turks
belonging to George I. ; and William Robins,
Alexander Brown, and De Blois, mezzotinters :
Van Bleek,† who executed of late years a fine
print of Johnson and Griffin, players ; and A. Van
Haecken, who has given a head of Dr. Pepusch
and some others. John Stone the younger drew
and engraved one of the plates for Dugdale's

* He did a head of Dr. Poccocke, before *Twells's* edition of the doctor's works.

† He died July 26, 1764.

Warwickshire. T. Pingo did a plate of arms for Thoresby's Leeds; S. Boisseau, a plate for Aaron Hill's History of the Ottoman Empire; and Th. Gardner, a set for the Common Prayer paraphrased, by James Harris, 1735. Several English portraits have been engraved abroad, particularly by Cornelius Van Dalen; Arthur De Jode, and P. De Jode; J. De Leuw; Pontius; Edelinck, and Picart. Many also have been engraved by unknown hands.

To the conclusion of these Memoires, and for a separate article I reserve an account of him, to whom his country, the artists whose memories he has preserved, and the reader, are obliged for the materials of this work.

On living artists it is neither necessary nor proper to expatiate. The task will be easy to others hereafter to continue the series. Here is a regular succession from the introduction of the art into England to the present year; and the chief æras of it's improvements and extension marked. That the continuation will afford a brighter list, one may augur, from the protection given to the arts, from the riches and flourishing state of our dominion, and from the masters we actually possess. Houston,* Mac Ardell,† and Fisher, have already promised by their works to revive the beauty of

* Richard Houston, died Aug. 4, 1775.

† James Mac Ardell died June 2, 1765.

mezzotinto.* The exquisite plates of architecture, which are not only worthy of the taste which is restored in that science, but exceed whatever has appeared in any age or country. Mr. Rooker† is the Marc Antonio of architecture.‡ Vivares and some others, have great merit in graving landscape.§ Major's|| works after Teniers, &c. will always make a principal figure in a collection of prints, and prevent our envying the excellence of the French in that branch of the art. I could name more, if it would not look like flattery to the living; but I cannot omit so capital a master as Mr. Strange,¶ least it should look like the con-

* [Without enumerating many more names, which have become celebrated for their works in mezzotinto, since 1762; it may be safely asserted, that Mr. W's promise of the art's eventual perfection has been fulfilled. *Auspicium melioris ævi.*]

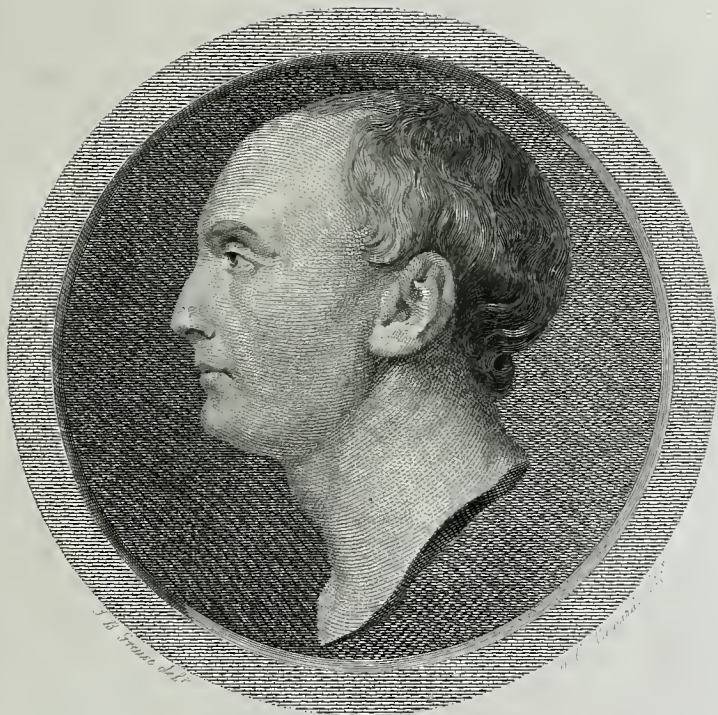
† Edward Rooker, died Nov. 22d, 1774.

‡ [Edward Rooker born in London, in 1712. His Section of St. Paul's Cathedral is the finest specimen of architectural engraving, and affords the best proof of his admirable talent. His son M. A. Rooker excelled in similar subjects, and engraved the best, in the series of Oxford Almanacs.]

§ [The landscapes etched by FRANCIS VIVARES have scarcely been surpassed.]

|| [THOMAS MAJOR engraved the *Ruins of Pæstum, or Posidonia*, Fol. 1768.]

¶ [SIR ROBERT STRANGE, was born in 1721, in the Orkney Islands, of a good Highland family; and was classically educated at Kirkwall, and intended to practise the law, which his native genius soon induced him to relinquish. He was engaged in the Battle of Culloden, in 1745, and escaping to Paris,



SIR ROBERT STRANGE.

LONDON,
Published by John Major, 50, Fleet Street
G.W. 1828

trary. When I have named him, I have mentioned the art at it's highest period in Britain.

Oct. 10th, 1762.

became a pupil of Le Bas. In 1751, he first established himself in the profession of an engraver, and soon attained to great excellence. He was induced in 1760, to go to Rome in pursuit of art, and had the patronage of an English Court established there at that period. In Italy, he gained all the advantage, and received all the honour, which an artist could receive in that country; and his portrait was placed in the Florentine Gallery.

Upon his return to England, he obtained the royal patronage, and as the only subject from any English master, engraved the Apotheosis of the King's children, from a picture by West.

He received the honour of knighthood on the 5th of January 1787; and died in 1792, at the age of seventy-one years.

A few years previously, he had carefully selected eighty copies of the finest and most choice impressions of each plate he had engraved, and bound them in as many folio volumes, arranged according to the date of each print. To each volume he prefixed two portraits of himself on the same plate, one an etching, and the other a finished proof, to shew that his talent had not been impaired by years. Each volume, beside a dedication to the King, contains an introduction, which treats on the progress of engraving, and critical remarks on the pictures from which he had engraved.

Having made a small collection of paintings in Italy, he published a *Catalogue Raisonné*, of them in 1769, 8vo. At the end he added a list of twenty-seven engravings and the prices he fixed upon them, which amounted in the whole only to 9*l.* 11*s.*—Fifty-five years afterwards, at the sale of Sir M. M. Sykes, 1824, thirty-five proof impressions of Strange's engraving produced no less a sum than 190*l.* 13*s.* 6*d.* The

print which so greatly enhanced this sum was a portrait of Charles I. standing in his robes after Vandyck—a choice proof before any letter—Note under the print, “*Given me by the most excellent engraver thereof M. M S.*” So great was the competition, that it was sold for 5*l.* 9*s.* About fifty plates from the most celebrated Italian pictures are distinguished by an intelligent execution, which by the admirable union of the point and graver, produce a vigorous and harmonious effect.]

*Mr. Walpole's Postscript to the Second Edition,
published in 1786.*

THIS volume, the EDITOR was sensible at its compilation, was the most imperfect part of Vertue's and his own accounts of the History and Progress of the Arts, in England. It would not be difficult, at present, to give a much more complete deduction of the Graphic art, in its different branches. But not only the indolence that attends age, and frequent illnesses, have indisposed the author from enlarging his plan; but more pardonable reasons determined him to make very few additions to this new Edition; nor should he have thought of republishing the work, unless solicited by Mr. Dodsley. The indulgence of the public ought to imprint respect, not presumption, and instead of trespassing anew on that lenity, the author has long feared he should be reproached that "Detinuit nostras *numerosus* HORATIUS aures;" a quotation he should not dare to apply to himself, if adjectives in *osus*, as *famosus*, &c. were not most commonly used by Latian authors in a culpatory sense; and thus *numerosus* only means *too voluminous*. Another reason for not having enlarged the preceding work was, that it would interfere with the plan laid down, of terminating the history of the arts, at the conclusion of the last reign. In fact, a brighter æra has dawned

on the manufacture of prints. They are become almost the favorite objects of collectors, and in some degree, deserve that favour, and are certainly paid for, as if they did. Engraved landscapes have in point of delicacy reached unexampled beauty. A new species has also been created; I mean aqua-tinta — besides prints in various colours.

Perhaps it would be worth while to melt down this volume, and new cast it, dividing the work into the several branches of wood-cuts, engravings, etchings, mezzotints, and aqua-tints.

A compiler might be assisted by some new publications, as the *Essays on Prints*. *Strutt's Dictionary of Engravers*, and a recent *History of the Art of Engraving in Mezzotinto*, printed at Winchester, wherein are mentioned foreign notices on the arts.

Were I of authority sufficient to name my successor, or could prevail on him to condescend to accept an office, which he could execute with more taste and ability; from whose hands could the public receive so much information and pleasure, as from the author of *The Essay on Prints*, and from the *Tours*, &c. ? And when was the public ever instructed by the pen and pencil at once, with equal excellence in the style of both, but by MR. GILPIN ?

THE
 L I F E
 OF
 MR. GEORGE VERTUE.

Born 1684. Died 1756.

THE ensuing account is drawn from his own notes, in which the highest praise he ventures to assume, is founded on his industry—How many men in a higher sphere have thought that single quality conferred many shining others! The world too has been so complaisant as to allow their pretensions. Vertue thought the labour of his hands was but labour—the Scaligers and such book-wights have mistaken the drudgery of their eyes for parts, for abilities—nay, have supposed it bestowed wit, while it only swelled their arrogance, and unchained their ill nature. How contemptuously would such men have smiled at a ploughman, who imagined himself authorized to abuse all others, because he had turned up more acres of ground!—and yet he would have toiled with greater advantage to mankind.

GEORGE VERTUE was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents, he says, were more honest than opu-

lent. If vanity had entered into his composition, he might have boasted the antiquity of his race: two of his name were employed by Henry VIII. in the board of works; but I forget; a family is not ancient, if none of the blood were above the rank of ingenious men two hundred years ago.

About the age of thirteen he was placed with a master who engraved arms on plate, and had the chief business of London; but who being extravagant, broke and returned to his country, France, after Vertue had served him between three and four years. As the man was unfortunate, though by his own fault, the good-nature of the scholar has concealed his name. As it is proper the republic of letters should be acquainted with the minutest circumstances in the life of a renowned author, I question if Scaliger would have been so tender.

Returned to his parents, Vertue gave himself entirely to the study of drawing for two years; and then entered into an agreement with Michael Vandergutch for three more, which term he protracted to seven, engraving copper-plates for him, when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. The first twelve-month was passed in drawing and engraving for books.

The art was then at the lowest ebb in England. The best performers were worn out : the war with France shut the door against recruits ; national acrimony, and the animosity of faction diverted public attention from common arts of amusement. At that period the young engraver was recommended to Sir Godfrey Kneller, whose reputation, riches, parts, and acquaintance with the first men in England supported what little taste was left for Virtu, and could stamp a character where ever he deigned to patronize. My author mentions with dutiful sensibility what joy this important protection gave to his father, who had his education warmly at heart, and who dying soon after, left a widow and several children to be supported by our scarce-fledged adventurer. His own words shall tell how he felt his situation, how little the false colours of vanity gave a shining appearance to the morning of his fortune ; “ I was, says he, the eldest, and then the only one that could help them, which added circumspection in my affairs then, as well as industry to the end of my life.”

At intervals of leisure, he practised drawing and music, learned French and a little Italian. It appears that he afterwards acquired Dutch, having consulted in the originals all that has been written in those three languages on the art to which he was devoted.

His works began to draw attention, and he

found more illustrious patronage than Kneller's. Lord Somers employed him to engrave a plate of Archbishop Tillotson, and rewarded him nobly. The print will speak for itself. It was the groundwork of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the hour of it's production had he any competitors. Edelinek was dead in France, White in England, Van Gunst in Holland: "It seemed," says he himself, "as if the ball of fortune was tossed up to be a prize only for Vertue." One cannot estimate success at a lower rate, than to ascribe it to accident; the comparison is at once modest and ingenious. Shade of Sealiger, which of your works owed it's glory to a dearth of genius among your cotemporaries?

In 1711 an Academy of Painting was instituted by the chief performers in London. Sir Godfrey Kneller was placed at the head; Vertue was one of the first members; and drew there for several years.

To the end of that reign he continued to grave portraits from Kneller, Dahl, Richardson, Jervase, Gibson and others.

On the accession of the present Royal Family he published a large head of the King from a painting by Kneller. As it was the first portrait of His Majesty, many thousands were sold, though by no means a laborious or valuable performance. However it was shewn at court, and was followed

by those of the Prince and Princess. All concurred to extend his business. In any recess from that he practised in water-colours, sometimes attempting portrait ; oftener copying from ancient or curious pieces which he proposed to engrave. So early as the year 1713 he commenced his researches after the lives of our artists, and began his collections, to which he added prints by former masters, and every thing that could tend to his great work, the History of the Arts in England. Wherever he met with portraits of the performers, he spared no pains in taking copies. His journies over England with the same view will appear in the course of his life. These travels were assiduously employed in making catalogues, observations, and memorandums of all he saw.

His thirst, after British antiquities soon led him to a congenial Mæcenas. That munificent collector, Edward Harley, second Earl of Oxford, early distinguished the merit and application of Vertue. The invariable gratitude of the latter, expressed on all occasions, implies the bounty of the patron. "The Earl's generous and unparalleled encouragement of my undertakings, by promoting my studious endeavours," says he, "gave me great reputation and advantage over all other professors of the same art in England." Another lesson of humility. How seldom is fame

ascribed by the possessor to the countenance of others ! The want of it is complained of—here is one instance, perhaps a singular instance, where the influence is acknowledged—after the death* of the benefactor.

Another patron was Heneage Finch† Earl of Winchelsea, whose picture he painted, and engraved ; and who, being President of the Society of Antiquaries on the revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that Society from curious remains were most of them by his hand as long as he lived, are a valuable monument, and will be evidence that that body is not useless in the learned world.

The University of Oxford employed him for many years to engrave their almanacs. Instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events ; for he seldom reaped benefit from the public, without repaying it with information.‡

Henry Hare, the last Lord Coleraine, an antiquary and collector, as his grandfather had been, is enumerated by Vertue among his protectors. His travels were dignified by accompanying those

* [In June 1741.]

† He died in 1726.

‡ [The Oxford Almanacs from 1725 to 1751 inclusive, are

Lords. They bore the expence which would have debarred him from visiting many objects of his curiosity, if at his own charge; and he made their journies more delightful, by explaining, taking draughts, and keeping a register of what they saw. This was the case in a journey he took with Lord Coleraine to Salisbury, Wilton and Stonehenge. Of the latter he made several views: Wilton he probably saw with only English eyes. Amid legions of warriors and emperors, he sought Vandyck and Rubens, Holbein and Inigo Jones. An antique and modern virtuoso might inhabit that palace of arts, and never interfere. An ancient indeed would be a little surprized to find so many of his acquaintance new baptized. Earl Thomas did not, like the popes, convert pagan chiefs into christians, but many an Emperor acts the part at Wilton of scarcer Cæsars.

In 1726 Vertue, with Mr. Stephens* the historiographer, visited St. Albans, Verulam and Gorbambury. At the latter he made a drawing from the picture of Sir Francis Bacon.

most of them engraved by Vertue, who introduced portraits of the founders and benefactors to each College, with the improvements in the buildings, which were, at that time meditated, and of which plans and elevations had been designed only.]

* [He is mentioned in Vol. iii. p. 12. He published "*Letters and Memoires of Sir F. Bacon, Lord Verulam, Viscount St. Albans,*" 4to. 1702, a work of singular curiosity and interest, with copious annotations. A Second Edition, 1734.]

Great part of his time was employed for Lord Oxford, for whom he engraved portraits of Mr. Prior, Sir Hugh Middleton, &c. For the Duke of Montagu he did Sir Ralph Windwood ; for Sir Paul Methuen, Cortez ; Archbishop Warham from Holbein's original at Lambeth : and for Lord Burlington Zuechero's Queen of Scots.

His prints growing numerous, many persons were desirous of having a compleat collection. He made up sets for Sir Thomas Frankland, for Mr. West, and for Lord Oxford ; the last in three large volumes, carried down to 1741, and sold after the Earl's death to the late Earl of Ailesbury for 50 guineas.

In 1727 he went to Wimpole for a week, and thence made a tour with Lord Oxford for six weeks more, to Stamford, Burleigh, Grantham, Lincoln and Welbeck, one of the ancient seats of the Countess of Oxford, where after the Earl's death she assembled the portraits of her ancestors to a prodigious number, the heroes of many an illustrious race. Thence they passed to Chatsworth, and York, where Vertue had the pleasure of conversing with Mr. Francis Place, who had been intimate with Hollar. Trifling circumstances to those who do not feel what he felt. Vertue drew up an account of this progress and presented it to his patron.

For some years his stages were marked by noble encouragement, and by opportunities of

pursuing his favorite erudition. He was invited whither he would have wished to make pilgrimages, for the love of antiquity is a kind of devotion, and Mr. Vertue had different sets of saints. In 1728 the Duke of Dorset called him to Knowle. Humble before his superiors, one conceives how his respect was heightened at entering so venerable a pile, realizing to his eyes the scenes of many a waking vision. Here he drew several of the poets. But he was on fairy ground; Arcadia was on the confines; could he resist an excursion to Penshurst? One may judge how high his enthusiasm had been wrought, by the mortification he expresses at not finding there a portrait of Sir Philip Sidney.

In 1730 appeared his twelve heads of poets, one of his capital works. Though poetry was but a sister art, he treated it with the affection of a relation. He had collected many notes touching the professors, and here and there in his MSS. are some slight attempts of his own. But he was of too timid and correct a nature to soar where fancy only guides. Truth was his province, and he had a felicity uncommon to antiquaries, he never suffered his imagination to lend him eyes. Where he could not discover he never supplied.

After his poets, of which he proposed to enlarge the series, it was his purpose to give sets or classes of other eminent men. This was the first idea of

illustrious heads, a hint afterwards adopted by others, and at last taken out of *his* hands, who was best furnished with materials for such a work. Some branches he executed himself with deserved applause.

About this time he again went to Oxford, copied some original paintings, and took an account of what portraits they have of founders and benefactors, and where deposited. Thence to Gloucester to draw the monument of Edward II. having for some years been collecting and making drawings of our kings, from images, miniatures or oil-paintings; a work soon after unexpectedly called forth. On his return he stopped at Burford to view the family-piece of Sir Thomas More, and visited Ditchley and Blenheim. His next tour was to Cambridge, where he had been privately engaged to draw by stealth the portrait of old Mr. Thomas Baker of St. John's, then an eminent antiquary, earlier in his life the modest author of that ingenious and polished little piece, *Reflexions on Learning*.

Vertue's next considerable production was the heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined from Clarendon. But this was scarce finished, before appeared Rapin's History of England, "a work says he, that had a prodigious run, especially after translated, insomuch that it became all the con-

versation of the town and country, and the noise being heightened by opposition and party, it was proposed to publish it in folio by numbers—thousands were sold every week.” The two brothers, Knaptons, engaged Vertue to accompany it with effigies of kings, and suitable decorations.* This undertaking employed him for three years. A fair copy richly bound he presented to Frederic Prince of Wales at Kensington. A volume of his best works he gave to the Bodleian Library.

In 1734 he renewed his journies about England. With Roger Gale the antiquary he went to St. Alban's, Northampton and Warwick. In 1737, the Earl of Leicester carried him to Penshurst; and the end of the same year Lord Oxford took him again to Oxford, to Compton Verney, the seat of the Master of the Rolls, to Warwick, Coventry, Birmingham, and to Lord Digby's at Coleshill, to view the curious picture of Queen Elizabeth's procession, since removed by the late Lord to Sherborn-castle in Dorsetshire. They returned by Stratford (Vertue did not want true devotion to Shakespear) by Mr. Sheldon's at Weston, where are a few curious pictures, saw Blen-

* [These royal likenesses were collected from the best authorities extant, but which were certainly not so authentic as those taken from the Royal effigies upon their sepulchral monuments, which have been since engraved, of a large size, for *Gough's* curious work.]

heim, and Mr. Waller's at Beconsfield. The next year he went into Hertfordshire to verify his ideas about Hunsdon, the subject as he thought of Queen Elizabeth's Progress. The old Lord Digby, who from tradition believed it the Queen's Procession to St. Paul's after the destruction of the Armada, was displeased with Vertue's new hypothesis. The same year he saw Windsor and Mr. Topham's collection of drawings at Eton.*

He next engaged with the Knaptons to engrave some of the illustrious heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue. Yet his performances by no means deserved to be condemned as they were by the undertakers, and the performer laid aside. Some of Houbraken's† were carelessly done, especially of the moderns; but Vertue had a fault to dealers, which was a

* [Richard Topham, Esq. Keeper of the Records, bequeathed to the Library of Eton College, one of the largest and most valuable Collections of portraits and other engravings, which had been made at that period.]

† [“ Houbraken is a genius and has given us, in his collection of English portraits, some pieces of engraving at least equal to any thing of the kind. Such are his heads of Hampden, Schomberg; Earl of Bedford, the Duke of Richmond particularly, and some others. At the same time, we must own that he has intermixed among his works a great number of bad prints. In his best, there is a wonderful union of softness and freedom: a more flowing outline no artist ever employed.” *Essay on Prints*, p. 91.]

merit to the public : his scrupulous veracity could not digest imaginary portraits, as are some of those engraved by Houbraken, who living in Holland, ignorant of our history, uninquisitive into the authenticity of what was transmitted to him, engraved whatever was sent. I will mention two instances ; the heads of Carr Earl of Somerset and Secretary Thurloe are not only not genuine, but have not the least resemblance to the persons they pretend to represent. Vertue was *incommode* ; he loved truth.*

* [The earliest attempt at an assemblage of English heads or portraits was that of Compton Holland a bookseller, in two volumes, who undertook the publication of the *Heröologia* noticed in this volume p. 32.

More than a century afterwards, Knapton's undertaking was announced, in 1738. These Editors completed their work in 1752, in two volumes imp. folio,—the proofs and large paper copies are still highly valued.

The plan of drawings made from original portraits was rendered ineffectual by their having been intrusted to artists, who were at least incompetent to transfer the resemblance ; and these were sent to Houbraken, in Holland, who could have no opportunity of comparison, during the progress of engraving, with the portraits themselves. Several more than those mentioned by Mr. W. are totally unlike. The introduction of vignettes and ornaments surrounding the heads, do not add to their effect.

The next were the "Imitations of original drawings by Hans Holbein (seventy plates) Imp. Folio," of which some account occurs in vol. i. p. 145, n.

Of the last, intitled "Portraits of Illustrious Personages of Great Britain," mention has been made in vol. ii. pp. 222, 223, n. "These portraits which have been preserved in the

Towards the end of 1738 he made another tour with Lord Oxford through Kent and Sussex, visiting Rochester, Canterbury, Chichester, Portsmouth, Southampton and Winchester; and the principal seats, as Petworth, Goodwood, Stansted, and Coudray—the last alone worth an antiquary's journey. Of all these he made various sketches and notes; always presenting a duplicate of his observations to Lord Oxford.

He had yet another pursuit, which I have not mentioned; no man had studied English coins more; part of his researches have appeared in his account of the two Simons.

He still wanted to visit the East of England. In 1739 his wish was gratified; Lord Coleraine, who had an estate at Walpole, on the borders of Norfolk, in Lincolnshire, carried him by Wansted Mousham, Gosfield, St. Edmundsbury, Sir Andrew Fountain's and Houghton, to Lynn, and thence to Walpole; in which circuit they saw many churches and other seats.

In 1740 he published his proposals for the commencement of a very valuable work, his historic prints, drawn with extreme labour and fidelity, and executed in a most satisfactory manner. Queen Elizabeth's progress he copied exactly in

great or national collections, form the sources of the highest authenticity, from which only, this series of beautiful prints have been executed. The interest thus created, will insure the suffrage of the public, to the completion of the work.]

water-colours for Lord Oxford, who was so pleased with it, that he sent Mr. Vertue and his wife a present of about 60 ounces of plate—but thus arrived at the summit of his modest wishes, that is, rewarded for illustrating English history—his happiness was suddenly dashed; he lost his noble friend the Earl, who died June 16, 1741. “Death, says he emphatically, put an end to that life that had been the support, cherisher, and comfort of many, many others, who are left to lament—but none more heartily than Vertue !”

So struck was the poor man with this signal misfortune, that for two years there is an hiatus in his story—he had not spirits even to be minute.

In 1743 he was a little revived by acquiring the honour of the Duke of Norfolk’s notice, for whom he engraved the large plate of the Earl of Arundel and his family.* For his grace too he collected two volumes of the works of Hollar, chiefly of those graven from the Arundelian collection; and having formed another curious volume of drawings from portraits, monuments, pedigrees, &c. of the house of Howard, the Duke made him a present of a bank note of 100*l.*†

His merit and modesty still raised him friends. The Countess Dowager of Oxford alleviated his loss of her lord: their daughter the Duchess of

* [See an account of this curious picture, v. ii. p. 154, n.]

† [This elaborate volume is preserved, in the Library at Norfolk House.]

Portland he mentions with equal gratitude; the late Duke of Richmond and Lord Burlington did not forget him among the artists they patronized. But in 1749 he found a yet more exalted protector. The late Prince of Wales sent for him, and finding him master of whatever related to English antiquity, and particularly conversant in the history of King Charles's collection, which his Royal Highness wished as far as possible to re-assemble, he often had the honour of attending the Prince, was shewn his pictures by himself, and accompanied him to the royal palaces, and was much employed in collecting prints for him and taking catalogues, and sold him many of his own miniatures and prints.

He had now reason to flatter himself with permanent fortune. He saw his fate linked with the revival of the arts he loved; he was useful to a prince who trod in the steps of the accomplished Charles,* no Hugh Peters threatened havoc to the growing collection—but a silent and unexpected foe drew a veil over this scene of comfort, as it had over the former. Touched yet submissive, he says, after painting the Prince's qualifications, and the hopes that his country had conceived of him,—“but alas, *Mors ultima rerum!* O God, thy will be done! Unhappy day, Wednesday March 20th, 1751!” His trembling hand

* [See the reverse of this medal in Mr. W's *Reminiscences, Works*, v. iv. p. 309, 4to.]

inserts a few more memorandums of prints he engraved, and then he concludes his memoirs in melancholy and disjointed sentences thus,—“ Observations on my indifferent health—and weakness of sight increasing—and loss of noble friends and the encouragement from them less and less daily—this year—and worse in appearance begins with 1752.”

He lost his friends ; but his piety, mildness, and ingenuity never forsook him. He laboured almost to the last, solicitous to leave a decent competence to a wife* with whom he had lived many years in tender harmony. His volumes of the works of Hollar and the Simons, I have mentioned here and elsewhere. The rest of his works will appear in the ensuing list.

He died July 24th, 1756, and was buried in the cloysters of Westminster-Abbey on the 30th following, with this epitaph,

Here lyes the body of George Vertue
Late engraver
And Fellow of the Society of Antiquaries,
Who was born in London 1684,
And departed this life on the 24th of July 1756.

With manners gentle, and a gratefull heart,
And all the genius of the Graphic Art,
His fame shall each succeeding artist own
Longer by far than monuments of stone.

* Margaret his wife survived him, and died March 17, 1776 in the 76th year of her age. His brother James, who followed the same profession at Bath, died about 1765.

Two other friends—not better poets indeed,—inserted the following lines in the papers, on viewing his monument :

Proud artist, cease those deeds to paint on stone,
Which far above the praise of man have shone :
Why should your skill so vainly thus be spent ?
For Vertue ne'er can need a monument:

Another,

Troubled in mind and press'd with grievous smart,
Her happy mansions left the Graphic Art,
And thus to Science spoke ; “ what ! can it be ?
Is famous Vertue dead ?—then so are we.”

These are well-meant hyperboles on a man who never used any ; he was simple, modest, and scrupulous ; so scrupulous, that it gave a peculiar slowness to his delivery ; he never uttered his opinion hastily, nor hastily assented to that of others. As he grudged no time, no industry, to inform himself, he thought they might bestow a little too, if they wished to know.* Ambitious to distinguish himself, he took but one method, application. Acquainted with all the arts practised by his profession to usher their productions to the public, he made use of none. He only lamented he did not deserve success, or if he

* [Mr. Gilpin disparages the merit of Vertue. He allows, that Vertue was a good Antiquarian, and a worthy man—but no artist. “ He copied with painful exactness.” The Critic was certainly no antiquary ; and his Tours exhibit an almost ridiculous ignorance of those subjects.]

missed it when deserved. It was some merit that carried such bashfull integrity as far as it did go.

He was a strict Roman Catholic; yet even those principles could not warp his attachment to his art, nor prevent his making it subservient to the glory of his country. I mention this as a singular instance. His partiality to Charles the first did not indeed clash much with his religion; but who has preserved more monuments of Queen Elizabeth?*. Whatever related to her story he treated with a patriot fondness; her heroes were his. His was the first thought of engraving the tapestry in the House of Lords; his a project of giving a series of protestant bishops—for *his* candour could reconcile toleration and popery.

His collection of books, prints, miniatures and drawings were sold by auction May 17th, 1757. Lord Besborough bought there his copies in water colours of the Kings of England, as I did a large piece of Philip and Mary from the original at Woburn, which he intended for his series of historic prints; there too I purchased his drawings taken from Holbein; and since his death, the best piece he ever painted, a small whole-length of the Queen of Scots in water-colours.

* [He omitted to engrave any portrait of King William III. upon a single sheet. This circumstance was rendered of less consequence, as no less than one hundred and one engravings, of that sovereign had already appeared.]

The length of this account I flatter myself will be excused, as it contains a few curious particulars, which are not foreign to the subject, and which concomitantly illustrate the history of arts.

LIST

OF

VERTUE'S WORKS.

SMALL head of the Duchess of Marlborough; the first print he published.

The Rat-catcher's head from Vischer, his second print.

Zephyrus in the clouds, with two English verses.

William Prince of Orange, from Vandyck, small half-length; mezzotinto.

Sleeping Venus, with three Cupids and a Satyr, from Coypel.

ROYAL PORTRAITS.

CLASS I.

Four small plates of Kings from William I. to George I. inclusively.

The same in one plate.

Large set of heads of the Kings, for Rapin. Smaller set, ditto.

Monuments of the Confessor, Edward I. Henry V. Henry VII. Edward VI. for the series of Royal tombs.

Richard II. whole-length, from the painting in Westminster-Abbey.

Queen Elizabeth, profile, from Isaac Oliver:

Ditto from Hilliard, in Hearn's Camden's Elizabetha.

Mary Queen of Scots, from Zucchero, to the knees.

A head of the same, smaller.

The same Queen, small, from the picture at St. James's.

Ditto, engraved on gold in an oval, from Dr. Meade's picture, finely executed.

Small oval of the King and Queen of Bohemia, and one of their children.

Charles I. and his Queen, holding a chaplet of laurel, from Vandyck. Voerst engraved the same picture.

Queen Anne, large oval, after Kneller.

Ditto, crowned, the royal arms at top ; the medals of her reign round the frame.

King George I. very large, 1715.

Ditto, a less size, 1718, better.

Ditto, smaller.

Ditto, with flourishes, for some patent, or writing-book.

George Prince of Wales, large.

The Princess of Wales, smaller.

The same when Queen, large.

Ditto, with an Angel bringing a crown ; from Amiconi.

Frederic Prince of Wales, in a tied perriwig and armour, from Boit.

Princess Anne.

William Duke of Cumberland, collar of the Bath, from Jarvis.

Princess Mary, holding a basket of flowers ; mezzotinto, very bad. My proof has no inscription.

CLASS 2. NOBLEMEN.

William Seymour Duke of Somerset.

Henry Somerset Duke of Beaufort.

William Cavendish Duke of Newcastle, for the illustrious heads.

John Duke of Marlborough.

John Duke of Buckingham.

Philip Duke of Wharton, from Jarvis, no inscription.

Lionel Duke of Dorset, in robes of the garter.

Ditto, in coronation robes, white staff.

Henry Howard Earl of Surrey, with many devices.

Ditto, smaller, copied from Hollar.

Francis Earl of Bedford, for the illustrious heads.

- Edward Earl of Dorset, ditto.
 Heneage Earl of Winchelsea ; blank shield, coronet and supporters, no inscription ; nor any cross strokes in the figure.
 Robert Dudley Earl of Leicester.
 Edward Earl of Clarendon. } Small heads.
 Edward Earl of Sandwich. }
 James Earl of Derwentwater.
 Edward Earl of Orford.
 Charles Earl of Halifax.
 Robert Earl of Oxford, garter robes, white staff, one of his last and worst works.
 Edward Earl of Oxford, sitting, in night-gown and cap ; many pieces of his collection round him.
 Ditto in his robes, whole length.
 Thomas Earl of Strafford.
 Horace Lord Vere.
 John Lord Somers.
 William Lord Burleigh.

CLASS 7. LADIES.

- Sarah Duchess of Somerset, whole length.
 Elizabeth Countess of Shrewsbury.
 Dorothy Countess of Sunderland.
 The Lady Morton.
 Henrietta Countess of Orrery.
 Frances Lady Cartaret. Sophia Countess Granville. Wives of John Earl Granville.
 Mrs. Margaret Halyburton, inscriptions in Latin and English.
 Lady M. Cavendish Harley, for the small edition of Waller.

CLASS 4. BISHOPS.

- Archbishop Warham, for the illustrious heads.
 Ditto, small.
 Archbishop Cranmer ; with a book in both hands, æt. 57.
 By mistake the inscription and arms give it for Parker.

Archbishop Parker, books before him and on each side;
fine.

Ditto, book in one hand, staff in the other.

Ditto, smaller, and only the head.

Archbishop Whitgift, book on a cushion before him.

Ditto, smaller, head.

Archbishop Grindal.

Archbishop Bancroft.

Archbishop Tillotson, sitting in a velvet chair, fine.

John Potter, Bishop of Oxford.

Ditto, when Archbishop, in a chair, holding a book on his
knee.

Francis Godwin, Bishop of Landaff.

Archbishop Blackburne.

James Sharp, Archbishop of St. Andrews.

John Jewel, Bishop of Salisbury.

John Robinson, Bishop of London.

Edmund Gibson, Bishop of London.

The same print, but with books and charters on each side of
the arms.

Edward Chandler, Bishop of Durham.

Richard Fox, Bishop of Winchester. Joannes Corvus Flan-
drus faciebat.

Hugh Latimer, Bishop of Worcester.

William Talbot, Bishop of Salisbury.

Gilbert Burnet, Bishop of Salisbury.

Ofspring Blackhall, Bishop of Exeter.

William Loyd, Bishop of Worcester, sitting in a chair in his
library, one of his most capital works.

Ditto, a large head.

Francis Gastrell, Bishop of Chester.

Richard Smalbroke, Bishop of Litchfield and Coventry.

George Smalridge, Bishop of Bristol.

Francis Atterbury, Bishop of Rochester. Two, with some
little difference in the inscriptions.

Thomas Ken, Bishop of Bath and Wells. Three different
prints.

- Philip Bisse, Bishop of Hereford.
 Thomas Tanner, Bishop of St. Asaph.
 Martin Benson, Bishop of Gloucester.
 Benjamin Hoadley, Rector of St. Peter Poor (afterwards
 Bishop of Winchester.)
 Thomas Wilson, Bishop of Sodor and Man.

CLASS 5. CLERGYMEN.

- John Spencer, Dean of Ely.
 Laurence Echard.
 Thomas Bisse, S. T. P.
 William Lupton, S. T. D.
 George Brown, A. M.
 Mr. Kettlewell.
 George Trosse, V. D. M.
 Effigies Authoris, arms. It is Burnet of the Charter-house.
 Also, (a print of) The sacred theory of the earth; (according
 to his system.)
 Mr. Isaac Mills.
 William Whiston.
 E. T. Episc. Oss. designatus. It is Edward Tenison.
 Matthew Henry, V. D. M.
 Dr. Conyers Middleton. This was designed for his works,
 but was rejected, as Vertue's eyes had begun to fail.
 John Barwick, Dean of St. Paul's.
 John Gilbert, canon of Exeter.
 R. Cudworth, D. D.
 Isaac Watts, V. D. M.
 Another, D. D. with a book in his hand.
 Dr. Swift.
 Another, smaller, in a night-gown.
 Another, still smaller: under it, Non Pareil,
 Humphrey Gower, Master of St. John's Coll.
 John Gale, M. A. and D. P.
 Daniel Burgess.
 John Edwards, S. T. P.
 Lewis Atterbury, L. L. D.

John Harris, S. T. P.

Richard Fiddes, S. S. T. P.

Mr. Hall (executed) no name. Arms.

Montrose, no name, cap, band, picked beard.

John Gill, S. T. P.

Humphrey Prideaux, Dean of Norwich.

John Owen, Dean of Christ-church.

Mr. Thomas Stackhouse.

Ralph Taylor, S. T. P.

Henry Sacheverell.

John Westley, two of them, 1742, 1745.

John Strype.

John Flamsteed.

Richard Bentley.

Joseph Spence.

Samuel Clarke. Three. The two smallest have no difference, but that to one is added Dna. Hoadley pinx. Perhaps the other was only a proof.

Mr. Spinckes.

Mr. Henry Grove.

Robert South, S. T. P.

John Piggott, V. D. M.

Robert Moss, Dean of Ely.

William Broome.

A. Blackwall, M. A.

Mr. Joseph Stenner.

Edmund Calamy, D. D.

Thomas Bradbury.

John Laurence, A. M.

Philip Dodderidge.

CLASS 6. CHANCELLORS, JUDGES, LAWYERS.

Sir Thomas More.

Sir Nicholas Bacon.

Sir Francis Bacon.

Tomb of the same.

Sir Thomas Parker.
 The same, when Earl of Macclesfield.
 Sir Peter King, Lord Chief Justice.
 The same, when Chancellor.
 Sir Matthew Hale.
 John Lord Fortescue.
 Sir John Willes.
 Sir Robert Eyre.
 Sir Robert Raymond.
 Henry Powle, Speaker and Master of the Rolls.
 Sir Joseph Jekyll, Master of the Rolls.
 The same, sitting in a chair, fine.
 John Verney, Master of the Rolls, fine.
 James Reynolds, Chief Baron.
 Sir James Steuart, Lord Advocate.
 Sir John Comyns, Chief Baron.
 Sir Francis Page, Baron of the Exchequer.
 The same, Justice of the King's-Bench.
 Sir John Blencowe, Justice of the Common Pleas.
 Robert Price, Baron of the Exchequer.
 Sir James Montague, ditto.
 Alexander Denton, Justice of Common-Pleas.
 Sir Laurence Carter, Baron of Exchequer.
 William Peere Williams, Esq.
 Thomas Craig of Riccartoun.
 Thomas Vernon, Esq.
 Lord Keeper North.
 Sir Dudley North.
 Roger North, Esq.
 John Bridges, Esq.

CLASS 7. MINISTERS, AND GENTLEMEN.

Sir Francis Walsingham.
 Sir Walter Raleigh.
 Another, small.
 Sir Nicholas Throckmorton.
 Sir Francis Drake, large, poorly done.

- Thomas Harley, Esq. of Brampton-Bryan.
 Sir Robert Harley, Knight of the Bath.
 Sir Edward Harley, ditto.
 Edward Harley, Esq. Auditor of the Imprest.
 Sir Ralph Winwood
 William Trumbull, Esq. Envoy to Brussels.
 Sir William Trumbull, Secretary of State. [5l. 5s. S.]*
 John Thurloe, Esq.
 Sir Edward Nicholas.
 Sir Thomas Roe.
 James Craggs, Esq. Senior.
 Lord Aubrey Beauclerk, poorly done.
 Sir Watkyn Williams Wynn.
 Sir Thomas Rawlinson, Lord-Mayor.
 Francis Mundy.
 Sir Philip Sydenham.
 Mr. Parker.
 James Gardiner, A. M.
 Henry Barham, Esq.
 A gentleman, in a cravat, loose cloak, arms, label above him,
 no inscription.
 John Graves, Gent. aged 102, 1616.
 Richard Graves, of Mickleton, Esq. d. 1669.
 Richardus Graves de Mickleton, ob. 1731.
 Monument of Mrs. Eleanor Graves, &c.
 Samuel Dale, M. L.
 John Morley, Esq.
 James Puckle, small.
 John Bagford. My proof is on Indian reddish paper. Vertue was fond of printing on papers of various colours.
 John Murray of Sacomb, antiquary.

* [The Editor has not observed, in any catalogue which he has examined, a higher estimation than this, by collectors, of any single print engraved by Vertue.]

CLASS 8. PHYSICIANS, &c.

Peter Barwick, Physician to Charles II.

Dr. Ratcliffe.

Dr. Turner.

Another, smaller.

Thomas Fuller, M. D.

Thomas Willis, M. D.

John Friend, M. D.

John Marten, Surgeon.

Ambrose Godfrey, chymist.

CLASS 9. FOUNDERS, BENEFACTORS, &c.

Hugh Price, founder of Jesus College, Oxford.

Sir Thomas Gresham.

Statue of ditto.

Tomb of ditto.

Edward Colston, Esq.

Sir Hugh Myddleton, fine.

Dr. Colet.

Bust of ditto.

Thomas Sutton.

Tomb of ditto.

View of the Charter-house.

William Lancaster, S. T. P.

CLASS 10. ANTIQUARIES, AUTHORS,
MATHEMATICIANS.

William Lambard.

John Stowe.

Sir Robert Cotton.

John Selden.

Sir James Ware.

Thomas Hearne. Two different.

Robert Nelson.

Walter Moyle, Esq.
 William Baxter.
 Richard Baxter, prefixed to Calamy's *Life of Baxter*.
 Mr. Wollaston.
 Sir Isaac Newton.
 Abraham Sharp.
 George Holmes.
 Sir Philip Sidney, with many devices.
 Small head of ditto.
 The same, whole length, sitting under a tree.
 Robert Boyle, two of them.
 Mr. Steel, in a cap.
 The same when Sir Richard, in a wig.
 Mr. Addison, two : one has his arms.
 Edmund Halley.
 Mr. John Freake.

CLASS II. POETS AND MUSICIANS.

Title-page to the set of 12 poets, in an ornamented border,
 with Lord Oxford's arms.

1. John Gower.*
2. Geofry Chaucer.
3. Edmund Spencer.
4. William Shakespeare.
5. Ben Johnson.
6. Francis Beaumont.
7. John Fletcher.
8. John Milton.
9. Samuel Butler.
10. Abraham Cowley.
11. Edmund Waller.
12. John Dryden.

Geofry Chaucer, large, in oval frame,*
 Another smaller, verses in old character.*

* Those numbered are the set. Those with an asterisk do
 not belong to it.

- A plate with five small heads of Chaucer, Milton, Butler, Cowley, Waller.*
- Edmund Spencer, small.*
- William Shakespeare, small, in a large ruff.*
- Another still less.*
- Print of his tomb.*
- A plate with seven small heads of Shakespeare, Johnson, Beaumont, Fletcher, Otway, Dryden, Wycherley.*
- Ben Johnson, small.*
- Francis Beaumont, small.*
- Bust of John Milton.*
- Another, young ; two Latin verses.*
- Another, old ; two Greek verses.*
- The same, six English verses.*
- Abraham Cowley, small.*
- Butler, for Grey's Hudibras.*
- Waller, for the small edition of his works.*
- John Dryden, large.*
- A small one.*
- Sir John Suckling.
- Nicholas Rowe.
- His tomb.
- Thomas Durfey.
- Allan Ramsay.
- Mrs. Eliza Haywood.
- William Croft, Doctor of Music.
- A head of John Milton, for a vignette.*
- Another, very different, æt. 42. At one corner lightning ; at the other, the serpent and apple.*
- Two others, smaller.*
- Another smaller.*
- Trivet, an old poet. A monk in an initial letter.
- John Lydgate.
- Lord Lansdown.
- Matthew Prior, sitting in a chair.
- Mr. Pope, in a long wig.
- Ditto, small, in a cap.

Arthur Johnson.
 Mrs. Elizabeth Rowe.
 Mr. John Robinson, Organist.

CLASS 12. FOREIGNERS.

Hernan Cortez.
 Franciscus Junius, from an etching of Vandyck.
 The same, compleatly engraved.
 Balthazar Castiglione.
 Rapin Thoyras.
 Job Patriarcha.
 1. William Prince of Orange.*
 2. Maurice Prince of Orange.
 3. Jacobus Arminius.
 4. Simon Episcopus.
 5. Johannes Bogerman.
 6. Gerardus Vossius.
 7. Franciscus Gomarus.
 8. Edwardus Poppius.
 9. Gaspar Barlæus.
 10. Johannes Uttenbogaert.
 11. Philip de Mornay.
 Maphæus Barberinus, postea Urbanus VIII. Papa.
 Hieronymus Fracastorius.
 Cervantes.
 Father Paul.
 Profile of Augustine Caracci.
 Racine.
 Benedetti, Singer.
 Rev. Mr. Aaron.
 Pierre Varignon.
 Blaise Pascal.
 Archbishop Fenelon.
 Wenceslaus Hollar.
 Marcus Hieronymus Vida.
 Charles XII. of Sweden.
 Philip V. King of Spain.

* The eleven heads numbered are a set.

Erasmus.

Antony Arnauld.

Charles Rollin.

Monsr. de St. Evremond.

**CLASS 13. HISTORIC PRINTS, AND PRINTS WITH
TWO OR MORE PORTRAITS.**

Henry VII. and his Queen, Henry VIII. and Jane Seymour.

Procession of Queen Elizabeth to Hunsdon-house.

The tomb of Lord Darnley, James I. when a child, Earl and Countess of Lenox, &c. praying by it.

Battle of Carberry-hill, at large, from a small view in the preceding.

This was the first number published with explanations.

Three children of Henry VII.

Charles Brandon, Duke of Suffolk and Mary Queen of France.

Frances Duchess of Suffolk, and Adrian Stoke, her second husband.

Lady Jane Grey, with emblematic devices,

This was the second number published in like manner. Vertue intended to give some other pictures, relative to the family of Tudor, as Philip and Mary, from the picture at Woburn, which he had purposely copied in water-colours; but he finished no more of that set, but the following,

Edward VI. granting the Palace of Bridewell for an Hospital.

The Court of Wards; with an explanation on a folio sheet.

Thomas Earl of Arundel, his Countess and children; a plate done for the Duke of Norfolk, and never sold publicly.

Thomas Earl of Strafford and his Secretary.

The Earl of Strafford's three children.

A set of ten plates, containing the heads of Charles I. and the principal sufferers in his cause, with their characters beneath, from Lord Clarendon.

Thomas Earl of Coningsby and his two daughters.

The family of Eliot of Port Eliot in Cornwall.

William Duke of Portland, Margaret his Duchess, and Lady Mary Wortley Montagu.

CLASS 14. TOMBS.

Tomb of John Duke of Newcastle in Westminster-Abbey,

—— of Sophia Marchioness of Annandale.

—— of Dr. Colet.

Bust of Ditto.

Tomb of Dr. Young.

—— of Dryden.

—— of Thomas Watson Wentworth.

CLASS 15. PLANS, VIEWS, CHURCHES, BUILDINGS, &c.

Survey of the remains of Roman Antiquity on the Wolds in Yorkshire.

Ancient plan of London as it was in the beginning of Queen Elizabeth's reign, on several sheets.

A survey and ground-plot of the Palace of Whitehall.

Two plans for re-building London, proposed by Sir Christopher Wren, after the fire.

Two different by Mr. Evelyn.

Antiquæ Etruriæ pars orientalis.

Plan of a Roman military way in Lancashire.

Lincoln's-Inn-Chapel.

Church of Boston.

Plan and elevation of the fire-works in St. James's Park, April 27, 1749.

View of the fire-works at the Duke of Richmond's at Whitehall, May 15, 1749.

The gate-house or tower of Layer-Marney-hall in Essex.

Three plates of Saxon Antiquities, Waylandsmith, Ichenild-way, &c.

Perspective view of a gothic front in the Church of Worlingworth in Suffolk.

Inside view of the chapel in London Bridge. Another plate with the outside and the bridge.

- Small view of the Cathedral at Exeter.
 Ditto of St. Edmundsbury.
 Part of the Abbot's Palace at ditto.
 Ichnography of the Church, Ditto.
 East view of Bluntsham Church in Huntingdonshire.
 View of an ancient gateway, dedicated to Nicholas Bishop
 of Exeter.
 View of London about 1560.
 North-west view of Gainsborough.
 Small view of the Theatre, Printing-house, and Ashmolean
 Museum at Oxford.
 View of Penshurst.
 Inside of the Abbey-Church at Bath, drawn by J. Vertue,
 Brother of George.
 Plan of the Church of St. Martin.
 West prospect of ditto.
 South prospect of ditto.
 View of the Savoy.
 A tessellated pavement discovered at Stunsfield near Wood-
 stock, 1712.
 Extent of the Fire of London, on two sheets.
 The ancient wooden church at Greensted in Essex, &c.
 Map of some Roman garrisons.
 Plan of a Roman camp.
 Five large prints of the Radcliffe Library at Oxford.*

CLASS 16. COINS, MEDALS, BUSTS, SEALS,
 CHARTERS, GEMS, AND SHELLS.

- Coin of Carausius and his Empress in brass.
 Plate of Coins of Carausius.
 Ditto, and of other Emperors.
 Plate of coins with the *crux victorialis*.
 Medal of Queen Caroline when Princess, a figure sitting on
 each side.
 Reverse of a medal, legend, *Resurges*.

* *Gough's Br. Topog. in Oxfordshire.*

- Plate of ancient Gallic Coins.
 Another of Barbarous coins.
 Medal of Leo X.
 Plate 1. Egyptian figures, &c.
 Plate 2. Ditto.
 Medal of George II. his Queen, and children.
 Heads of Virgil and Homer.
 Smaller Homer.
 Small head of Franciscus Junius.
 Ditto of King Alfred.
 Ditto of a Pope.
 Very small one of Caleb Danvers.
 Bust of Lord Turchetyl Abbot of Crowland.
 A bust found at York in possession of Roger Gale.
 An extract from Domesday, relating to the Church of Ham-
 byrie in Wyrcestershire.
 Seal in the shape of a lozenge, an ox and a castle.
 Seal of Adam de Newmarche.
 Tally of Thomas Godesire.
 Seal of Dean and Chapter of Hereford.
 Two others.
 Seal of George Coke, Bishop of Hereford.
 — of Robert Benet, Bishop of Hereford.
 — of Savari de Boun. A crescent.
 Another, same arms.
 Another seal, with arms of Bohun.
 Another. Another, a knight on horseback.
 Seal of William Fitz-Oth.
 — to the surrender of an Abbey.
 — of St. John Clerkenwell.
 — of Thomas Bishop of Elphin.
 — of Bishop Egidius.
 Some other seals.*
 Arms of Queen Elizabeth, as a stamp.
 Ditto of James I.

* *Gough's Brit. Topog.* p. 712, of the first edit.

- Precept of King Henry to the Sheriff of Nottingham.
 A charter and imperfect seal, parts only of a horseman and of another figure.
 Representation of the pontific Tiara.
 Jewels in the collection of Margaret Duchess of Portland, 3 plates.
 Five shells, ditto.
 Thirteen samples of antique silver chased plate found at Bath.*

CLASS 17. FONTISPIECES, HEAD AND TAIL-PIECES.

- Frontispiece to Pline sur l'or et l'argent. George II. and Queen Caroline, at top.
 A Bishop giving a writing to Hibernia, with other figures. Seems to relate to a charity-school.
 A man writing on a tomb by moonlight ; for Dr. Young's Night Thoughts.
 Minerva raising a woman ; Resurges : Vignette.
 Head-piece for Thurloe's State-Papers : Thurloe's head, &c.
 A person offering a book to James I. Faith standing by him with *Holy Bible*, &c. I believe for Father Paul.
 A procession, with the sign of the tabard ; for one of Chaucer's tales.
 A Temple with books and emblematic figures ; *vivitur ingenio*.
 Frontispiece to the auction-book of the Harleian collection.
 A head-piece with view of Stonehenge, &c.
 Vignette to Spence's Polymetis.
 A man digging, with Latin mottoes, small oval.
 Inside of a church, and a church-yard ; head-piece.
 The Annunciation, ditto.
 Many plates for the quarto edition of Waller.

* *Gough's Brit. Topogr*, in Somersetshire—but qu. whether these were not engraved by his brother James, who resided at Bath ?

- The Ad Lectorem for Lord Burlington's Palladio.
 Frontispiece to *Historia Cælestis*.
 Six initial letters, N. 2. Ps. S. 2. Ts.
 Set of head-pieces for Homer.
 Frontispiece to Fenton's *Mariamne*.
 Ditto to Smith's prints from Titian.

CLASS 18. MISCELLANEOUS.

- Arms of the Antiquarian Society at Spalding, engraved and mezzotinto.
 Arms of Blount.
 Conundrum for Henny's right tobacco, a toe, a back, and O.
 Benefit ticket for Mademoiselle Violette.
 Print of Richard Dickinson Governor of Scarborough Spaw, with verses. Poor.
 Large print of David Bruce, with account of his distresses at sea. As ill done as the former.
 Two plates of a mummy.
 Two genealogic trees, intituled, *Processus et Series Legis*.
 Plate to put in Lady Oxford's books.
 Inscription to Neptune and Minerva.
 Head of Silenus, a bas-relief.
Liber et Libera, ditto.
 A plate of some Roman Antiquities.
 The western prospect of Bear'sden-hall in Surrey, a satyric print.
 Antiquity-hall, ditto.
 An antique female figure with two faces, holding a snake with two heads.
 Besides many plates for the Society of Antiquaries, published in their two volumes, and a series of Oxford Almanacs for several years; and perhaps some plates which have not come to my knowledge.
 Oct. 22d. 1762.

Additions and Corrections.

Vol. I. p. 155.

The picture of Sir T. More, with his family, at Barnborough in Yorkshire, is so large as to cover one end of an apartment, and is of little value, in point of art.

P. 183, *n* —In the *Archæologia*, vol. 16, p. 84, is the draft of an Indenture of Covenants for the erecting of a Tomb for King Henry VIII. and Queen Katherine, the place not specified, at the expense of 2000*l.* between the King and Peter Torrigiano or Torysany. Dated in 1518. Found among the papers of Cardinal Wolsey, in the Chapter House, Westminster.

Vol. II. p. 38, *n.*

For Sir Brooke Brydges, *read* Sir Brooke Boothby.

P. 146, *n.* The date, *read* The first date.

Vol. III. p. 82. *n.*

The Editor has since been informed that the written account was published. A gentleman of Bristol possesses a copy, in the title-page of which it is said to have been published formerly in Italian by M. Wright, and now made English by Nahum Tate, Poet Laureat, 1688. 120 pages.

P. 97. *Evelyn* mentions, (*Diary*, v. ii. p. 426), that in September, 1677, at Euston, Lord Arlington's, "there dined this day at My Lord's, one Sir John Gawdy, a very handsome person, but quite dumb, yet very intelligent by signes, and a very fine painter, he was so civil and well bred as it was not possible to discern any imperfection by him. His lady and children were also there."

P. 184, *n.* For Potter, *read* Cornwallis.

P. 302, *n.* For these, *read* those.

Vol. IV. 32, *n.*

For Battista *read* Giacomo.

P. 41, *n.* *read* Fonthill House, and the Abbey."

P. 80, *n.* It is, *read* The Senate-house is.

Vol. V. p. 101.

For the "works of Hollar alone," *read* "more extensively,
and with scrupulous care."

ALPHABETICAL LIST

OF THE

ENGRAVED PORTRAITS,

Described or referred to in the Present Volume.

- Aaron, Rev. Mr., 306.
 Abbot, Dr. George, Archbishop of
 Canterbury, 50 *bis*.
 ——— Dr. Robert, Bishop of Salis-
 bury, 37.
 ——— Mordecai, 215.
 Abel, Alderman Richard, 103.
 Addison, Joseph, 304.
 Ælfred, King of England, 196, 310.
 Alabaster, Dr. William, 57 *and*
note.†
 Albemarle, George Monk, Duke of,
 117, 128, 144, 145, 156, 186,
 202, 218.
 ——— Elizabeth Cavendish,
 Duchess of, 128 *note*.
 ——— Christopher Monk,
 Duke of, 128, 232 *note*.
 ——— Arnold Joost Van Kep-
 pel, Earl of, 236.
 Albert and Isabella, Archduke and
 Archduchess of Austria, 30.
 Albert, Elector of Metz, 8 *note*†.
 Allen, Sir Thomas, 200.
 Allestry, Dr. Richard, 188, 190.
 ——— William, 220.
 Alston, Mary, Lady Langham, 136.
 Amelia, Princess, 2nd. daughter of
 George II., 266.
 Ames, William, 77.
 Andrews, Dr. Launcelot, Bishop of
 Ely, 51, 58, 71.
 Annandale, Tomb of Sophia, Mar-
 chioness of, 308.
 Anne of Denmark, Q. of James I.,
 31, 42, 44 *bis*, 48, 49 *bis*, 67.
 ——— Queen of England, 148, 208,
 236, 238 *note*.* as *Princess of*
Denmark, 199 *bis*, 218, 232 *note*,
 238, 249 *note*, 296 *bis*.
 Anne, Princess, daughter of Charles
 I. 72, 74.
 ——— Czarina of Russia, 266.
 ——— Princess of Orange, 266, 296.
Anonymous Portraits, various no-
 tices of, 53, 59, 84, 136, 137, 138,
 139, 140, 144, 145, 148, 186, 187
ter, 189, 192 *bis*, 200, 201, 211,
 212 *bis*, 214, 216, 217, 218, 219
bis, 302, 310.
 Anstruther, William, 236.
 Archee, Jester to Charles I., 70, 117.
 Aretino, Pietro, 10 *note*.*
 Argyle, Archibald Campbell, Earl
 of, 122, 200.
 ——— ——— ——— ——— ——— 2nd.
 ——— Marquess of, 186.
 ——— ——— ——— ——— ——— 1st.
 ——— Duke of, 215.
 Arminius, James, 306.
 Armstrong, Sir Thomas, 123.
 Arnauld, Anthony, 307.
 Arndt, John, 53.
 Arundel, Philip Howard, Earl of, 86.
 ——— Thomas Howard, Earl of,
 50, 84, 89, 103, 153, 288 *and*
*note**, 307.
 ——— Alatheia Talbot, Countess of,
 84 *and notes* † ‡, 117, 288 *and*
*note**, 307.
 ——— Elizabeth Stuart, Countess
 of, 215.
 ——— Henry Frederic Howard,
 Earl of, 154 *note**
 Ashburnham, Bertram de, 194.
 Ashley, Anthony Ashley Cooper,
 Lord, 203 *note*.
 Ashmole, Elias, 133 *note* ||, 138.
 Ashton, John, 211.
 Ashurst, Sir William, 218.

- Athlone, Godart, Baron de Ginckle, Earl of, 314.
- Atkins, Richard, 129.
- Atterbury, Dr. Francis, Bishop of Rochester, 298.
 ——— Dr. Lewis, 299.
- Atwood, Thomas, 77.
- Aubigny, Lady, 152.
- Augusta Maria, Princess, 150.
- Aurelius, Abraham, 82, 85.
- Austin, William, 79.
- Austria, Ferdinand, Archd. of, 58.
- Aylesbury, Robert Bruce, Earl of, 212.
- Aylett, Robert, 110.
- Aylmer, Dr. John, Bishop of London, 213.
- Ayres, John, 218.
- BABINGTON**, Dr. Gervase, Bishop of Worcester, 29.
 ——— John, 108.
- Bacon, Sir Francis, 55, 76, 110, 146, 300. His Tomb, 300.
 ——— Sir Nicholas, 300.
- Bagford, John, 302.
- Bagwell, William, 147, 149.
- Baker, Madam, 232 *note*.
- Baliol, John, and his wife Devorguilla, 196 *and note*†.
- Balzac, Jean Louis Guez de, 116.
- Bancroft, Dr. Richard, Archbishop of Canterbury, 298.
- Banfi (Hunyades), John, 77.
- Bantam Ambassadors*, 202, 231 *note*.
- Barberinus Maffei, afterwards Pope Urban VII., 306.
- Barefoot, Dr. John, 196.
- Barham, Henry, 302.
- Barker, John, 78.
- Barlæus, Gaspar, 306.
- Barlow, Dr. Thomas, Bishop of Lincoln, 188, 218.
- Barnes, Joshua, 217.
- Barriff, William, 78, 79.
- Barrington, Lady Anne, 224.
- Barrow, Dr. Isaac, 186, 189.
- Barwick, Dr. John, 299.
 ——— Dr. Peter, 303.
- Bate, John, 109.
- Bates, William, 145, 212.
- Bathurst, Dr. Ralph, Dean of Wells, 187.
- Battori, Sigismund, 30.
- Bavaria, Charles Duke of, and his Secretary, 205.
- Baxter, Rev. Richard, 217, 222, 304
 ——— William, 304.
- Bayfield, Robert, 132 *note*†, 136.
- Beauclerk, Lord Aubrey, 302.
- Beaufort, Mary Capel, Duchess of, 129.
 ——— Henry Somerset, Duke of, 219, 296.
- Beauties at Hampton Court*, engravings of, 256 *and note*.
- Beaumont, Dr. Joseph, 215.
 ——— Francis, 304, 305 *bis*.
- Becket, Thomas à, Archbishop of Canterbury, 86, 104.
- Bedford, Anne Carr, Countess of, 154 *note**.
 ——— Francis Russell, Earl of, 296.
- Bedingfield, Sir Henry, 220.
- Bedloe, Capt. William, 217, *bis*.
- Behn, Mrs. Aphra, 217.
- Bellasyse, Thomas Viscount Falconberg, 192, 219.
- Benbowes, Edward, 190.
- Benedetti, a Singer, 306.
- Bennet, Dr. Christopher, 155.
 ——— Sir Henry, Earl of Arlington, 192.
- Benson, Dr. Martin, Bishop of Gloucester, 299.
- Bentley, Dr. Richard, 300.
- Berkeley, George, Earl of, 190.
 ——— Admiral Sir William, 201, 203 *note*.
- Bernard, Dr. Francis, 219.
 ——— Nicholas, 78.
- Bernardiston, Sir Samuel, 220.
- Bethel, Slingsby, 129.
- Betterton, Thomas, 249 *note*.
- Beverland, Adrian and his wife, 128, 232 *note*.
- Bickerton, Mrs. Jane, Duchess of Norfolk, 191.
- Billingsley, Martin, 61, 62, 111.
- Binning, Thomas, 113.
- Bishops, the Seven*, 188, 211; *their Counsel*, 218 *and note*.
 ——— *Five, Martyrs*, 210.
- Bisse, Dr. Philip, Bishop of Hereford, 299.
 ——— Thomas, 299.
- Blackall, Dr. Offspring, Bishop of Exeter, 245, 298.

- Blackburne, Dr. Launcelot, Archbishop of York, 298.
 Blackmore, Sir Richard, 221.
 Blackwall, Rev. Anthony, 300.
 Blake, Admiral Robert, 267.
 Blencowe, Sir John, Chief Justice of the Common Pleas, 300.
 Blood, Colonel, 221.
 Blount, Sir Henry Pope, 187.
 Blow, Dr. John, 213.
 Bluck, William, 212.
 Bobart, Jacob, 198.
 Boccacio, Giovanni, 213.
 Bodley, Sir Thomas, 196.
 Bogerman, John, 306.
 Bohemia, Frederick and Elizabeth, King and Queen of, and Prince and Princess Palatine, and their son, Prince Charles Louis, 32, 37, 38, 44 *bis*, 45 *bis*, 46, 48, 58, 64, 67, 81, 82, 296.
 Boleyn, Anne, 29.
 Bolton, Roger, 57.
 ——— Dr. Samuel, 142.
 Bonnel, James, 129, 212.
 Boteley, Samuel, 66.
 Bourbon, Henry, Prince of Condé, 64.
 ——— Charles, Duke of, 85.
 Boyd, Mark Alexander, 150.
 Boyle, Dr. Michael, Archbishop of Armagh, 187.
 ——— Hon. Robert, 138, 213, 304.
 Boys, Edward, 140.
 ——— W. 149.
 Bradbury, Thomas, 221, 300.
 Brag, Sir William, 67.
 Brathwaite, Richard, 78.
 Bridge, William, 128.
 Bridgeman, Sir Orlando, 137 *and note*†, 144, 220.
 Bridges, John, 300.
 ——— Noah, 137.
 Briggs, Dr. William, 215 *note*.
 Bristol, George, Lord Digby, Earl of, 103.
 ——— John, Lord Digby, 53, 104.
 Brome, Alexander, 112, 113, 188.
 ——— Richard, 110.
 Brooke, Robert, Lord, 193.
 Broome, William, 300.
 Broughton, Hugh, 57.
 Brown, Edward, 77.
 ——— George, 299.
 ——— John, of Norwich, 217.
 Browne, Alexander, 150.
 ——— Sir Richard, 177 *note*.
 ——— Sir Thomas, 114, 200, 215.
 Brownlow, Sir Richard, 110.
 ——— Lady, 232 *note*.
 Brownrig, Dr. Ralph, Bishop of Exeter, 142.
 Bruce, David, 312.
 ——— John Cotton, 201.
 ——— Sir Robert Cotton, 110.
 Brunswick, Christian, Duke of, 57.
 Buchanan, George, 212.
 Buckingham, George Villiers, Duke of, 47, 49, 50, 66, 86, 109, 131, 152, 145, 232 *note*.
 ——— Catherine Manners, Duchess of, when Marchioness, 38, 48.
 ——— John Sheffield, Duke of, 296.
 Bulfinch, John, 188.
 Bullock, William, 245.
 Bulwer, Dr. John, 139.
 Bunyan, John, 210.
 Burgess, Daniel, 227, 299.
 Burgh, Sir John, 70.
 Burkitt, William, 216.
 Burleigh, Thomas Cecil, Lord, 33 *note*, 76.
 ——— William Cecil, Lord, 297.
 Burnet, Dr. Gilbert, Bishop of Salisbury, 211, 219, 298.
 ——— Dr. Thomas, 213, 299.
 Burroughs, Jeremiah, 109.
 Burton, Henry, 78.
 ——— Hezekiah, 210.
 ——— William, of Falde, 37.
 ——— Physician, 54.
 Busby, Dr. Richard, 212.
 Butler, Samuel, 205, 304, 305 *bis*.
 ——— Dr. William, 52.
 Byfield, Adoniram, 117.
 CADOGAN, William, Earl of, 260.
 Calamy, Dr. Edmund, 300.
 Calver, Edward, 104.
 Calvert, Cecil, Lord Baltimore, 192.
Cambridge Founders, 255.
 Camden, William, 117, 211 *and note*.
 Campbell, Sir James, 65, 79.
 Caracci, Agostino, 306.
 Carencross, Alexander, Bishop of Glasgow, 217.

- Carausius, Emperor in Britain,
 Coins of, 309.
 Carew, Sir Geo. Earl of Totness, 82.
 Carleton, Sir Dudley, 109.
 Carlisle, Charles Howard, Earl of,
 141, 147, 192.
 ——— Lucy Percy, Countess of,
 117, 154 *note*.
 ——— Margaret, Countess of,
 154 *note*, * 155.
 ——— Christopher, 151.
 Carnarvon, Anna Sophia Herbert,
 Countess of, 154 *note*, * 262 *note*.
 ——— Robert Dormer, Earl of,
 262 *note*.
 Caroline Wilhelmina of Branden-
 burg, Queen of George II., 296
ter. 309.
 ——— Elizabeth, Princess, daugh-
 ter of George II., 266.
 Carpenter, Richard, 76, 140.
 Carter, John, 73.
 ——— Sir Laurence, 301.
 Carteret, Frances Worsley, Lady,
 Countess of Granville, 297.
 Cartwright, Sir Hugh, 86.
 ——— William, 155.
 ——— Dr. Thomas, Bishop of
 Chester, 232 *note*.
 Caryl, Joseph, 214.
 Castell, Edmund, 142, 147.
 Castiglione, Balthazar, 306.
 Castlehaven, Elizabeth Barnham,
 Countess of, 154 *note*.
 Castlemain, Roger Palmer, Earl of,
 145.
 Castro, Don John de, 142.
 Catherine of Arragon, Queen of
 Henry VIII., 214.
 ——— of Braganza, Queen of
 Charles II., 103, 114, 117, 129,
 139, 156, 186, 192, 203.
 ——— Daughter of John IV.
 King of Portugal, 128 *note*.
 Cavendish, Thomas, 63, 67.
 Cæsar, Sir Julius, 29.
 Cecil, Sir Edward, afterwards Lord
 Wimbledon, 53, 56.
 ——— Sir William, 71.
 Cervantes, Miguel, 306.
 Chaloner, Sir Thomas, 103.
 Chamberlayne, William, 112.
 Chandler, Dr. Edward, Bishop of
 Durham, 298.
 Chapman, George, 48, 56, 62.
 Chardin, Sir John, 187.
 Charles I., King of England, en-
 graved portraits of, as *Prince of*
Wales, 31, 32, 43, 44, 48 *bis*, 50:
 as *Sovereign*, 63, 64, 72, 76, 82,
 84, 89, 102, 109, 111, 112, 116,
 122, 139, 142, 146 *bis*, 150, 154,
 155, 208 and *notet*, 223, 249 *note*,
 261, 272 *note*, 296, 307.
 ——— II., engraved portraits of,
 as *Prince of Wales*, 72, 73, 82,
 102. 146: as *King*, 113 *bis*, 114,
 116, 117 *bis*, 128, 129, 140 *ter*,
 144 *ter*, 150, 151, 152, 185 *ter*,
 186, 192, 195, 199 *ter*, 203, 208
bis, 222, 224, 231 *note*, 232 *note*,
 256 *note*.
 ——— V., Emperor, 155.
 ——— III., King of Spain, 216.
 ——— II., King of Sweden, 148.
 ——— XI., King of Sweden, 207,
 215, 216.
 ——— XII., King of Sweden, 306.
 ——— Emanuel, Prince of Savoy,
 156.
 ——— Louis, Count Palatine, 82,
 170.
 Charlton, Dr. Walter, 155, 187.
 Charnock, Stephen, 217.
 Chaucer, Geoffrey, 304 *ter*, 305.
 Chauncy, Sir Henry, 123.
 Cheke, Sir John, 129.
 Chetwynd, Walter, 216.
 Chichele, Henry, Archbishop of
 Canterbury, 196.
*Chiple*y, *Chople*y and *Cheple*y, por-
 traits so called, 190.
 Christian IV., King of Denmark, 30,
 47, 53.
 ——— II., Elector of Saxony, 59.
 Christina, Queen of Sweden, 116.
 Churchill, Henrietta and Anne,
 205 *note*.
 Clarendon, Edward Hyde, Earl of,
 144, 186, 211, 221, 297.
 Clarke, Dr. Samuel, Sen. 110, 157,
 300.
 ——— Rev. Samuel, 110, 217.
 Clarkson, Rev. David, 217.
 Clavel, John, 62, 70.
 Cleveland, Barbara Villiers, Du-
 chess of, 129, 231 *note*, 232 *note*,
 249 *note*.

- Cleveland, John, 217.
 Cockburn, Dr. William, 214.
 Cocker, Edward, 115, 116.
 Cockshutt, John, 188.
 Coke, Mr. of Norfolk, portraits of his family, 205 *note*.
 —, Sir Edward, 51, 57, 186, 188, 215.
 —, Sir Ralph, 119 *note*.
 —, Dr. William, 210.
 Coleraine, Henry Hare, Lord, 143, 147.
 Colet, Dr. John, Dean of St. Paul's, 76, 146, 301 *bis*, 308. *Tomb* of, 308.
 Coley, Henry, 214.
 Collier, Jeremiah, 148, 216.
 Collins, Dr. Samuel, 135, 147.
 — John, 217.
 Colorado, John Baptist and Lazarus, 104.
 Colston, Edward, 301.
 Colwall, Daniel, 215.
 Comber, Dr. Thomas, Dean of Durham, 121.
 Comenius, John Amos, 78 *and note*.
 Compton, Dr. Henry, Bishop of London, 188, 232 *note*.
 Comyns, Sir John, 301.
 Concini, Marquis d'Ancre, 64.
 Coney, Dr. Robert, 221, 231 *note*.
 Coningsby, Thomas, Earl of, 307.
 Contareni, Domenico, Doge of Venice, 142.
 Contarini, Aloysius, 85.
Converted Chinese, 256 *note*.
 Cooke, Dr. James, 211, 216 *bis*.
 Cookson, William, 217.
 Cooper, John, 148.
 Cornaro Family, portraits of, 261.
 Cornish, Alderman Henry, 122.
 Cornwallis, Sir William, 71.
 Cortez, Herman, 282, 306.
 Coryate, Thomas, 61, 64.
 Cosin, Dr. John, Bishop of Durham, 66.
 Cotton, Sir John, 212.
 — Sir Robert, 217, 301.
 Coventry, Thomas, Lord, 108.
 Cowley, Abraham, 74, 140, 304, 305 *bis*.
 Cowper, William, 236.
 Cradock, Samuel, 212.
 Craggs, James, Esq. Sen. 302.
 Craig, Sir Thomas, 301.
 Cranmer, Thomas, Archbishop of Canterbury, 219, 297.
 Creech, Thomas, 212, 214.
 Crew, Dr. Nathan, Bishop of Durham, 121, 188.
 Crisp, Tobias, 222.
 Croft, Dr. William, 305.
 Croke, Sir George, 116.
 Crompton, Hugh, 113.
 Cromwell, Oliver, Protector, 104, 111, 113, 117, 127, 138, 142 *bis*, 145, 154, 155, 189, 190, 223, 224.
 — Richard, Protector, 110, 117, 156, 222.
 Crooke, Dr. Hilckiah, 108.
Cross, Mr. and Mr. Wahorne, the Story of, 143.
 Crowland, Lord Turchetyl, Abbot of, 310.
 Cruso, Timothy, 215.
 Cudworth, Dr. Ralph, 298.
 Cumberland, George Clifford, Earl of, 22 *note*†, 64, 71, 83, 209.
 — William Augustus, Duke of, 296.
 Curle, Dr. Walter, Bishop of Winchester, 70.
 Cutts, John, Lord, 249 *note*, 253 *note*, 260.
 DACRE, Anne, Countess of Arundel, 84 *and notes*, 103.
 Dale, Samuel, 302.
 Dallæus, John, 156.
 Dalrymple, Sir James, of Stair, 214.
 Dalziel, Gen. Thomas, 200.
 Danby, Thomas Osborne, Earl of, 145, 191.
 Danesey, John, 108.
 Daniel, Samuel, 64.
 Danvers, Caleb, 311.
 Darnley, Henry, Lord, King of Scotland, engraved portrait of, with Queen Mary, 29. *Tomb of*, 307.
 Dartmouth, George Legge, Lord, 201.
 Davenant, Sir William, 145, 146, 147.
 Davidson, Sir William, 152.
 Davis, Mrs. Mary, 193, 203 *note*.
 Davison, Dr. William, 155.
 Dawes, Sir William, 239.

- Deane, Thomas, of Freefolk, 216.
 Deering, Maria Edwin, Lady, 219.
 De Lobel, Matthias, 37.
 Demetrius, Emperor of Russia, 64.
 Denbigh, William Fielding, Earl of, 83.
 Denton, Alexander, Justice of Common Pleas, 301.
 Derby, Alicia Spencer, Countess of, 152.
 ——— James Stanley, Earl of, 188, 226.
 ——— Charles Stanley, Earl of, 192.
 Dering, Sir Edward, 78, 216.
 Derwentwater, Lady Mary Tudor, Countess of, 252 *note*.
 ——— James Ratcliffe, Earl of, 297.
 Dethick, John, 155.
 Devonshire, Charles Blount, Earl of, 68.
 ——— Anne Cecil, Countess of, 154 *note*.^{*}
 Dick, Sir William, 73.
 Dickinson, Richard, 312.
 Diepenbeck, Abraham, 151.
 Digby, Sir Kenelm, 81, 83, 117, 196, 197 *and note*.^{*}
 ——— Anastasia Stanley, Lady, 103.
 Dingley, Robert, 109.
 Dixon, Robert, Prebendary of Rochester, 202.
 Dobson, William, 221, 254 *note*.
 Dod, John, 110.
 Doddridge, Dr. Philip, 300.
 Dolben, Dr. John, Bishop of Rochester, 190, 203 *note*.
 Dominis, Antonio de, Abp. of Spalatro, 30, 109.
 Donne, Dr. John, 76 *and note*,^{*} 108, 155 *and note*.
 Doolittle, Rev. Thomas, 109, 215 *note*.
 Dorset, Charles Sackville, Earl of, 236.
 ——— Edward Sackville, Duke of, 78, 83. (Earl of,) 297.
 ——— Lionel Cranfield Sackville, Duke of, 296.
 ——— Richard Sackville, Earl of, 50.
 ——— Thomas Sackville, Earl of, 32.
 Drake, Sir Francis, 63, 71, 150, 151, 301.
 Drayton, Michael, 61, 77.
 Drummond, William, of Hawthornden, 115.
 Dryden, John, 221, 245, 304, 305 *ter*, 308.
 Duck, Stephen, 245 *note*.^{*}
 Dugdale, Stephen, 217.
 Dunch, Lady, 253.
 Dundee, John Graham, Viscount, 249 *note*.
 Duppa, Dr. Brian, Bishop of Winchester, 219.
 Durfey, Thomas, 305.
 Dyer, Sir James, 227.
 ECHARD, Laurence, 299.
 Edward the Confessor, King of England, *Tomb of*, 295.
 Edward I. King of England, 208.
 ——— 11. King of England, 208.
 ——— 111. King of England, 208.
 ——— IV. King of England, 30, 208 *Tomb of*, 295.
 ——— VI. King of England, 13 *note*, 33 *note*, 52, 307.
 ——— the Black Prince of Wales, 28, 208 *bis*.
 Edwards, John, 215, 299.
 Eglesfield, Robert, 198.
 Elder, William, 130.
 Elgin, Thomas, Earl of, 136.
 Elizabeth, Queen of England, 13 *note*, 22 *and note*†, 28, 33 *note*, 36, 41, 42, 52, 63 *bis*, 76, 146, 208, 295 *bis*, 307.
 ——— daughter of James I. and Queen of Bohemia, 64.
 ——— Princess, 2nd daughter of Charles I., 72, 74, 117.
 Ellesmere, Sir Thomas, Lord Chancellor, 32, 52, 62.
 Eliot of Port Eliot, family of, 307.
 [Ellis, Edward?] supposed engraving of, 137 *and note*,^{*} 147.
 Elton, Richard, 108.
England, engraved series of the Sovereigns of, 201, 285 *and note*, 295 *bis*.
 Englefield, Sir Francis, 147.
 Ent, Sir George, M. D. 210.
 Erasmus, Desiderius, 9 *note*†, 81 *note*†, 85 *and note*, 307.^{*}

- Essex, Thomas Cromwell, Earl of, 33 *note*, 80, 149.
 — Robert Devereux, 2nd. Earl of, 22 *note*†, 29, 31, 33 *note*, 57, 68.
 — Robert Devereux, 3d. Earl of, 47, 66, 72 *and note*†, 76, 78, 142, 144 *note*, 146, 151, 152.
 — Arthur Capel, Earl of, 231 *note*.
 Evelyn, John, Esq. 117.—Mrs. Mary, 117 *note*.
 Exeter, Frances Brydges, Countess of, 135.
 — John Cecil, Earl of, 203 *note*.
 FAIRFAX, Sir Thomas, Lord, 73 *and note*†, 76 *and note*†, 111, 141.
 — General William, 107, 116, *and note*†.
 Faithorne, William, 134.
 Falconberg, Mary Cromwell, Lady, 246.
 Falkland, Henry Carey, Viscount, 59.
 Fanshaw, Sir Richard, 140.
 Faustus, Dr. John, 116.
 Featley, Dr. Daniel, 76 *note*†, 77, 114.
 Fell, Dr. John, Bishop of Oxford, 190.
 Fenelon, F. de la Salignac, de la Mothe, Archbishop of Cambrai, 306.
 Fenwick, Sir John, 216.
 Feversham, Louis Duras, Earl of, 232 *note*.
 Fiddes, Richard, 300.
 Fidell, Thomas, 109.
 Fielding, Col. Robert, 223, 232 *note*.
 Finch, Lady Essex, Countess of Nottingham, 205 *note*.
 Fisher, Henry, 152.
 — Cardinal John, Bishop of Rochester, 71.
 Flatman, Thomas, 148, 212.
 Flavel, Rev. John, 213.
 Fleetwood, Dr. William, Bishop of Ely, 211.
 Fletcher, John, 77, 304, 305.
 Florence, Duke of, and his Secretary, 205.
 Florio, John, 61.
 Fond, de la, 155.
 Fortescue, Sir Edmund, 150.
 — Sir John, 137 *and note*†, 301.
 Fox, John, 107, 108.
 — Dr. Richard, Bishop of Winchester, 298.
 Francke, Mark, 66.
 Freake, John, 304.
 Frederick Augustus, King of Poland, 216.
 — Lewis, Prince of Wales, 296.
 Froben, John, 170.
 Frost, John, 73.
 Fryer, Dr. John, 212.
 Fulk, Thomas, 77.
 Fuller, Dr. Thomas, 188, 220.
 GADBURY, John, 109, 123, 128.
 Gale, Dr. John, 299.
 Galway, Henry Rouvigné, Earl of, 260.
 Gardiner, Dr. James, Bishop of Lincoln, 221, 302.
 Garnet, Henry, 67, 152,
 Gastrell, Dr. Francis, Bishop of Chester, 298.
 George I., King of England, 251, 278, 296 *var*.
 — II., King of England, 310, 311. as Prince of Wales, 278, 296.
 — Prince of Denmark, 148, 189, 199 *bis*, 232 *note*.
 George, Mother, 187 *note*, 251 *note*.
 Gerard, Charles, Lord, of Brandon, 128.
 Gerarde, John, 22 *note*†.
 Gerbier, Sir Balthasar, 151. His Lady and family, 170.
 Gethinge, Richard, 113.
 Gibbons, Grinliug, and his wife, 236.
 Gibson, Sir Alexander, 217.
 — Dr. Edmund, Bishop of London, 298.
 Gilbert, Samuel, 214.
 — John, 299.
 Giles, Henry, 119 *note*, 121.
 Gill, Thomas, 236.
 — John, 300.
 Gilly, Mrs. Sarah, 140.
 Glanville, Joseph, 146.

- Glisson, Dr Francis, 140.
 Gloucester, Frederick Louis, Duke of, 236.
 Godfrey, Sir Edmondbury, 123, 200 *bis*.
 — Ambrose, 303.
 Godolphin, Sydney Earl of, 236.
 Godwin, Dr. Francis, Bishop of Llandaff, 298.
 — Thomas, 220.
 Goertz, George, Baron de, 203.
 Goldsmith, Francis, 110.
 Gomarus, Franciscus, 306.
 Gomeldon, Richard, 148.
 Gondomar, Count, Ambassador from Spain in 1622, 52.
 Goodwin, John, 78.
 Goris, — 83.
 Gouge, Thomas, 212.
 — William, 140, 157.
 Gourd, Dr. John, 220.
 Gower, Humphrey, 299.
 — John, 304.
 Grafton, Isabella Bennet, Duchess of, 223, 232 *note*.
 — Henry Fitzroy, Duke of, 232 *note*.
 Grammont, Antoine, 1st Duke of, 153.
 — Philibert, Count, 153 *note*.
 Graves, John, Richard, and *Tomb of Mrs. Eleanor*, 302.
 Greatrakes, Valentine, 140.
 Greenhill, Thomas, 129.
 Gregory, Edmund, 77.
 Grenville, Sir Bevil, 145.
 Gresham, Sir Thomas, 36, *Statue and Tomb of*, 303.
 Grey, Lady Jane, 307.
 Griffin, Benjamin, 268.
 Griffith, George, 219.
 Grindal, Dr. Edmund, Archbishop of Canterbury, 298.
 Grove, Henry, 300.
 Guildford, Francis North, Lord, Lord-Keeper, 188.
 Gunning, Dr. Peter, Bishop of Ely, 188.
 Gustavus Adolphus II., King of Sweden, 70 and *note*†.
 Gwynne, Eleanor, 192, 194, 203, 224.
- HACKETT, Dr. John, Bishop of Lichfield and Coventry, 141, 145 and *note*.*
 Haddock, Sir Richard, 148.
 Hale, Sir Matthew, 114, 203, 301.
 Halifax, Charles Montague, Earl of, 297.
 Hall, Anthony, 300.
 — James, 77.
 — John, 76.
 — Dr. Joseph, Bishop of Exeter and afterwards of Norwich, 58, 110.
 Halley, Edmund, 304.
 Halton, Dr. Timothy, 197.
 Halyburton, Mrs. Margaret, 297.
 Hamilton, James, Marquess of, 73, 76, 82, 108. Duke of, 209.
 — William, Duke of, 201, 209.
 Hanover, Sophia, Princess of, 148, 149.
 Hardwicke, Philip Yorke, Earl of, Lord Chancellor, 262 *note*.
 Harley, Lady Margaret Cavendish, Duchess of Portland, 297, 308.
 — Thomas, Edward, Sir Edward, and Sir Robert, 302.
 Harrington, Sir James and Lady, 145.
 — Sir John, afterwards Lord, and Baron of Exton, 22 *note*†, 68, 29, 33 *note*.
 — Lucy, Countess of Bedford, 52.
 Harris, Dr. John, 216, 300.
 Harvey, Dr. Gideon, 113, 140.
 Hatton, Dr. Edward, 216.
 Hawkins, Francis, 58.
 Haworth, Dr. Samuel, 214.
 Hay, James, Baron of Saley, 51.
 Haydock, Richard, 190.
 Hayward, John, 61.
 Haywood, Mrs. Eliza, 305.
 Hearne, Thomas, 303.
 Henderson, Alexander, 77.
 Henley, Sir Robert, 145, 147.
 Henrietta Maria, Queen of Charles I. 59, 72, 82, 89, 102, 109, 117, 137, 146 *bis*, 150, 170, 189, 261, 296.
 Henry V., King of England, 29. *Tomb of*, 295.

- Henry VII., King of England, 58, 307. *Tomb of*, 295.
- VII., King of England, 12 *and note**, 13 *note*, 35, 58, 144, 261, 307.
- IV., King of France, his Queen and Family, 45 *note**, 163.
- Prince of Wales, son of James I., 30, 32, 33 *note*, 36, 42, 44, 47, 48 *bis*, 49, 55, 61, 62, 68, 84. Funereal print of, 62.
- Duke of Gloucester, son of Charles I., 72, 73, 151, 209.
- Rev. Matthew, 299.
- Rev. Philip, 218.
- Herbert, George, 214.
- Margaret Smith, Lady, 75 *note**, 135.
- Mrs. Mariamne, 148.
- Penelope, 145.
- Herrick, Robert, 76 *note*†, 77.
- Hertford, Frances Seymour, Duchess of, 38.
- Hewling, Mr. Benjamin, supposed portrait of, 212.
- Heylin, Dr. Peter, 220.
- Heywood, Sir John, 47.
- Hibbert, Henry, 190.
- Hickes, Dr. George, 211 *bis*.
- William, 185.
- Highmore, Dr. Nathaniel, 192.
- Hildesham, Mr. Arthur, 71.
- Hill, Aaron, 255.
- Hoadley, Dr. Benjamin, Bishop of Winchester, 262 *note*, 299.
- Hobart, Sir Henry, 53.
- Hobbes, Thomas, 94, 95 *notes*, 137.
- Hobson, John, engraved portrait of with Milton's verses, 57.
- Hodder, James, 116.
- Hodson, John, 110.
- Hoel, Peter, 201.
- Holder, William, 187, 190.
- Holland, Henry Rich, Earl of, 82, 146, 222.
- Dr. Philemon, 76 *and note* †, 77.
- Hollar, Wenceslaus, 306.
- Holles, Denzil, Lord, of Ifield, 213.
- Holmes, George, 304.
- Holstein, Frederick, Duke of, 47.
- Hondius, or De Hondt, Jodocus, 63 *note**.
- Hooker, Richard, 66, 142.
- Hooper, Dr. George, Bishop of St. Asaph, 221.
- Horneck, Dr. Anthony, 212.
- Hoskins, Sir John, 145, 213.
- Hotham, Sir John, 153, 224.
- How, John, 212.
- Howard, Lady Catherine, 103.
- Sir Robert, 213.
- Howel, James, 77.
- Howson, Dr. John, Bishop of Durham, 107.
- Hudson, Jeffrey, 107.
- Hughs or Hewse, Madam Margaret, 249.
- Hunt, William, 214.
- Huntingdon, Elizabeth Stanley, Countess of, 58, 75 *note**.
- Theophilus Hastings Earl of, 249 *note*.
- Hyde, Anne, Duchess of York, 155.
- Lady Catherine, 148.
- JACKSON, Arthur, 187, 190 *bis*.
- James I., King of England, 31, 36, 42, 44 *bis*, 45 *and note*†, 47 *bis*, 48 *var.*, 49 *bis*, 52, 63 *bis*, 64, 67 *bis*, 68 *bis*, 71, 113, 128, 150, 219, 307. Emblematical prints on his death, 102, 238 *note**.
- II., King of England, engraved portraits of, *when Duke of York*, 72, 73, 103, 151, 186, 192, 193, 194, 203, 209 *bis*, 216, 232 *note*, 249 *note*: *as King*, 186, 196, 199, 204 *note*, 209 *bis*, 218, 237, 249 *note*.
- Janeway, James, 90, 218.
- Jefferies, George, Chief Justice of the King's Bench, 209, 213 *bis*, as Earl of Flint, &c. 227 *and note*†.
- Jekyll, Sir Joseph, 301 *bis*.
- Jenkins, David, 78.
- Robert, 76.
- Jewel, Dr. John, Bishop of Salisbury, 298.
- Innocent XI. Pope, 189.
- Job, Patriarcha, 306.
- Jode, Peter de, 150.
- Johnson, Robert, 214.
- Arthur, 306.
- Benjamin, 268.
- Jolliffe, Lady Mary, 209.

- Jones, Inigo, 81, 83, 117.
 — Sir Thomas, 220.
 — Sir William, 129.
 Jonson, Ben, 73, 304, 305 *bis*.
 Jordan, Sir Joseph, 203 *note*.
 Ireton, Gen. Henry, 153.
 — Thomas Saunders de, 190.
 Isham, Sir Thomas, 186, 194.
 Junius, Francis, 84 *note*‡, 196, 306
bis.
- KEACH**, Benjamin, 227.
 — Elias, 217.
 Kealing, Josiah, 220.
 Ken, Dr. Thomas, Bishop of Bath
 and Wells, 298.
 Kendrick, Daniel, 217.
Kentish Petitioners, Five, engraved
 portraits of, 215.
 Kersey, John, 135.
 Ketel, Cornelius, 63.
 Kettlewell, John, 299.
 Kidderminster, (Sir J.) Thomas, 70.
 Kildare, Elizabeth Jones, Countess
 of, 249 *note*.
 Killegrew, Mrs. Anne, 192.
 — Thomas, 103, 136, 143,
 223.
 King, Dr. Edmund, 213 *bis*, 249
note.
 — Dr. John, Bishop of London,
 37, 38.
 — Sir John, 129.
 — Sir Peter, Chief Justice, 301
bis.
 Kirby, Richard, 254 *note*.
 Kirk, Madam Anne, 117.
Kit-Cat Club, engravings of the,
 256 *and note*.
 Kneller, Sir Godfrey, 232 *note*.
 Knox, Capt. Robert, 217.
- LADISLAUS**, King of Poland, 30.
 Lake, Dr. Arthur, Bishop of Bath
 and Wells, 58.
 — Dr. John, Bishop of Chiches-
 ter, 188.
 — Bibye and Mary, 217.
 Lambarde, William, 303.
 Lambernontius, Ludovicus, 145.
 Lambert, George, 256.
 — Maj. Gen. John, 224.
 Lamplugh, Dr. Thomas, Arch-
 bishop of York, 200.
- Lancaster, William, 303.
 Lansdowne, George Granville,
 Lord, 305.
 Latimer, Dr. Hugh, Bishop of
 Worcester, 109, 122, 298.
 Laud, William, Archbishop of Can-
 terbury, 79, 102, 146, 190, 196,
 197 *and note**.
 Lauderdale, John Maitland, Duke
 of, 193, 232 *note*.
 Laurence, John, 300.
 Lawes, Henry, 142, 147.
 Leate, Alderman, 57.
 Leeds, Thomas Osborne, Duke of,
 209.
 Leicester, Robert Dudley, Earl of,
 46, 76, 297.
 Leigh, Dr. Charles, 123 *and note*‡,
 145.
 — Edward, 109, 113.
 — Samuel, 137.
 Leighton, Rev. Robert, 211.
 Lely, Sir Peter, 232 *note*.
 Lemon, Marguerite, 116.
 Lenox, Catherine, Duchess of, 150.
 Leopold William, Archduke of Aus-
 tria, mezzotinto of, 168.
 Le Piper, Francis, 233.
 Le Sœur, Hubert, 204 *note*.
 Levett, Sir Richard, 214.
 Levinz, Sir Christopher, 212.
 Leyburn, William, 116, 216 *bis*.
 Lichfield, Charlotte Fitzroy, Coun-
 tress of, 200.
 Lightfoot, John, 218.
 Lilburn, Col. John, 78.
 Lilly, William, 104.
 Lindsey, Montague Bertie, Earl of,
 135.
 — Robert Bertie, Earl of, 82.
 Linlithgow, George Livingstone,
 Earl of, 219.
 Lipsius, Justus, 116.
 Lisle, Robert Sidney, Viscount
 afterwards Earl of Leicester,
 53.
 Lister, Sir Martin, 219.
 — Lady, 219.
 Littleton, Edward, Lord Chief Jus-
 tice of the Common Pleas, 82,
 146, 249 *note*.
 — Sir Thomas, 71.
 Lloyd, Dr. William, Bishop of St.
 Asaph, 189; as Bishop of Wor-
 cester, 298 *bis*.

- Locke, John, 129, 200 *bis*.
 Loftus, Madam, 232 *note, bis*.
Lords Justices, of England, in the
 absence of William III. engraved
 group of portraits of, 209.
 Lortie, Rev. André, 205 *note*.
 Love, Christopher, 109.
 Loveday, Robert, 137.
 Lovelace, Richard, 144.
 Louis XIII. King of France, 64.
 — XIV. King of France, 199.
 — Prince of Baden, 214.
Louse, Mother, 186 *and note*†, 251
note.
 Lucian, engraved bust of, 140.
 Ludlow, Lieut. Gen. Edmund, 213.
 Lupton, William, 299.
 Lutwyche, Sir Edward, 212.
 Lydgate, John, 305.
 Lyon, Sir Patrick, 217.
- MACE, Thomas, 137, 147.
 Mackenzie, Sir George, 200, 213.
 Mahomet, 116.
 — Louis Maximilian, and
 Signore Mustapha, servants to
 George I., 268.
 Maitland, Richard, Lord, Earl of
 Lauderdale, 200.
 Makin's, Bathshua, 75 *note**.
 Malines, Samuel, 127, 155.
 Manchester, Henry Montagu, 1st.
 Earl of, 38.
 Mandey, Venturus, 212.
 Mansfeldt, Ernst, Count, 38, 58,
 82, 223.
 Manton, Dr. Thomas, 210.
 Marchmont, Patrick Hume Earl of,
 216.
 Marcus Aurelius, Emperor of Rome,
 142.
 Maria, Archduchess of Austria, 49.
 Maria Beatrix of Este, Consort of
 James II. 192, 194, 199, 209,
 211, 246 *note bis*.
 Maria de' Medici, 64.
 Marlborough, James Ley, 1st Earl
 of, 32, 58 *bis*.
 — John Churchill,
 Duke of, 296.
 — Sarah Jennings, Du-
 chess of, 295.
 Marmion, Edward, 109.
 Marr, John Erskine, Earl of, 201.
- Marsham, Sir John, 214.
 Marten, John, 303.
 Martin, Richard, 56.
 Mary, Queen of England, 15, 16,
 35, 209.
 — Queen of Scots, 25 *note**, 29,
 31 *and note**, 67, 68, 115, 150,
 214, 282, 295 *var*.
 — Queen of William III., 148,
 157, 199, 215, 236, *as Princess*,
 199.
 — Princess, daughter of
 Charles I., 63, 67, 72, 296.
 Massey, General Edward, 128.
 Massingberg, Henry, 110.
 Massinger, Philip, 109.
 Mather, Rev. Crescentius, 217.
 Matoaca, or Rebecca Rolff, daugh-
 ter of the Emperor of Virginia,
 53.
 Matthew, Tobias, Archbishop of
 York, 31, 32.
 Matthews, Sir Toby, 156.
 Matthias I., Emperor, 64.
 Maugis, Claudius, 85.
 Maurice of Nassau, Prince, 59, 306.
 Mayerne, Sir Theodore, 66, 228.
 Maynwaringe, Dr. Everard, 210.
 Mayow, John, 140, 187.
 Mazarine, Hortense Mancini, Du-
 chess of, 193, 223.
 Mead, Matthew, 129.
 — Dr. Richard, 262 *note*.
 Meath, Elizabeth Lennard, Coun-
 tress of, 205 *note*.
 Meggot, Dr. Richard, Dean of Win-
 chester, 188, 209.
 Melancthon, Philip, 8 *note*†.
 Melfort, John Drummond, Earl of,
 200, 232 *note*.
 Melville, George, Earl of, 210.
 Mew, Dr. Peter, Bishop of Win-
 chester, 186.
 Middlesex, Rachel Fane, Countess
 of, 154 *note**.
 Middleton, Catherine Brudenel,
 Countess of, 122.
 — Dr. Conyers, 299.
 — Sir Hugh, 282, 303.
 — Richard, Archdeacon of
 Cardigan, 32.
 Mills, Isaac, 299.
 Milton, John, 66, 74 *and note*‡, 75,
 141, 218, 304, 305.

- Moffat, Thomas 22 *note*†.
- Monk, Gen. George, 195, 203, engraving of his funeral, 207.
- Monke, Dr. Nicholas, Bishop of Hereford, 130.
- Monmouth, Henry Carey, Duke of, 76, 136.
- James Fitz-Roy, Duke of, 113, 114, 123, 188, 191, 200, 203, 222.
- Anne Scott, Duchess of, 189, 223.
- Monoyer, John Baptist, 221.
- Montague, Dr. James, Bishop of Winchester, 34 *note*, 36, 53.
- Sir James, 301.
- Sir Henry, 37.
- Lady Mary Wortley, 308.
- Walter, 78.
- Monteage, Stephen, 195.
- Montgomery, Philip Herbert, Earl of, 50, 82.
- Montrose, James Graham, Marquess of, 152, 300.
- Moone, Mr. Joshua, 189.
- Mr. Joseph, 212.
- Mordaunt, John, Viscount, 136.
- More, Francis, 141.
- Henry, 137, 189, 200.
- Dr. John, Bishop of Ely, 148, 219, 220.
- Jonas, 109, 110.
- Sir Thomas, 29, 33 *note*, 85, 300.
- Moreland, Sir Samuel, 155.
- Mornay, Philip de, 306.
- Morison, Dr. Robert, 209, 219.
- Morley, Dr. George, Bishop of Winchester, 204 *note*.
- John, 302.
- Morton, Anne Villiers, Countess of 154 *note**, 297.
- Dr. Richard, 218, 221.
- an Empiric, 110.
- Moss, Robert, 300.
- Motte, John de la, 135.
- Mountain, Dr. George, Bishop of London, 67, 151, 202 *note*.
- Moyle, Walter, 304.
- Moyser, John, 121.
- Mulgrave, John Sheffield, Earl of, 232 *note*.
- Mulled Sack*, 152.
- Mundy, Francis, 302.
- Murcott, John, 146.
- Murray, Alexander Stuart, Earl of, 199.
- John, 302.
- NASSAU Family, 262.
- Ludovica Juliana, Comes, 43.
- Naunton, Sir Robert, 56.
- Neale, Sir Thomas, 77.
- Nelson, Robert, 303.
- Neophytus, Archbishop of Philipopolis, 214.
- Netscher, Gaspar, 170.
- Newburgh, Catherine Howard, Countess of, 150.
- Frances Brudenel, Countess of, (Lord Lansdowne's Myra), 249.
- Newcastle, John Holles, Duke of, 211.
- William Cavendish, Marquess of, 85, 222, 296.
- Newcome, Henry, 219.
- Newport, Mountjoy Blount, Earl of, 107, 108.
- Newton, Sir Isaac, 245, 256 *note*, 304.
- Nicholas, Sir Edward, 112 *and note**, 302.
- Nichols, Madam, 149 *and note**.
- Nisbet, Sir John, of Dirleton, 215.
- Norfolk, Henry Howard, Duke of, 191 *bis*, 219.
- Thomas Howard, Duke of, 22 *note*†, 68, 85.
- North, Sir Dudley, 301.
- Francis, Lord, 301.
- Northampton, Henry Howard, Earl of, 50.
- Northumberland, George Fitzroy, Duke of, 224, 249 *note*.
- Henry Percy, Earl of, 36, 37, 38.
- Algernon Percy, Earl of, 58, 103, 151.
- Nott, Sir Thomas, 215.
- Nottingham, Charles Howard, Earl of, 22 *note*†, 53, 64, 68.
- Heneage Finch, Earl of, 209.
- Essex Rich, Countess of, 223.

- OATES, Titus, 189, 192, 217.
 Oden-Barnevelt, John, 30.
 Ogilby, John, 77, 141, 155.
 Ogle, Sir John, 141.
 Orange, William, Prince of, 63, 103, 192, 194, 203 *bis*, 223, 295, 306.
 ——— Mary, Princess of, 148, 152, 192, 194, 203, 249 *note*.
 ——— Maurice, Prince of, 59, 306.
 Ormond, James Butler, Duke of, 187, 188, 221, 236 *and note**, 249 *note*.
 ——— Mary Somerset, Duchess of, 236.
 Orrery, Henrietta Hamilton, Countess of, 297.
 Ortenburg, Joachim, Count of, 59.
 Ossory, Thomas Butler, Earl of, 199.
 ——— Amelia de Nassau, Countess of, 215 *note*.
 Otho, Emperor of Rome, 81.
 O'Toole, Arthur Severus, Nonesuch, 36.
 Overall, Dr. John, Bishop of Norwich, 212.
 Overbury, Sir Thomas, 32, 52.
 Oughtred, William, 138.
 Outram, Dr. William, 220.
 Owen, James, 247.
 ——— Dr. John, 211, 215, 300.
 Oxendon, Sir Henry, 79.
 Oxford, Henry and Robert de Vere, Earls of, 48, 58, 68, 73, 83.
 ——— Robert and Edward Harley, Earls of, 297.
Oxford Founders, 255.
- PADESHA Shassallem, 30.
 Page, Sir Francis, 301.
 Palmer, Sir Geoffrey, 216.
 Paracelsus, engraving of, 149.
 Parker, Matthew, Archbishop of Canterbury, 15 *and note†*, 34 *note*, 298 *var*.
 ——— George, 129, 228.
 ——— Sir Thomas, Earl of Macclesfield, 301.
 ——— Mr. of Lees, 212, 302.
 Parkinson, John, 77.
Parliament Generals, Ten, 224.
 Parr, Thomas, (Old), 85, 151, 221.
 Parson, Madam, 223.
- Partridge, John, 210.
 Pascal, Blaise, 306.
 Paston, Sir William and Lady, 135 *and note*.
 ——— Robert, Earl of Yarmouth, 201, 231 *note*.
 Patrick, Dr. Simon, Bishop of Ely, 210.
 Paul Sarpi, Padre, Servitore, 155, 306.
 Pearson, Dr. John, Bishop of Chester, 188.
 Peck, Francis, 202.
 Pemberton, Sir Francis, Lord Chief Justice of the King's Bench, 218. *note*.
 ——— Ebenezer, of Boston, 266.
 Pembroke, William Herbert, Earl of, 33 *note*, 50, 83, 85, 196 *bis*, 197 *and note**.
 ——— Philip Herbert, Earl of, 83.
 ——— Thomas Herbert, Earl of, 236.
 ——— Anne Clifford, Countess Dowager of Dorset and Pembroke, 212.
 ——— Penelope Naughton, Countess of, 154 *note*.
 ——— Family, 261.
 Pendrill, William, of Boscobel, 197.
 Pennington, Admiral Sir John, 151.
 Peploe, Dr. Samuel, Bishop of Chester, 226.
 Pepusch, Dr. John Christopher, 268.
 Pepys, Samuel, 210.
 Percy, Thomas, Conspirator, 42.
 Perkins, Joseph, 210.
 ——— Dr. William, 29, 44.
 Perrot, Sir Herbert, 216.
 Perth, James Drummond, Earl of, and Lord Drummond, 145, 146, 200, 210 *bis*, 211.
 Peters, Hugh, 222.
 Pettus, Sir John, 129, 218.
 Petyt, William, 213.
 ——— Sylvester, 221.
 Philip II., King of Spain, 16 *note**.
 ——— III. ——— ——— 30, 49.
 ——— V. ——— ——— 306.
 Philips, Mrs. Catherine, 140.
 Piggott, John, 300.
 Pilkington, Sir Thomas, 212, 220.

- Playford, John, 190.
 Plukenet, Dr. Leonard, 189, 202.
 Plunket, Dr. Oliver, Catholic
 Archbishop of Armagh, 202, 223,
 231 *note*.
 Pocke, Dr. Edward, 268 *note*.
 Pole, Cardinal Reginald, 213.
 — Rev. Matthew, 217.
 Pollexfen, Sir Henry, Chief Jus-
 tice of Common Pleas, 123, 228.
 Pope, Alexander, 221, 267, 305 *bis*.
 Popping, Christina, 51.
 Poppus, Edward, 306.
 Pordage, John, 136.
 Porter, Endymion, reputed engrav-
 ing of, 144 *and note*.
 Portland, Jerome Weston, Earl of,
 117.
 ——— Frances Stuart Lenox,
 Countess of, 116.
 ——— William Bentinck, Duke
 of, 308.
 Portsmouth, Louisa Ranée de Que-
 rouaille, Duchess of, 192, 194
bis, 205 *note*, 232 *note*.
Portsmouth Captains, the Six, 220.
 Potter, Dr. John, 298 *bis*.
 Powell, Sir John, (Judge) 128.
 Powle, Henry, 301.
 Praise God Barebones, 224.
 Prance, Miles, 217.
 Preston, Dr. John, 58, 77, 79.
 Price, Robert, 301.
 — Hugh, 303.
 Pridcaux, Dr. John, Bishop of
 Worcester, 145.
 ——— Dr. Humphrey, 203, 300.
 Prior, Matthew, 282, 305.
 Puckle, James, 302.
 Purcell, Henry, 210.
 Pym, John, 78.
 Pythagoras, engraved head of, 228.

 QUARLES, FRANCIS, 77, 145.
 Queensbury, James Douglas Duke,
 and Mary Boyle, Duchess of,
 245.
 ———, William Douglas,
 Duke of, 201.

 RACINE, John, 306.
 Radcliffe, Dr. John, 197, 303.
 Raleigh, Sir Walter, 50, 51, 71,
 150, 301.

 Ramsey, Allan, 305.
 Randolph, Thomas, 77.
 Rapin de Thoyras, Paul, 306.
 Rathbone, Aaron, 53, 56.
 Rawdon, Lawrence and Robert,
 112.
 ——— Family, engraved por-
 traits of, 209, 302.
 Rawlet, John, 216.
 Rawlinson, engraved portraits of
 the family of, 129, 302.
 Ray, John, 142, 228.
 Raymond, Sir Robert, 301.
 Reade, Sir William, 148 *and note*,
 198.
 Reeve, Sir Thomas, Lord Chief
 Justice of the Common Pleas,
 262 *note*.
 Reynell, Carew, 135.
 Reynolds, Dr. Edward, Bishop of
 Norwich, 70 *and note* §, 187 *bis*.
 ——— James, Lord Chief Baron,
 301.
 Rich, Sir Henry, afterwards Earl
 of Holland, 48 *bis*, 55, 146.
 Richard II., King of England, 208,
 295.
 ——— III. ——— 110.
 Richards, Nathaniel, 114.
 Richardson, Dr. John, Bishop of
 Ardagh, 109, 110.
 Richlieu, Armand Du Plessis,
 Cardinal, 141.
 Richmond, James Stuart, Duke of,
 73, 82, 147.
 ——— Lodowick Stuart, Duke
 of, 55, 59.
 ——— Charles Lenox, Duke
 of, 195, 224, 232 *note*, 249 *note*.
 ——— and Lenox, Frances
 Stuart, Duchess of, 38 *bis*, 46,
 47, 205 *note*.
 Ricraft, Josiah, 142.
 Ridley, Dr. Nicholas, Bishop of
 London, 76.
 Rivettus, Andreas, 53.
 Roberts, Francis, 109.
 ——— Lewis, 78, 79.
 Robinson, John, 306.
 Rochester, Laurence Hyde, Earl of,
 149 *note*.
 ——— John Wilmot, Earl of,
 211, 219.
 Roe, Sir Thomas, 302.

- Rogers, John, 113.
 Rolle, Henry, Chief Justice, 112.
 Rooke, Sir George, 237.
 Rollin, Charles, 307.
 Roseberry, Earl of, 200.
 Ross, Alexander, 155.
 Rous, Francis, 136.
 Rowe, Mrs. Elizabeth, 306.
 Rowe, Nicholas, and *Tomb of*, 305.
 Rowney, Thomas, 268.
 Rubens, Sir Peter Paul, 203.
 Rudyard, Sir Benjamin, 57.
 Rupert, Prince Palatine of the Rhine, 82, 128, 139, 146, 150, 191, 203, 204 *note*, 215.
 Rushworth, John, 218.
 Russell, Admiral Edward, Earl of Orford, 228, 297.
 ——— Dr. Richard, Bishop of Portalegro, 204.
 ——— Lord William, 200.
 ——— Wriothesley, Lord, 232 *note*.
 Rutland, Francis Manners, Earl of, 50.
 Rycaut, Sir Paul, 218.
 Rysbrach, Michael, 256 *note*.
- SACHEVERELL, Dr. Henry, 300.**
 Sadler, John, 108.
 St. Evremond, Charles de, 215, 307.
 St. John, Lady Mary, 224.
 Salisbury, Robert Cecil, Earl of, 33 *note*, 63.
 ——— William Cecil, Earl of, 108.
 Salmon, Dr. William, 210.
 Salstonstall, Capt. Charles, 78.
 Sancroft, Dr. William, Archbishop of Canterbury, 189, 209, 212, 228.
 Sauders, Thomas, 188.
 Sanderson, Dr. Robert, Bishop of Lincoln, 66.
 ——— William, 135.
 Sandwich, Edward Montague, 1st Earl of, 191, 297. 2d. ditto, *ibid.*
 Sandys, Dr. Edwin, Archbishop of York, 84 *note*.
 Say and Sele, William Fiennes, Viscount, 129.
 Saunderson, Nicholas, 221.
 Schomberg, Frederic Armand, Duke of, 148, 200, 236, 239.
 ——— Meinhardt, Duke of, 236.
- Scott, Lord Henry, 148.
 ——— John, 213.
 ——— Thomas, 56.
 Seaforth, Kenneth Mackenzie, Marquess of, 219.
 Seddon, John, 149.
 Sedley, Madam Catherine, 249 *note*.
 Segar, Sir William, Garter King of Arms, 37.
 Sekeford, Thomas, 23 *note**.
 Selden, John, 113, 196, 197 and *note**, 215, 303.
 Sereni, Nicholas, Count, 145.
 Sermon, Dr. William, 128.
 Seymour, Jane, Queen of Henry VIII., 307.
 Shadwell, Thomas, 148.
 Shaftesbury, Anthony Ashley Cooper, Earl of, 191, 210, 219, 231 *note*, 239.
 Shakspeare, William, 58, 75, 77, 107, 147, 304, 305 *var.*
 Sharp, Dr. John, Archbishop of York, 215.
 ——— Abraham, 304.
 Sharpe, James, Archbishop of St. Andrews, 118 *note**, 189, 216, 298.
 Shaw, Dr. Thomas, 268.
 Sheffield, Edmund, Lord, 29.
 Sheldon, Dr. Gilbert, Archbishop of Canterbury, 144 *bis*, 185, 186, 189, 198.
 Shelly, George, 245.
 Shelton, Sir Bevil, 205 *note*.
 Sherlock, Dr. William, 214.
 Shirley, Lady Elizabeth, 193.
 ——— James, 76, 77, 117.
 Shower, John, 202, 214.
 Shrewsbury, John Talbot, Earl of, 70.
 ——— Elizabeth Hardwick-Cavendish, Countess of, 297.
 Shute, Josiah, 76, 77.
 Sibbs, Rev. Richard, 58, 76, 117.
 Sidenham, Cuthbert, 116.
 Sidney, Mary, Countess of Pembroke, 53.
 ——— Sir Philip, 28, 32, 33 *note*, 43, 304 *var.* engraved funeral procession of, 25 and *note*†.
 ——— Algernon, 122.
 Simon Episcopius, 306.
 Simpson Christopher, 139.
 Slater, Samuel, 215.

- Smalbroke, Dr. Richard, Bishop of Lichfield, 298.
- Smalridge, Dr. George, Bishop of Bristol, 298.
- Smith, Dr. 58.
- Sir Thomas, Ambassador to Russia, 53, 55.
- Capt. John, 53.
- Erasmus, and his wife, 221.
- John, (Writing-master) 137 200.
- John, Jun. (Mezzo-tinto Engraver), 247.
- Mrs. Janet, 149.
- Snape, Andrew, 220.
- Snell, Charles, 228.
- Soames, Madam, 232 *note*.
- Somer, Paul Van, 56.
- Somers, Will. (Jester), 35.
- Sir John, Lord Keeper, 210, 297.
- Somerset, Elizabeth Percy, Duchess of, 202.
- Sarah Alston, Duchess of, 223, 297.
- William Seymour, Duke of, 296.
- Robert Carr, Earl of, 51, 56, 287 *note*.
- Frances Howard, Countess of, 50.
- Somner, William, 196.
- South, Dr. Robert, 210, 300.
- Southampton, Elizabeth Leigh, Countess of, 203 *note*.
- Henry Wriothesley, Earl of, 54, 68.
- Sowter, John, 215.
- Sparke, Robert, 217.
- Sparrow, John, 185, 190.
- Speed, John, 110 *and note*.
- Spelman, Sir Henry, 137, 213.
- Spence, Joseph, 300.
- Spencer, Dr. John, Dean of Ely, 299.
- Spenser, Edmund, 304, 305.
- Spenser, Sir Richard, 63.
- Spinckes, Mr. 300.
- Sprat, Dr. Thomas, Bishop of Rochester, 187.
- Stackhouse, Thomas, 300.
- Stafford, Robert, 186.
- William Howard, Viscount, 231 *note*.
- Stamford, —— Harvey, Countess of, 232 *note*.
- Stanley, Thomas, 136.
- Stapleton, Sir Robert, 153.
- Steele, Sir Richard, 304.
- Stenner, Mr. Joseph, 300.
- Stephenson, Matthew, verses on, and engraved portrait of, 116.
- Sterne, Dr. Richard, Archbishop of York, 119 *note*, 121 *note**, 122.
- Stillingfleet, Dr. Edward, Bishop of Worcester, 145, 191 *bis*, 210.
- Stirling, William, Earl of, 76.
- Stokes, William, 79.
- Stow, John, 303.
- Stradling, George, 218.
- Strafford, Thomas Wentworth, Earl of, 79, 146, 150, 213, 297, 307.
- Strangeways, Col. Giles, 189.
- Strathmore, Patrick Lyon, Earl of, 209.
- Street, Sir Thomas, Chief Justice of Common Pleas, 211.
- Strode, Sir George, 79.
- Strype, Rev. John, 300.
- Stuart, Lady Arabella, 67, 68.
- Sir John, 301.
- Sturges, John, 222.
- Sturiny, Capt. Samuel, 113.
- Suckling, Sir John, 305.
- Suffolk, Thomas Howard, Earl of, 29.
- Charles Brandon, Duke of, and others of his house, 307.
- Sunderland, Dorothy Sidney, Countess of, 154 *note**, 297.
- Surrey, Henry Howard, Earl of, 103, 296 *bis*.
- Sussex, Anne Wake, Countess of, 222.
- Sutton, Sir Thomas, 29, 33 *note*, 303, *his Tomb and the Charter House, ibid.*
- Sutherland, John, Lord Strathnaver, Earl of, 201.
- Swift, Dr. Jonathan, 299 *ter*.
- Sydenham, Dr. Thomas, 191.
- Sir Philip, 302.
- Sym, John, 76, 77.
- Symonds, Abraham, 192.
- TAFILETTA, Emperor of Barbary, 145.

- Tanner, Dr. Thomas, Bishop of St. Asaph, 299.
- Talbot, Alatheia, Countess of Arundel, 84, 117.
- Dr. William, Bishop of Salisbury, 298.
- Tarbut, George Mackenzie, Viscount, and Earl of Cromartie, 199.
- Taylor, Dr. Jeremy, Bishop of Downe and Connor, 155, 217.
- Ralph, 300.
- Dr. Thomas, 76, 77, 155.
- Temple, Sir Alexander, 211.
- Lady, 211.
- Sir William, 200, 210.
- Susanna, Lady Lister, 219.
- Lady Eleanor, 116.
- Sir Peter, 117.
- Tenison, Dr. Thomas, Archbishop of Canterbury, 199, 211, 299.
- Terne, Dr. Christopher, 155.
- Henry, 141.
- Terry, Rev. Edward, 72.
- Thevenot, Mons. Melchisedek, 141.
- Thomas, Mrs. Elizabeth, 247.
- Thompson, John, 77.
- Richard, 122.
- Throckmorton, Sir Nicholas, 301.
- Thurloe, John, 287 *note*, 302.
- Thynne, James, 148, 201.
- Thomas, 210.
- Tillotson, Dr. John, Dean, afterwards Archbishop of Canterbury, 192, 199, 212.
- Tilly, Jean Comte de, 86.
- Titian Vecellio, 81 *notef*.
- Todd, John, 227.
- Tooke, George, 109, 223.
- Torrington, Arthur Herbert, Earl of, 123, 219.
- Treby, Sir George, 209.
- Trench, Mr. Edmund, 218.
- Trivet, Nicholas, 305.
- Vrosse, George, 299.
- Tryon, Thomas, 213.
- Trumbil, William, 302.
- Trumbull, Sir William, 302.
- Tuckney, Dr. Anthony, 213.
- Turner, Dr. Daniel, 303.
- Turner, Sir James, 213.
- VANDERBANK, Peter, 201, 221.
- Vandyke, Sir Anthony, 84, 116, 117, 170, 173 *notef*.
- Vandyke, Lady, (Maria Ruthven), 117, 147.
- Family of, 262 *note*.
- Van Haren, ——— 192.
- Van Somer, Paul, 56.
- Van Tromp, Admiral Martin Hap-pertz, 192.
- Varignon, Pierre, 306.
- Vaughan, John, Chief Justice of the Common Pleas, 217.
- Venner, Tobias, 145.
- Ventris, Sir Peyton, 212.
- Vere, Sir Horatio, Lord, and Sir Francis, 37 *bis*, 141, 297.
- Verney, Sir Greville, 187, (Mr.) 249 *note*.
- Sir John, 301.
- Vernon, Thomas, 301.
- Vida, Marcus Hieronymus, 306.
- Vincent, Nathaniel, 210.
- Vosterman, Lucas, 86.
- Vossius, Gerard, 306.
- Vouet, Simon, 83.
- Urquhart, Sir Thomas, 78.
- Usher, Dr. James, Archbishop of Armagh, 76, 79, 145, 187, 214.
- Uttenbogaert, Johannes, 306.
- WADSWORTH, Thomas, 218.
- Walæus, Antonius, 53.
- Walker, George, 189, 200.
- Robert, 154.
- Waller, Edmund, 200 *bis*, 304, 305.
- Sir William, 114, 202.
- Wallingford, William Knollys, Viscount, 30, 51.
- Wallis, Dr. John, 138, 188, 197.
- Walsingham, Sir Francis, 146, 301.
- Walton, Dr. Brian, Bishop of Chester, 155.
- Walwyn, William, 212.
- Ward, Dr. Seth, Bishop of Salisbury, 188.
- Sir Edward, Lord Chief Baron of the Exchequer, 209.
- Warder, Joseph, 255.
- Ware, Sir James, 303.
- Warham, William, Archbishop of Canterbury, 282, 297 *bis*.
- Warren, Robert, 255.
- Warwick, Ambrose Dudley, Earl of, 33 *note*.
- Robert Rich, Earl of, 82.
- Sir Philip, 214.

- Warwick, Mary Boyle, Countess Dowager of, 211, 220.
- Waterhouse, Edward, 112, 188.
- Watts, Dr. Isaac, 299 *bis*.
- Webbe, Dr. George, Bishop of Limerick, 108.
- Weckerlein, George Rodolphus, 136.
- Weever, John, 70 *and note*†.
- Capt. Thomas, 77.
- Welby, Henry, 78.
- Wentworth, Darcy, 47.
- Lady Henrietta Maria, 249 *note*.
- Westley, John, 300.
- Weston, Dr. Stephen, Bishop of Exeter, 221.
- Thomas, 216.
- Westmoreland, Mildmay Fane, Earl of, 222.
- Wettenhall, Dr. Edward, Bishop of Cork, 223.
- Wharton, Sir George, 189 *bis*.
- Henry, 213.
- Philip, Duke of, 296.
- Whiston, Rev. William, 299.
- Whitaker, Tobias, 113.
- Dr. William, 58, 76.
- Whitchot, Benjamin, 211.
- White, Dr. Francis, Dean of Carlisle, and Bishop of Ely, 45 *note*†, 64 *bis*.
- Whitelocke, Sir Bulstrode, 116, 141, 255.
- Whitgift, Dr. John, Archbishop of Canterbury, 34 *note*, 218, 298 *bis*.
- Whittington, Sir Richard, 28.
- Wilkins, Dr. John, Bishop of Chester, 192, 212.
- Willan, Leonard, 110.
- Willes, Sir John, 300.
- Willet, Andrew, 65.
- William I. King of England, 146.
- William III. King of England, 113 *note*†, 157, 194, 195, 199 *bis*, 209, 262.
- Williams, Dr. John, Archbishop of York, Lord Keeper, 32, 37, 104.
- Williams, Lady, 232 *note*, 233.
- Peere, 301.
- Willis, Dr. Thomas, supposed portrait of, 187, 218, 303.
- Willoughby, Francis, Lord — of Parham, 67.
- Wilsford, Thomas, 71.
- Wilson, Dr. Thomas, Bishop of Man, 299.
- Thomas, 109.
- Winchelsea, Heneage Finch Earl of, 296.
- Wing, Tycho, 222.
- Winstanley, Hamlet, 226.
- Winwood, Sir Ralph, 63, 282, 302.
- Wither, George, 38, 58.
- Witt, Nathaniel, 78.
- Wollaston, Mr. 304.
- Wolsey, Cardinal Thomas, 30, 33 *note*.
- Wood, Anthony à, 196.
- Samuel, 201 *and note*.
- Woodhall, John, 79.
- Wooley, Mrs. Hannah, 140.
- Worcester, Edward Somerset, Earl of, 54.
- Henry Somerset, Marquess of, 138 *and note*, 249 *note*.
- First Duke of Beaufort, 192.
- Wortley, Sir Francis, 113.
- Wotton, Sir Henry, 66 *and note**, 155.
- Wouters, Francis, 150.
- Wright, Sir Robert, 218.
- Sir Nathan, 218.
- Wyat, Sir Thomas, 196.
- Wynn, Sir John, 71.
- Sir Watkin Williams, 302.
- Wyndham, Madam Anne, 232 *note*.
- YORKSHIRE NAN, 247.
- ZEBELINA, Richard, (or Le Beloman), 145.
- Zeeman, Enoch, 256 *note*.

GENERAL INDEX

TO

THE HON. HORACE WALPOLE'S

ANECDOTES OF PAINTING, and CATALOGUE OF ENGRAVERS.

- Abbot, Dr. George, Archbishop of Canterbury, portrait of, V. 34 *note*.
- Ab Eyck, John and Hubert, *Painters*, invention of Oil-painting claimed by, I. 11 *note*, 12 *note*, 47, 48. V. 5 *note*†. Examination of by Sandrart, I. 49, 50, 51 *note**. Mr. Walpole's conjecture concerning, 50 *note*†.
- Adams, James, Robert, &c. *Architects*, their works, IV. *Advert.* x. *note*†.
- ROBERT, *Architect and Engraver*, (1570) notices and works of, I. 312. V. 26, 27 and *notes** †.
- Ædes Walpoleanæ*, 1753, by Horace Walpole, account of, II. 199 *note*.
- Ægidius, Peter, a friend of Erasmus, I. 119 *note*, 120 *note**, 121.
- Ælfred, King of England, ancient enamelled jewel of, I. 41 *note*.
- Aggas, Edward, an ancient English Printer, V. 17.
- RALPH, *Surveyor and Engraver*, (1578) views and plans executed by, I. 304 *note*†. V. 17-19. Praise of his works, 2 *note*†.
- Robert, *Painter*, account of, I. 304 *note**.
- Agostino, Lionardo, his *Gems*, 1685, V. 191.
- AIKMAN, WILLIAM, *Painter*, account and works of, IV. 29.
- Albemarle House, engraved view of, V. 157.
- Aldrich, Dr. Henry, his *Architectural Works*, IV. 75 *note*.
- ALEXANDER JOHN, *Painter*, IV. 30.
- Alexander the Great, History of, painted in the Queen's Chamber at Nottingham Castle, I. 22.
- † Alexander III. King of Scotland, rich sword provided for, I. 23. His marriage with Margaret, daughter of Henry III., *ibid.* *note**.
- Ames, Joseph, (*See* Dibdin) materials of the early History of Engraving derived from, V. 3. Account of him and his works; *ibid.* *note*, 10 *note*†, 26. Various references to his *Catalogue of Engraved English Heads*, 1748, 27 and *note*†, 31, 36, 43, 50, 61, 70, 72, 76, 108, 112, 113 *note**, 114, 121, 127 *note*†, 128, 137 *note**, 146, 149 and *note**, 157, 202, 245.
- AMICONI, GIACOMO, *Painter*, account, works, and family of, IV. 112-114, V. 266. Remarkable honesty of in his profession, I. 113.
- Anatomical Engravings, V. 260.
- ANDERTON, HENRY, *Painter*, notice and works of, III. 19.
- Andrea da Castagna, I. 12 *note*.
- ANGELIS, PETER, *Painter*, notice and works of, IV. 12.
- Angels, English gold coin so called, I. 119 *note*.
- Anguier Francis, *Sculptor*, notice of, II. 317 *note**.

- Angussola, Sofonisba, Painter*, notice and works of, II. 192 *note*.
- Animals, Birds, Flowers, Fruit, Insects, Shells and Still Life, various notices of *Engravings* of, V. 25, 41, 83, 105, 106, 114, 115 *and note**, 117, 119 *notes†**, 122, 125.
- Anne, Queen of England, remarks on, and notices of the Painters in her reign, III. CHAP. V, 279-294. Sculptors and Architects, 294-304. *Remarks on the Architecture* of, 305-308. Engravers of her reign, V. 238-254.
- Anne of Burgundy, Countess of Bedford, ancient drawing of, I. 61.
- Antiochæ Gesta*, a book on the feats of Richard I. at the Siege of Antioch, I. 19 *and notes*†*.
- Antioch Chamber*, painted therefrom, I. *ibid.* 20 *and note**.
- Antiquarian Repertory* cited, I. 45 *note*.
- Antonello da Messina, an ancient painter in oil, I. 12 *note*, 51 *note**, 54.
- ANTONY, CHARLES and THOMAS, *Medallists*, notices and works of, II. 80 *and notes†*.
- Aqua-tinta, introduction of in Engraving, V. 274.
- Archæologia*, referred to, I. II *note**, 19 *note**, 53 *notes†*, 57 *note**.
- Archer, Mr. Architectural works of, IV. 70 *and notes*†‡*.
- Architects, names of ancient, I. 4 *notes†*. Carvers and Painters, names of ancient, 177, and master masons, names of ancient English, 208.
- ARCHITECTURE, State of English to the end of the reign of Henry VIII., I. CHAP. V. 191-227. Dispute concerning the origin of the art, 191-193. Introduction of the Gothic, 193 *and note*, 194. Notices of the Saxon and Anglo-Norman, *ibid and notes†*. Pointed-arch, Gothic, obscurity and notices of its origin, 195 *note* and 200 *note*. *Remarks on the Castellated and domestic architecture of the preceding period*, 221-227. On the Palaces, Mansions, &c. of England under Elizabeth, 325-328. On English domestic Architecture under James I., II. 85-88. Improvement of Palaces by Inigo Jones, 359. Character of the architecture of Sir Christopher Wren, III. 194-196. Mansions erected by Sir John Vanbrugh, 305-308. Architects and character of English architecture in the reign of George I., IV. CHAP. II. 68-93. Ditto in the reign of George II., CHAP. VI. 207-232.
- ARLAUD, JACQUES ANTOINE, *Painter, Portrait*, notices, and works of, IV. 62-64 *and notes*†*. Account of his picture of Leda, 62 *and note*, 63. French verses on the portrait of Queen Caroline by him, 64 *notes†*.
- Arnolde, — a *painter* in the reign of Elizabeth, I. 307.
- Arsen, Ambrose and Ferdinand, *Engravers*, V. 16.
- Arthur, Prince of Wales, son of Henry VII., original portraits of, I. 95 *note*.
- Arts, importance of national improvement in the, I. *Pref.* xvi.-xxi.
- Arundel, William, Earl of, his supposed patronage of Holbein examined, I. 118 *notes†*.
- Thomas Howard, Earl of, pictures, &c. in his collection mentioned, I. 60, 77. *Portraits* of himself and his Countess Alatheia Talbot, II. *Frontisp.* 7 *note*, 144, 154 *and notes*†*. V. 84 *and notes†‡*, 289 *and note**. The father of *virtù* in England, II. 145 *note**. Various anecdotes of, 144 *note*. Account of his collections of pictures, statues, &c. 145-154. His marbles presented to the University of Oxford, 156 *note*. Character of, 144, 145 *and note**, 156 *note*. His encouragement of Vosterman, V. 84 *and note**. His patronage of Hollar, 88, 90, 93 *note*, 94. Plates by Hollar, from the Arundelian Collection of pictures, 89, 90.

- Aruudel, Richard Fitzalan, Earl of, supposed ancient portrait of, I. 55 *note**.
- Arundel House, Hollar's View of, V. 102.
- Asheley, Hector, *Architect* or *Surveyor*, notice of, I. 220 and *note*†.
- ASHFIELD, EDMUND, *Painter*, notice and works of, III. 83.
- Ashmole, Elias, Windsor Herald, one of the earliest Collectors of engraved English Portraits, V. *Introd.* iv. His notices of Vaughan, 72. Portrait of, drawn by Loggan, 185.
- Ashmolean Museum, curiosities in the, I. 82.
- Atkins, Sir Robert, plates in his *History of Gloucestershire*, V. 246 *note*.
- Atsyll, Richard, Graver of stones under Henry VIII., I. 181 and *notes** †.
- Aubrey, John, oldest glass-painting mentioned by, I. 8 *note*. His account of Hollar, V. 92-95 *notes*. Portrait of, drawn by Faithorne, 133.
- Audley-Inn, or End, Essex, account of it, and its engraved views by H. Winstanley, II. 4 and *note*, 71 *note*†, 87- V. 225 and *notes* † ‡.
- Austin, William, *Metal Founder* under Henry VI., I. 68.
- Aylesbury, Charles Bruce, Earl of, his set of Vertue's works, V, 282.
- Bacon, Sir Nathaniel, his paintings, and *portrait*, I. 316-318. Brown-Pink invented by, 316 *note*. Monument of, *ibid.* 318 *note*.
- Sir Francis, picture and *Memoires* of, V. 281 and *note**.
- Bagford, Thomas, his collection of Prints, V. 60.
- Bagotti, ——— ceiling painted by, III. 304.
- Baker, Mr. Thomas, of St. John's Cambridge, notices of, V. 284.
- Mr. ——— sale of his collection of Engraved Portraits, V. *Introd.* vii. Prices given at, 177 *note*.
- interiors of Churches painted by, III. 282. *Portrait* of, 308.
- BAKKER, JOHN JAMES, *Painter of Draperies*, III. 236.
- Baldini, Baccio, plates engraved by, V. 6 and *note*, 7.
- Banqueting House, Whitehall, notices of, II. 359. *View* of, 361. Notices of engravings of, V. 151, 157.
- Baptist, Gaspar, drawings by, V. 205.
- BARKER SAMUEL, *Painter of Fruit and Flowers*, IV. 54.
- BARLOW, FRANCIS, *Painter and Engraver of Animals*, notice and works of, II. 284. V. 114 and *note*†. Various references to, V. 115 *note**, 117, 119 *note*, 202.
- BARON, BERNARD, *Engraver*, (1725) notices and works of, V. 244, and *note*, 261.
- BARRA, JOHANNES, *Engraver*, notice and works of, V. 59 and *note*.
- BARRETT, RANELAGH, *Copier of paintings*, notices of, IV. 103.
- *George*, *Landscape Painter*, IV. 103 *note**.
- Barri, Giacomo, his *Viaggio Pittoresco d'Italia*, 1671, V. 124 and *note*†.
- Bartsch, T. Adam, allows painting and engraving to be nearly contemporary in France and Italy, V. 5 *note*†. His *Peintre Graveur* cited, 9 *note**.
- Basiliologia*, 1618, account of, V. 34 and *note**.
- Basing House, Siege of, in 1645, V. 90, 131.
- Basire, James, Sen. *Engraver*, V. 268.
- Bath, Ceremonies of the Order of the, engraved by Pine, V. 263.
- Bathoe, ——— his Catalogue of Prints, V. 159 *note*.
- Battles, engravings of noticed, V. 65, 102, 243, 244, 256 *note*.
- BEALE, CHARLES, *Painter in water colours*, *Portrait*, notice, and works of, III. 145.

- BEALE, MARY, *Portrait Painter, Portrait, Memoirs, and works of*, III. 131-145. Notice of her husband *Charles Beale*, 132 and *note**. Extracts from his Diary respecting portraits painted by her, 133-145. Other references to her pictures, V. 191, 192, 199, 210, 211, 212, 217.
Le Beau Ideal, 1732, V. 259.
- Beauvais, Nicholas Dauphin de, *Engraver*, V. 244.
- BECK, DAVID, *Painter*, notice and works of, II. 231-233 and *note†*. A scholar of Vandyke, 232 *note*.
- BECKET, ISAAC, *engraver in mezzotinto*, V. 179, 235. *Portrait*, account, and works of, 232 and *note*, 233.
—— Thomas à, Archbishop of Canterbury, ancient picture of his consecration, I. 51 *note†*.
- BECKMAN, SIR MARTIN, *Painter of Shipping*, III. 267 and *note†*, 268 and *note**.
- Bede, Venerable, said to have brought Painting to England, I. 5 *note**.
- Bedford, John Plantagenet, Duke of, ancient portrait of, and illuminated Missal belonging to, I. 59, 60 and *note*. Portraits of his Countesses Anne of Burgundy and Jacqueline Holland, 61, 63.
- Belisarius, comparison of Vandyke's and Salvator Rosa's, V. 253.
- Bell, John, painter under Henry VII. I. 176.
- Bellini, Giovanni, an ancient painter in oil, I. 12 *note*.
- BELLUCCI, ANTONIO, *Historical Painter*, notice and works of, IV. 40-42.
- BENIERE, THOMAS, *Sculptor*, notice and works of, III. 206.
- BERCHETT, PETER, *Painter*, notice and works of, III. 245.
- Berham, Helias de, an ancient architect, I. 210 *note†*.
- Bernardi, Theodore, ancient paintings by in Chichester Cathedral, I. 182 and *note*.
- Betchworth Castle, Surrey, painting of Edward the Black Prince at, I. 45 *note*.
- BETTES, JOHN and THOMAS, *Painters and Engravers* under Queen Elizabeth, I. 306, 307. V. 21.
- BICKHAM, GEORGE, Sen. *Engraver*, (1709.) Works of, V. 245 and *note**.
- Bill, John, King's Printer and Printseller, V. 52.
- Billingsley, Martin, his portrait, and *Pen's Excellencie*, V. 61, 62.
- Bindley, Mr. James, a collector of engraved British Portraits, V. *Introd. v.* Sale of his collection, vii. Prices paid at it, 59, 68, 75 *note**, 78, 79, 83, 107, 114 *note†*, 116 and *notes† ‡*, 117, 121 and *note**, 128, 129, 151, 152, 153, 155, 188, 189, 196, 200, 201, 202 *note*, 205 *note*, 209, 211, 212, 213, 215 and *note*, 216, 218 *note*, 220, 223, 224, 232 *note*, 249 *note*. Remarks on them, 69.
- Birch, Dr. Thomas, his *Portraits of Illustrious Persons*, 1747, 52, V. 265 *note**.
- BIRD, FRANCIS, *Sculptor*, memoirs and works of, III. 294-297. His bad taste in his art, 295.
- Blanche, Duchess of Bavaria, sister of Henry V., Supposed ancient portrait of, I. 59, 60.
- Blois, ——— secret of mezzotinto engraving possessed by, V. 231.
- BLONDEAU, PETER, *Medallist*, notice and works of, II. 366. Coining-mill introduced by into England, 367 and *note**.
- BLOOM, (BLOEMART) ABRAHAM, *Engraver*, notice of, V. 63.
- BLOOTELING, ABRAHAM, *Engraver*, his improvements in mezzotinto, V. 166, 179, 183. Notice and works of, 190 and *note*-192.
Bodleian Library, Catalogue of the cited, I. 63 *note†*.
- Boel, Coryn, engraving by, V. 61.

- BOGDANI, JAMES, *Painter of Fruit, Flowers and Birds*, notice of, III. 283.
 Boissard, Robert, *Engraver*, his *Chalcographia*, 1650, V. 6 *note*. Engravings by, 67, 151.
 Boisseau, S. *Engraver*, V. 269.
 BOIT, ——— *Enameller, Portrait*, Memoirs, and works of, III. 290-293.
 BOITARD, L. *Engraver*, notice and works of, V. 260.
 BOLL, CORNELIUS, *Painter*, ancient views of London by, III., II. ——— *Ferdinand*, notice of, *ibid. note**.
 Bone, Henry, Esq. R. A. Account of his exquisite series of portraits in enamel, II. 309-312 *note*.
 Bonne, ——— *Sculptor*, notices of, III. 151, 153 *note*.
 BOON, DANIEL, *Painter*, notice of, III. 56.
 Borde, Dr. Andrew, his *Introduction to Knowledge*, 1542, I. 263 and *note**. Account of him, *ibid. note†*.
 BORDIER, PETER, *Enameller*, notices of, II. 301 and *note†*, 302, 305, 312. Borghese Villa at Rome, works of art and mechanical contrivances at the, V. 226.
 BOSSAM, JOHN, *Painter*, notice and works of, I. 230.
 Bosse, Abraham, *Engraver*, V. 77.
 Boticello, 'Sandro, V. 7.
 BOUL, PHILIP, sketches in Derbyshire by, III. 240.
 Bourde, John, *Marbler*, employed upon the tomb of Richard, Earl of Warwick, I. 68.
 BOWDEN, ——— *Sculptor*, notice of, III. 151.
 Bower, Edward, *Painter*, works of, II. 283, V. 76 *note†*.
 ——— GEORGE, *Medallist*, works of, III. 193.
 Bowles, John, *Printseller*, V. 207 *note†*.
 Bownde, Richard, a glazier employed in King's College, Chapel, Cambridge, I. 179.
 BRADSHAW, ——— *Painter*, his knowledge of Perspective, II. 235.
 Bragge, Francis, *Engraver*, V. 229 *note*.
 Braun, George, his *Civitates Orbis Terrarum*, 1572, V. 16 and *note†*, 24 *note**, 65.
 Bray, Mr. William, his *Memoirs and Diary of J. Evelyn, Esq.* V. 163 *note*, 171 *note*, 173 *note†*.
 Brentwood, John, an ancient *Painter* under Henry VI., I. 69.
 BRIE, THEODORE DE, *Engraver*, (1587,) notice and works of, V. 25, 26. ——— *Theodore Jun. and Israel*, 25, 26.
 BRIOT, NICHOLAS, *Medallist*, notice and works of, II 81-85. Coining-mill introduced into France by, 81-83. His Coronation medal of Charles I., 83 *note*.
Britannia Illustrata, 1714, account of, V. 246 *notes*.
 British Museum, illuminations in, cited, I. 52 *notes** †, 76, 77. Collection of engraved Portraits, and Illustrated Pennant there, V. *Introd. v. vi*. Collection of Hollar's works there, 100.
 Britton, John, his *Beauties of Wiltshire* cited, I. 47 *note*.
 ——— Thomas, the Musical Small-coal man, anecdotes of him and his music meetings, III. 269 and *note*, 270.
 Brome, Capt. ancient picture of Henry IV. repainted by, I. 48 *note.†*
 Bromley, Henry, character of his *Catalogue of British Portraits*, 1793, V. *Introd. ii. iii. 4 note*.
 Broughton, Hugh, his *Consent of Scriptures*, 1600, V. 22.
 Brown, John, Serjeant-Painter to Henry VIII., I. 112.
 ——— J. *Engraver*, (1676) V. 157.

- Browne, Abraham, Printseller, V. 199 and *note*.
 Browne, Alexander, Printseller, and *Engraver*, V. 157 *note*, 179, 203, 268.
 ——— ROBERT, *Painter in Churches*, notices and works of, IV. 39. Anecdote of, when painting with Sir J. Thornhill, *ibid.* *note**.
 Bruges, Roger, an ancient Map-designer, V. 61.
 Brunetti ——— *Decorative Painter*, IV. 114.
 Bruy, Jacques de, *Painter* under Elizabeth, I. 307.
 Bryan, Michael, his *Dictionary of Painters and Engravers*, 1816, I. 87 *note**, V. 59 *note*, 132 *note* †, 167 *note*, 179, 191 *note*, 208 *note**, 236 *note**, 242 *note* †, 256 *note*.
 Brydges, William, Garter King of Arms, portraits of Knights of the Garter, erected by, in stained glass, I. 61.
 Buckingham, George Villiers, Duke of, a patron of the Arts, II. 4. His *Collection of Pictures*, 157. Warrant to concerning the Crown Jewels, &c. *Append.* 391-400.
 ——— Richard Grenville Brydges Chandos, Duke of, his *Collection of Prints* still entire, V. *Introd.* vi.
 BUCKSHORN, JOSEPH, *Painter*, notice and works of, III. 45.
 Bull, Mr. ——— a collector of engraved British Portraits, V. *Introd.* v. his illustrated copy of *Walpole's Anecdotes of Painting*, vi.
 Bunbury, Sir Henry William, account and praise of his humorous designs, IV. *Advert.* xvii. and *note*, xvii.
 BURGHERS, MICHAEL, *Engraver*, notice and works of, V. 184 *note* †, 195-198.
 BURLINGTON, RICHARD BOYLE Earl of, his *Portrait*, patronage of architects and designs for buildings, IV. 216-222 and *notes*. Admiration of Inigo Jones, 217 and *note* †. Notices and remarks relating to Burlington House, 218, 219 and *notes*. His Villa at Chiswick, 219 and *note* †, 220. *View* of it in 1740, 233. His employment of Vertue, V. 282, 290.
 BURMAN, THOMAS, *Sculptor*, notices of, III. 151.
 BURNFORD, ——— *Engraver*, (1681) V. 226.
Burrroughs, Sir James, Architectural talents and works of, IV. 76 *note*.
 BUSHELL, THOMAS, *Medallist*, works of, II. 81.
 BUSHNELL, JOHN, *Sculptor*, account and works of, III. 273-276.
 BUSTLER, or BOSSCLER, ——— *Painter*, works of, III. 55 and *note**.
 Butler, Samuel, his love for and practice of painting, II. 290 and *note* †, 291 and *note**.
 Bye, Hieronymo de, a *Painter* under Queen Elizabeth, I. 307.
 BYER, NICHOLAS, *Painter*, notice of, III. 90.
 CAIUS, Dr. ——— portrait of, V. 34 *note*. ——— College, Cambridge, painting at, *ibid.*
 Cambridge, University of, Fitzwilliam Collection of Prints there, V. *Introd.* vi.
 Camden, William, Clarenceux King of Arms, his *Britannia* cited, I. 41 *note*. His *Remains* referred to, 81 *note*.
Camera Stellata, chambers ornamented with golden stars, I. 10 and *note*.
 Campiane or Campion, Bartholomew, portrait of Henry VIII. given to Elizabeth by, I. 308: Plate embossed by one of the name, *ibid.* 309.
 CAMPBELL, COLIN, *Architect*, notice and works of, IV. 86. His *Vitruvius Britannicus* and the continuations, *ibid.* and *note**. Remarks on Mereworth Villa and Wanstead House erected by, 87 and *notes** †.
 CANALETTI, ANTONIO, *Painter*, *Memoirs* and works of, IV. 119 and *note*, 120 and *note**.

- Canons Ashby, ancient portraits at, I. 73.
 Canons, Middlesex, notice and destruction of, IV. 40 *and note*. Pope's Satire on, *ibid.* 41 *note*, 89 *note**.
 Capoccio, John James, shrine erected by at Rome, I. 32, 33.
 Caracci, Annibale, paintings by, V. 84, 195.
 Caravaggio, Michel Angelo da, paintings by, V. 245.
 Cardigan, Countess of, lock of Jane Shore's hair preserved by, I. 83.
 CARLISLE, ANNE, *Painter*, notice and works of, II. 300 *and note*, 301 *and note**.
 CARPENTIERE, — *Sculptor*, notices and works of, IV. 88, 89 *and note**.
 — *Adrian*, painting by, 88 *note†*.
 Carpi, Ugo da, chiaro-scuro engravings by, V. 7, 178.
 CARTER, FRANCIS, *Architect*, notices and works of, II. 367 *and note†*.
 — *Engraver*, a pupil of Hollar, V. 98, 118.
 — John, his *Specimens of Ancient Sculpture and Painting*, 1786, I. 42 *note*, 46 *note**, 54 *note†*.
 Cartoons of Raffaële, notices of the, II. 293 *and note**. Engraved by Gribelin, V. 238 *and note**. By Dorigny, 241, 242. By Du Bosse, &c. 243 *and note†*. In mezzotinto by Kirkall, 257 *note†*. Scheme for copying in tapestry, 259.
 Cartwright, Thomas, builder of the Royal Exchange, V. 66.
 Carwarden, J. Painting by, V. 139.
 Cashiobury, Essex, ancient portrait of Henry IV. there, I. 48 *note**.
 CASTEELS, PETER, *Painter of Birds and Flowers*, notice and works of, IV. 15.
Cathedral and Conventual Churches of England, by Daniel King, 1656, V. 247 *note†*.
 Catherine of Valois, Queen of Henry V. portrait of, I. 60.
 Cavallari, Antonio, gilder of the tomb erected by Wolsey in St. George's Chapel Windsor, I. 184.
 Cavallini, Pietro, examination of his being supposed to have designed the Shrine of Edward the Confessor, I. 31-35, *and notes*, 38. Notices of him, 31 *note**.
 CAUS, SOLOMON DE, *Painter and Architect*, notices and works of, II. 46 *and notes † ‡*. — *Isaac de*, *Architect*, 47 *note†*.
 Caxton, William, engravings used in his books, V. 10 *and notes* §, 11.
 CECILL, THOMAS, *Engraver*, (1631.) *Portrait*, notices, and works of, V. 70 *and notes † ‡ §*.
 Ceracchi, — *Sculptor*, notice, works, and fate of, IV. *Advert.* xxii *and note†*.
 Chalmers, Alexander, his *Biographical Dictionary* cited, V. 3 *note*.
 Chambers, Ephraim, his *Dictionary of Arts and Sciences*, 1728, V. 10 *and note†*.
 — Sir William, his *Treatise on Civil Architecture*, 1759, I. *Pref.* xxi.
 Chandler, Thomas, his *Life of William of Wickham*, 1811, I. 44 *note**.
 Chandos, James Brydges, Duke of, Pope's conduct towards him in his verses on Canons examined, IV. 40. 41 *and notes*.
 CHANTRY, JOHN, *Engraver*, (1662) works of, V. 113.
 CHARLES I. KING OF ENGLAND, his encouragement of art, I. *Pref.* xiv, xvi. His love for and protection of the Arts, II. *CHAP.* II. 92-156. His real character, 92 *note*. His taste and knowledge of the Arts, 95. Catalogue and description of his pictures, 98 *note**, -100 *note*. Their excellence, 106. Bust of him by Bernini, 107 *and note†*, 110. Other busts of him, 108 *notes † **, 109. Dispersion of his collection, 130. His

- personal jewels, 133. Buyers and prices at the Sale of Pictures in his Palaces, 135-138. Of his other goods, statues, library, &c. 138-143. Painters in his reign, CHAP. III. 161-355. Engravers in ditto, V. 70-111. Ditto not mentioned by Walpole, 150. Parliamentary transactions of his time engraved by Hollar, 102.
- CHARLES II. KING OF ENGLAND, Painters in the reign of, III. CHAP. I. I-146 *Remarks* on the Arts in that period, 146-150. Sculptors, Architects, and Medallists of the same time, CHAP. II. 151-193. *Remarks* on ditto, 194-196. His march to Scotland engraved by Hollar, V. 102. Engravers in his reign, 112-224.
- Charles Ludovic, Prince Palatine of the Rhine, V. 159 *note*.
- Charter House, painting at, V. 33 *note*.
- Chaucer, Geoffrey, ancient portraits of, I. 56 *and note*†, 212 *note*†.
- Chauncy, Sir Henry, his *History of Hertfordshire* cited, I. 73 *note*.
- Cheke, Sir John, picture of, V. 33 *note*.
- Chelsea, tapestry works erected at, V. 259.
- CHEREAL, JACQUES, Jun. *Engraver*, V. 251.
- CHERON, LOUIS, *Painter*, memoirs and works of, III. 246.
- Cheselden, Dr. William, his *Osteographia*, V. 251.
- Chetwood Church, Bucks. most ancient specimen of stained glass at, I. 8 *note*, 38.
- Chiaro-scuro, engravings in, by Kirkall and Le Blon, V. 7, 257 *and note*†, 258.
- Chicheley, Henry, Archbishop of Canterbury, portrait of, I. 60.
- Chiswell, Richard, Book and Printseller, V. 211 *note*.
- Chiswick, ancient portrait of Lord and Lady Clifford at, I. 50 *note*†.
- CHRISTMAS GERARD, *Sculptor and Architect*, notices and works of, II. 72 *and note*†.
- *John and Matthias, Carvers*, 73 *and note*†.
- Christina, Queen of Sweden, anecdote and character of, IV. 9, 10. Notices of *Memoirs* of, 10 *note*.
- CIBBER, CAIUS GABRIEL, *Sculptor, Portrait*, Memoirs, and works of, III. 152-156 V. 246. His figures of Maniacs at Bethlehem Hospital, III. 154 *and note*.
- Cimabuc, Giovanni, his restoration of the Art of Painting, I. 54. V. 5 *note*†.
- Clarence, Thomas Plantagenet, Duke of, ancient painting of, I. 59.
- George Plantagenet, Duke of, ancient portrait of, I. 83.
- CLARET, WILLIAM, *Painter*, notices and works of, III. 283. V. 127.
- Clarke, Dr. George, architectural talents and works of, IV. 76 *note*.
- WILLIAM and JOHN, *Engravers*, notices and works of, V. 202.
- Classical Subjects, various notices of *Engravings* of, V. 43, 84, 237, 240 *and note*, 266, 267.
- Clermont, ——— *Decorative Painter*, works of, IV. 118.
- Cleve, Anne of, Queen of Henry VIII., Holbein's portrait of, I. 125 *and note*†.
- CLEYN, FRANCIS, *Painter, Portrait*, Memoirs and works of, II. 291-297. His manufactory of Tapestry at Mortlake, 292, 293 *note**. Ceilings and apartments painted by him, 294. Writs for his Denization and Pension, *Append.* 412, 414. ——— Francis and John Baptist, his sons, their singular talents, 296 *note*.
- Clifford, Lord and Lady, ancient pictures of, I. 50 *note*†.
- Cloos, or Close, Dr. Nicholas, Bishop of Lichfield, Architect of King's College, Cambridge, I. 177 *note*.
- Close Rolls* of Henry III., extracts from the, relating to ancient Painters, &c. 1, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

- CLOSTERMAN, JOHN, *Painter*, account and works of, III. 249, V. 148, 210.
- Cloth of Gold, Field of*, meeting there between Henry VIII. and Francis I., I. 100. Account of the ancient picture of it, 101 *note**.
- CLOUET, PETER, *Engraver*, works of, V. 222.
- CLOVIO, DOM GIULIO, character of his paintings, I. 294. Account of him, *ibid. note*†. and of his miniatures, 295 *note*.
- COCK, JEROME, Portrait of Mary Queen of Scots by, V. 25 *note**.
- COCKER, EDWARD, engravings and works of, 115, 116 *and note**.
- COCKSON, THOMAS, *Engraver*, plates by, V. 64.
- COIGNARD, S. *Engraver*, V. 245.
- COKER, K. Portrait painted by, II. 281.
- COLE, HUMPHREY, *Engraver*, (1572), notice and works of, V. 20.
- J. *Engraver*, V. 268.
- PETER, *Painter*, I. 307. V. 20.
- ——— *Engraver*, works of, V. 222.
- SIR RALPH, *Painter*, notice of; and portrait by, III. 271 *and notes*. Mezzotinto Engraving by, V. 178
- COLEBURNE, KRISTIAN, curious paintings by in the Countess of Warwick's Chapel, I. 69.
- COLECHURCH, PETER OF, architect of London Bridge, I. 210.
- COLERAINE, HENRY HARE, Lord, his patronage of Vertue, V. 280, 281, 288.
- COLLINS, CHARLES, *Painter of animals*, notice of, IV. 97.
- JOHN, *Engraver*, (1680) notice and works of, V. 202, 246 *note*.
- R. Jun. 202.
- COLONI, ADAM, *Painter*, notices of, III. 90. *Henry Adrian*, his son, pictures of, *ibid*.
- Colorito, or the Harmony of Colouring in Painting*, V. 259.
- COLTE, MAXIMILIAN, *Sculptor*, notices of, II. 53 *and note*†.
- Common Prayer*, Hollar's engravings for the, V. 105.
- Computus* of erecting several Chapels commenced at the end of the 15th century, I. 215 *note*.
- CONCHA, SEBASTIAN, painting by, V. 266.
- CONINGSBY, LADY, her ancient picture of Henry IV., I. 48 *note**.
- CONSTANTINOPLE, metaphysical dispute in, I. *Pref. xix. and note*.
- COOK, ROBERT, Clarenceux King of Arms, portraits painted by, I. 176 *note*†.
- COOKE, HENRY, *Painter, Portrait*, notices, and works of, III. 243-245. His copies of the Cartoons at Oxford, 244 *and notes**†.
- HUMPHREY, Master Carpenter of the Savoy Palace under Henry VIII., I. 176.
- COOMBS, P. *Engraver*, V. 268.
- COOPER, ALEXANDER, *Painter*, notice and works of, II. 300. V. 63.
- SAMUEL, *Miniature Painter, Portrait*, Memoirs, and works of, III. 116-124. Account of his portraits of Cromwell and Milton, 117 *and note*, 121 *note*. Collections of his works at Strawberry-hill, &c. 122 *note*. Various references to, V. 156, 193 *note*†.
- ——— *Painter of Fruit and Flowers*, IV. 97.
- ——— *Printseller*, V. 207 *note*†.
- CORNELII OR CORNELISZ, LUCAS, *Painter*, notices and works of, I. 105 *note*, 112-114. Pictures of at Penshurst, 113.
- Coronation Procession of William and Mary, V. 253 *note*.
- CORREGIO, ANTONIO ALLEGRI DA, painting by, V. 237.
- CORVUS, JOHANNES, *Painter*, notices and works of, I. 105 *note*.

- COTES, FRANCIS, *Painter*, account and works of, IV. 111.
- Cotton, Sir Robert, referred to, I. 84.
- Cottonian MSS.* cited, I. 30 *note**, 40 *note*, 77, 78.
- Coventry-Street, ancient gaming-house in, V. 60.
- Countesses engraved by Lombart, V. 154 *and note**.
- Coutereyn, Moses, Procurator of Redcliffe Church, Bristol, I. 84.
- Cowdray House, Sussex, destruction of by fire in 1793, I. 105 *note*. Ancient portraits there, *ibid.* 106 *note*. Fresco paintings there, 167 *and note*, 168 *and note**.
- CRADOCK, LUKE, *Painter of Birds and Animals*, notices and works of, IV. 14.
- Crane, Sir Francis, account of his Tapestry manufacture at Mortlake, II. 49-53 *and notes*. Grants to from Charles I., *Append.* 377-384.
- Cranmer, Thomas, Abp. of Canterbury, portrait of, V. 34 *note*.
- Cratzer, Nicholas, Astronomer to Henry VIII., account of him and his portraits, I. 135 *and note**.
- Crayons used for miniature paintings on copper, V. 233.
- CREED, CAREY, *Engraver*, 1730, V. 266.
- CROKER, JOHN, *Medallist*, works of, III. 304.
- CROSS, THOMAS, *Engraver*, (1646) works of, V. 109.
- CROSSE, LEWIS, *Painter in Water-colours*, notice and works of, III. 293. — *Michael*, III. 293, *and note†*.
- Crowle, J. Charles, his illustrated copy of *Pennant's London*, V. *Intro.* vi.
- Cuming, Master, *Sculptor*, account of an ancient sepulchre made by, I. 84, 85 *and note**.
- CUNNINGHAM, DR. WILLIAM, (1559) Portrait, notice of, and engravings by, V. 17 *and note†*.
- Cunio, Alessandro and Isabella, wood cuts by, V. 8 *note**.
- Curé, ——— *Engraver*, I. 307. V. 21, 22. ——— *William*, *Sculptor*, I. 307 *note†*.
- Custodio, Hieronymus, portrait painted by, I. 305.
- D'AGAR, JACOPO, *Painter*, notices of, IV. 15 *and note†*.
- DAHL, MICHEL, *Portrait*, memoirs, and works of, IV. 8-12. Portraits by him at Petworth, 11 *note*. Referred to, V. 249 *note*.
- Dalmasio, Lippo, ancient oil-painting by, I. 12 *note*.
- Damer, Hon. Anne Seymour, *Portrait* of, IV. *Frontisp.* Her taste in Sculpture, *Advert.* xix. *note*—xxii. List of her Sculptures and models, xx. *note*.
- DAMINI, ——— *Painter*, notice of, IV. 97.
- D'AMON, MONS. CHARLES, his account of the deposition of Richard II., I. 76.
- DANDRIDGE, BARTHOLOMEW, *Painter*, notice of, IV. 97.
- Danish Church erected by Cibber, III. 166. V. 246.
- DANKERS, HENRY, *Painter and Engraver*, account and works of, III. 57, 58 *and notes*. V. 150.
- Dart, John, his *Antiquities of Westminster Abbey*, 1742, cited, I. 17 *note**, 85 *note†*.
- DASSIER, JOHN, *Medallist*, account and works of, IV. 199, 200, *and notes*.
- DAVENPORT, ——— *Painter*, notices of, III, 48.
- DAVID, CLAUDE, *Engraver*, V. 251.
- DAVIS, EDWARD LE, *Engraver*, (1670), notice and works of, V. 194.
- DAVISON, JEREMIAH, *Painter*, notice and works of, IV. 98.
- DEACON, JAMES, *Miniature painter*, notice of, IV. 183.
- Death, Dance of*, account of, and enquiry into the origin of the picture, I. 132 *and note*-134 *and note**.

- De Baan, John de, *Painter*, notices of III. *Append.* 311.
- De Blois, ——— *Engraver*, V. 268.
- DE CRITZ, JOHN, *Painter and decorator*, account and works of, II. 275-278.
- De Jode, Arthur, and Peter, *Engravers*, V. 269.
- De la Bere, John, Esq. sale of his collection of Prints, V. *Introd.* vii. Prices given there, 34 *note**, 35, 36, 58, 108.
- DELARAME, FRANCESCO, notice and works of, V. 34-38.
- De Leeuw, J. *Engraver*, V. 269.
- Delft, William, English portraits engraved by, V. 109.
- DELVAUX, LAURENT, *Sculptor, Portrait*, notice, and works of, IV. 197 *and note*, 198.
- DENNER, BALTHAZAR, *Painter*, account and works of, IV. 42 *and note**-44 *and note**. His peculiar talent for high finishing, 42 *note**, 43.
- DEODATE, ——— *Engraver*, works of, V. 66.
- Deric, Anthony, *Medallist at the Tower*, I. 231.
- DERYKE, WILLIAM, *Painter*, notice of, III. 250.
- DEVONSHIRE, EDWARD COURTENAY, Earl of, *Portrait* and memoir of, I. 245-248. His practice of art considered, 246 *note*.
 ——— William Cavendish, Duke of, pictures in his collection referred to, I. 51 *note*†.
- Dibdin, Rev. Dr. Thomas Frognall, his *Bibliotheca Spenceriana*, cited V. 8 *note**. His edition of *Ames's Typographical Antiquities* cited, 1810-1819, 10 *note*†, 11 *and note**, 12 *and notes* ‡ §, 14, 17 *and notes*, 18, 20 *and note*†, 21 *note*†, 22 *note**, 23 *notes* † ‡, 24 *note*†, 26 *note*†.
- DICKSON, J. *Engraver*, (1660) plates by, V. 112.
- DIEPENBECK, ABRAHAM, *Painter, Portrait*, memoirs, and works of, II. 187 *and notes* * †, 188 *and notes*. V. 86, 222.
- Digby, Sir Kenelm, romantic portrait of, II. 203 *note*. Other pictures of, 204.
 ——— Lord, his curious painting of Elizabeth's procession, V. 285, 286.
 ——— Lady Venetia, paintings of, II. 202 *and note*†, 203 *and note*. Bust of, 325.
 ——— Dr. SIMON, Bishop of Elphin, miniatures &c. by him and his descendants, III. 272 *and notes*.
- Discoveries, remarks on, I. 80. V. 158.
- Distemper Painting on walls and wainscot, I. 4 *note*†, 80 *note*. Paintings at St. Stephen's Chapel, Westminster, account of, 78, 79.
- DIXON, JOHN, *Painter*, notice and works of, his lottery of pictures, III. 128.
 ——— R. Mezzotinto engraving by, V. 183.
- DOBSON, WILLIAM, *Painter, Portrait*, memoirs, and works of, II. 251 *and note*†-257 *and notes*. View of his talent and his best pictures, 253-256. List of some of his finest paintings, 257, 258 *note*†. Various references to, V. 82, 221.
- DOLLE, WILLIAM, *Engraver*, (1638) works of, V. 66.
- Domenico da Venezia, I. 12 *note*.
- DORIGNY, SIR NICHOLAS, *Engraver, Portrait*, notice, and works of, V. 239-243, 261.
- Dorset, Lionel Cranfield Sackville, Duke of, his patronage of Vertue, V. 283.
- Dowdeswell, Gen. ——— Sale of his collection of Hollars, V. *Introd.* vii.
- Drake, *History of York* cited, I. 56 *note*†.
- DRAPENTIERE, JOHN, *Engraver*, (1691), V. 227.
- Dream, singular instance of a, V. 125, 126.

Dress, various notices of in England, I. 43, 64 *note*, 67 *and note*. *Remarks on the Costume and variation of dress by both Sexes from the beginning of the Sixteenth, to the close of the Seventeenth Century*, III. 207-213. IV. 202.

Dresses, English and European, engraved by Hollar, V. 89.

Dresses and Religious Ceremonies, various engravings of, noticed, V. 26, 89, 106.

DROESHOUT, MARTIN, *Engraver*, (1623) works of, V. 107.

———— *John*, V. 108.

DUBOIS, EDWARD, *Painter*, notice of, III. 241.

———— SIMON, *Painter of Battles and Animals, Portrait*, memoirs, and works of, III. 241-243.

DUBOSC, CLAUDE, *Engraver*, works of, V. 243 *and note*†. Referred to, 241.

Du Chesne, ——— his *Essai sur les Nielles, &c.* 1826, V. 7 *note*.

DUDLEY, THOMAS, *Engraver*, a pupil of Hollar, notice of, V. 98, 118 *and note**, 204.

DU FOUR, ——— *Medallist*, notice of, III. 193.

Dugdale, Sir William, his *History of Warwickshire* cited, I. 30 *and note**, 41 *note*, 54 *note*, 64-71. *History of St. Paul's*, 72 *and note*. His works embellished by Hollar, V. 91, 95.

DU GUERNIER, LOUIS, *Engraver*, (1708), notice and works of, V. 244.

DUNSTALL, JOHN, *Engraver*, (1662), works of, V. 157.

DUPUIS, CHARLES, *Engraver*, works of, V. 243. Referred to, 241.

Dürer, Albert, his ability as an *Engraver*, V. 8, 9. Notice and works of, 8 *note*†. Referred to, V. 8 *note**, 9 *note**.

DUVAL, PHILIP, *Painter*, notice and works of, III. 96.

———— Robert, *Painter*, notice of, III. *Append.* 312.

EARLOM, Richard, *Engraver*, V. 182. His *Liber Veritatis*, 265 *note*†.

EAST, THOMAS, *Seal Engraver*, notice of, III. 207.

Edelinck, Gerard, *Engraver*, V. 269.

EDEMA, GERARD, *Landscape Painter, Portrait*, memoirs, and works of, III. 94, 95, *and note**.

Edinburgh, Hollar's View of, V. 102.

Edward the Confessor, ancient pictures of, I. 8, 15, 46. Examination into the Architect of his shrine, 31-35 *and note*, 38.

EDWARD I., KING OF ENGLAND, ancient painting of his Coronation, I. 40 *note*. Probably decorated St. Stephen's Chapel, 41 *note*.

———— III. ——— ancient portraits of in stained glass, I. 43, 44 *note*†, 45 *note*. With his family, on the walls of St. Stephen's Chapel, 79.

———— IV. ——— his curious Heraldical devices, I. 81 *note*.

———— VI. ——— English costume of his reign, III. 209.

———— Black Prince of Wales, ancient portraits of, I. 44 *note*†, 45 *and note*, 79.

Edward of Westminster, Treasurer of the Exchequer, I. 14, 17.

———— Fitz Odo, an ancient *Painter*, I. 13.

Edwards, Edward, his *Anecdotes of Painters*, 1808, I. *Pref.* xx. *note*.

ELDER, WILLIAM, *Engraver, Portrait*, notice and works of, V. 228.

Eleanor of Castile, Queen of Edward I., Crosses erected to, I. 30 *and note*†, 34 *and note**, 35 *note*.

ELIZABETH, QUEEN OF ENGLAND, *Painters &c.* in her reign, I. *CHAP.* VII. 251-325. *Remarks on the Arts during that period*, 325-328. Her person and portraits, 252-254 *note*, 258, 259 *note*, 271, 272 *note**, 273 *note**.

- 254 *note*, 258, 259 *note*. Her wardrobe and dress of her time, 254 *note*, 272 *note* III. 209, 210. Curious picture of a procession of, V. 285, 286, 288.
- ELLIS, JOHN, *Painter*, notice of, IV. 98.
- Elsheimer, Adam, *Engraver*, V. 48, 90.
- ELSTRACKE, REGINALD, *Engraver*, (1610) notice and works of, V. 28 and *note*†-34.
- ELY, BISHOP OF, (Dr. Simon Patrick, or Dr. Thomas Green,) drawings by, III. 271.
- Elyas, an ancient Architect, I. 4 *note*†.
- Embarkation of Henry VIII. at Dover*, ancient painting of, I. 101 *note**.
- EMMETT, WILLIAM, *Sculptor and Engraver*, notice of, III. 152.
- Enamelling, ancient practice of in England, I. 41 and *note*.
- ENGLAND, (See *Engraving, Painting, Sculpture*, and the names of the Sovereigns) deficiency of, in eminent Painters, I. *Pref.* xii., xvii., 2. Time for encouraging the Arts in, xix-xxi. *Earliest Accounts of Painting in*, CHAP. I. 1-37. *Remarks* on, 38, 39. Imperfection of ancient art in, 1, 2. Earliest Painter of, 3 *note*†. Ancient portraits of the Sovereigns of, 40 *note*. Cause of the rudeness of the Arts in, 41-43. Elegant Arts introduced in from France, 42 *note*. Late appearance, &c. of Engraving in, V. 2 and *note*†. Introduction of Engraving into, V. 10 and *note*§, 11, 12. First copper-plate printing in, 12. Improvement of Engraving in, 16 and *note*†. Engraved series of the Sovereigns of, 146, 201, 285 and *note*, 293 and *note*. *Vide* their names. Mezzotinto Engraving most successful in, 182, 183.
- ENGLISH, JOSIAS, *Engraver*, (1718,) V. 254 and *note*.
- ENGRAVING, late appearance of and its imperfect state in England, V. 2 and *note*†. Deficient in want of colouring, 2 *note**. Invention of on copper-plates, and ancient discovery of printing them, 4 and *note**, 5 and *note*†. On wood, 4 *note*†. Invention of Chalcography claimed by Germany and Italy, 5 *note*†, 6 *note*. Engraved plates filled up with the *Niello*, 6 *note*. Invention of Etching on copper, 7 *note*. Engravings in *Chiaro-scuro* and colours, 7, 257, 258. Engraving introduced into Flanders, *ibid.* 9 *note**. Improvement of in Italy, 10. Introduction of into England, 10 and *note*§, 11. First English books with copper-plates, 12. Remarks on the Engravings of the old English artists, 69. First productions of in historical subjects in England, 84. Characteristics of the ancient English Engravers, 130. Engraving in *Mezzotinto*, account and discussion of the invention, 161 and *note*†-167 and *note**, 170. *Remarks* thereon, 178-183. Increase of in the eighteenth century, 234. Various improvements of in England, 274.
- Eraclius, ancient tract of on Painting, I. 12 *note*.
- Erasmus, (Desiderius) notices of his *Morix Encomium*, I. 117, 118 and *note**. His letters to Sir Thomas More, &c. introducing Holbein, 119 and *note*. Portraits of him, 120 and *notes** †, 136, 137 *note*. V. 85 *note**.
- Ervenius, an ancient Illuminator of MSS. I. 3 *note*†.
- Essex, Thomas Cromwell, Earl of, Portrait of, I. 135 and *note*†, 186 and *note**.
- Walter Devereux, Earl of, Portrait of, V. 33 *note*, 42.
- John, *Marbler*, employed on the tomb of the Earl of Warwick, I. 68.
- Etching on Copper, invention of, V. 7 *note*.

- Eton College, Mr. Topham's collection of engraved British Portraits at, *V. Introd. v., vi., 286 and note**.
- EVELYN, JOHN, Esq. Remarks on his *Discourse of Medals*, his character, &c. II. 76-79 and notes. An early collector of engraved British Portraits, *V. Introd. iv.* His account of engraving and printing copper-plates, 4, 5. Notices, &c. of his *Sculptura*, 4 *note**, 49, 57, 70, 81 and *note†*, 93 *note*, 99, 112 and *note†*, 164 *note**, 165 *note*, 175 and *note†*, 195. His collection of Hollar's works, 100. Account of the invention of engraving in Mezzotinto, 161 *note†*, 163 and *note*, 164 and *note†*, 165 and *note*, 167 and *note*. *Portrait*, *Memoirs*, and works of, 171-177. Notices of his family, 173 and notes. Engraving attributed to, 254.
- Evelyn, Sir John, a collector of engraved British Portraits, *V. Introd. v.*
- EVESHAM, EPIPHANIUS, the first English Sculptor, notice of, II. 54 and *note*.
- Eugene of Savoy, Prince, a collector of engraved British Portraits, *V. Introd. v.*
- Ewer, Nicholas, Copper-smith and gilder, employed upon the monument of Henry VII., I. 176.
- Exchange, the Royal, ancient prints of, V. 66, 102.
- Exchequer Chamber ordered to be painted, I. 4.
- FABER, JOHN, *Engraver*, character of his plates, V. 130. Notices and works of, 255 and *note*, 226.
 ————— Jun. praise of his Mezzotinto engravings, 179, 256 and *note*.
- Fairfax, Bryan, a collector of engraved British Portraits, *V. Introd. v.*
- FAITHORNE, WILLIAM, *Engraver*, referred to, V. 90, 91, 200. *Portrait*, *Memoirs*, and works of, V. 131-147. Classes of his works, 134-144.
 ————— *William*, Jun. notices and works of, V. 132, 133, 147 and *note* -149.
- FANCATI, ——— portraits drawn by with a pen, III. 205.
- FANELLI, FRANCIS, *Sculptor and Caster in metal*, account and works of, II. 324-326. Excellent busts by him, and remarks on them, 325, 326 *note*.
- FERG, FRANCIS PAUL, *Painter*, notices, works, and unhappy death of, IV. 44 and notes † †, 45 and *note**.
- FERGUSON, WILLIAM G. *Painter of Still Life*, notice and works of, III. 197.
- Feschius, Sebast. his Latin verses on Holbein's drawings in Erasmus' Praise of Folly, I. 118 *note**.
- Fife, Earl of, sale of his collection of Prints, *V. Introd. vii.*
- FILLIAN, JOHN, *Engraver*, notice and works of, V. 143, 149.
- Finiguerra, Tomaso, his discovery of printing engraved plates, V. 5 and *notes** †, 6 *note*.
- Fisher, Edward, *Engraver*, V. 269.
- Fitz-Odo, Edward, *vide* Edward of Westminster, an ancient Painter under Henry III., I. 17 and *note**.
- Fitzwilliam, Richard, Viscount, his views of Old Richmond, and collection of prints and drawings, V. 65 *note and sub-note*. That collection preserved at Cambridge, *Introd. vi.*
- Flanders, Engraving introduced into, V. 7, 9 *note**.
- FLATMAN, THOMAS, *Portrait* and notices of his talents for poetry and painting, III. 59, 60. V. 134 and *note†*.
- FLESHIER, B. *Painter*, notices and works of, III. 98. V. 188.
- FLETCHER, HENRY, *Engraver*, (1729) works of, V. 266.

- Flitcroft Henry, Architect*, notice of, epitaph on, and churches erected by, IV. 231, 232 *note*.
- Flower, Bernard, an ancient Glazier under Henry VIII., I. 179.
- Fools of Sovereigns, &c. account of, I. 149 *and note*†, 150.
- FOSSE, CHARLES DE LA, *Painter, Portrait*, notice, and works of, III. 199.
- Foster, Ingham, a collector of engraved British Portraits, V. *Introd.* v.
- Fothergill, Dr. John, his collection of Portraits, V. 4 *note*.
- FOURDRINIÈRE, PETER, *Engraver*, V. 267.
- Fox, John, his *Acts and Monuments* cited, V. 21.
- Frampton, Richard, an ancient Illuminator, I. 60.
- France, introduction of Wood-engraving into, V. 10 *note* §. Few engravers in Mezzotinto in, V. 182. Ability and moderate price of the engravings of, V. 234.
- Francis I., King of France, ancient portrait of, I. 167.
- Frankland, Sir Thomas, his set of Vertue's works, V. 282.
- FREEMAN, JOHN, *Painter*, notices and works of, III. 12 *and note**.
- Fresco Painting in England, destruction of, III. 16 *note*†.
- Friars, Black, notices of the Convent of, II. 194 *and note**.
- Froissart, Sir John, illuminated MSS. of, I. 52 *notes*, 76.
- FULLER, ISAAC, *Painter, Portrait*, notices, and works of, III. 6-11. Epigram on, 7 *note*. Poem concerning, by Addison, 9 *note**. His pictures on the escape of Charles II., 10 *and note*†.
- Furstenburgh, Theodorus Casparus à, mezzotinto engraving by, V. 168.
- GAINSBOROUGH, THOMAS, *Painter*, notices of, and excellence of his works, IV. *Advert.* xiv. *and note*†.
- Gale, Dr. Roger, his encouragement of Vertue, V. 285.
- Samuel, a collector of engraved British Portraits, V. *Introd.* v.
- GAMMON, JAMES, *Engraver*, works of V. 156.
- Gandy, James, Painter*, excellence of his works, II. 251 *note**.
- GARDENING, *Essay on Modern*, IV. CHAP. VI. 233-283. Translated into French by the Duke de Nivernois, 233 *note*. Ancient Hebrew Gardens, 233-235. Gardens of the ancients as described by Homer and Pliny, 235-242. Gardens of Herculaneum, 241. Formal taste of, introduced and censured, 239 *and notes*, 243-245, 246, 247, 248 *and note**, 262. Descriptions of Gardens by Chaucer, Milton, &c. 215, 248 *and note*†, 249, 250, 251. By Sir William Temple, 253-258. Chinese Gardening, 257-260. Critique on the French imitations of it, 260 *note*. Kent the inventor of Modern Gardening, 261, 264-266. System pursued by London and Wise, 262. Improvements of Bridgeman, *ibid.* 263. Subsequent advances to perfection, 266, 267. Pope's talents in Gardening, and Kent's Errors, 268-270. Avenues, 271 *and notes*. Fountains, 272. Grottoes, 273. Improvers of the new style, 273-281. Account and principles of Wheatley's *Observations on Modern Gardening*, 273 *and note*†, 274, 277. Ornamented farms, and forest gardens, 274. Improvements of Sir Henry Englefield, 275 *and note**. General remarks on the perfection of English Gardening, 276-281. *Supplementary Anecdotes of Gardening in England*, 284-319. Remarks on Walpole's Essay, 284. Anglo-Norman Gardens, and poetical descriptions of them, 285 *and note*. Ancient English Gardens under Henry VIII. and Elizabeth, 286, 287. Formal and French tastes introduced, 287. Mr. Evelyn's notion of, 288 *and note**. Account and alterations of Rose, Gardener to Charles II., and London and Wise to William III. and Queen Anne, 289. Dutch and French styles of Le Nôtre and Grillet, 290. Cele-

brated water-works introduced, *ibid. notet*. Improvements of Bridgeman, Pope, and Kent, 291-293. Ferme ornée of Mr. Philip Southcote, 293. Pain's hill and Shenstone's Leasowes, 294 *and note*, 295. Designs of Wright, 295. Improvements and errors of Brown, 296-299. His system attacked by Knight and Price, 297 *note*. The controversy of Chinese and picturesque gardening, 298, 304-308 *and note*. Repton's defence of Brown, 299 *note*. His introduction of Landscape Gardening, 300 *and note*. Works on Gardening, constituting its literary history, 301-318. Switzer's *Iconographia*, 302 *note**. Effect of Thomson's Seasons on, 302 *notet*. Whateley's *Observations*, 302 *and notet*. G. Mason's *Essay*, 303 *and note*. *Oriental Gardening* by Sir W. Chambers, 304 *and notes*, 307 *and note**. *Heroic Epistle* concerning, 307 *and notet*, 308 *and notes*. French works on Gardening, 308 *and notet*, 309. Foreign Gardens on the English plan, 309 *and note**. W. Mason's *English Garden*, 310 *and note**. Picturesque works of the Rev. W. Gilpin, 310 *and notet*-312. Controversy and works of Messrs. Knight and Price concerning the Picturesque, 312-314, 317, 318. W. Marshall's review of them, 315. Reply and principles of Mr. Repton, 313 *note**, 315, 316 *and notet*. Notices of his other works on the subject, 316 *note**. Burke's Axiom of beauty, 317. Definition of the term Picturesque, 318 *note*. Conclusion of the subject and recommendation of Pope's maxim, 318, 319.

Gardner, Thomas, *Engraver*, V. 269.

GARRARD, MARC, *Painter, Portrait*, account, and works of, I. 276-278.

GASCAR, HENRY, *Painter*, notice and works of, III. 65 *and note*. V. 224.

GASPARS, JOHN BAPTIST, *Painter, Portrait*, notice, and works of, III. 51. V. 189.

Gaunt, John of, Duke of Lancaster, ancient portrait of, I. 54 *and notet*.

GAWDY, SIR JOHN, *Painter*, notice of, III. 97.

GAYWOOD, ROBERT, *Engraver*, (1666) a pupil of Hollar, V. 98, 115 *notet*. Notice and works of, 115-117.

Geele, Thomas, an ancient London Printseller, V. 30.

GELDORP, GEORGE, *Painter, Portrait*, notices, and works of, II. 233, 234 *and notes*. V. 82.

GEMINIE, or GEMINUS, THOMAS, *Engraver*, (1545), account, &c. of, V. 12-14. Copper-plate engravings by, 13. Books printed by, 12, 13 *and note*, 14. Map of Spain by, 16.

GENNARI, BENEDETTO, *Painter*, notices and works of, III. 98 *and notes*, 99 *and note**.

GENTILESCHI, HORATIO, *Painter, Portrait*, notices, and works of, II. 267 *and note*-269.

———— ARTEMISIA, *Painter*, notices and works of, II. 269 *and notes*.

GEORGE I. KING OF ENGLAND, Painters in his reign, IV. CHAP. I. 1-65. View of, regarding the Arts, 1-4. *Remarks* on the state of Painting under, 65-67. Architects and other artists under, CHAP. II. 68-93. Engravers under, V. 255-271.

———— II. KING OF ENGLAND, Painters in his reign, IV. CHAP. III. 94-125. (Account of Hogarth, and Catalogue of his Prints, CHAP. IV. 126-175.) Painters in enamel and miniature, Sculptors and Medallists of his reign, CHAP. V. 176-201. *Remarks* on the Costume, Painting, and Sculpture of the period, 202-206. Architects of his reign, CHAP. VI. 207-232. Engravers under, V. 255-271.

- GEORGE IV, KING OF ENGLAND, his collection of engravings preserved in the Royal Library, V. *Introd.* vi. His collection of Hollar's works, 100.
- George, *Mother*, notice of, V. 187 *note*.
- Gerbier, Sir Balthasar, D'Ouvilly, *Painter*, *Portrait*, memoirs, and works of, II. 114-127. Academy instituted by, 118, 119 and *notes* † §, 127.
- Germany, discovery of Painting and Engraving claimed by, V. 5 *note* †, 8 *note* *. Etching on copper invented in, 7 *note*.
- Gervase of Canterbury, his account of the rebuilding of Canterbury Cathedral, I. 205 *note*.
- Ghezzi, Pietro Leone, his caricatures, &c. V. 265 and *note* †.
- GIBBONS, GRINLING, *Carver in wood*, and *Sculptor*, *Portrait*, memoirs, and works of, III. 157-167. His discovery and introduction at Court by John Evelyn, 158 *note*, 159, 160. Works of in marble and bronze, 158-160. Curious carvings in wood by, at Exton, Canterbury, Chatsworth, Petworth, &c. 162-166 and *notes*. Death of and sale of his collection, 165.
- GIBBS, JAMES, *Architect*, *Portrait*, memoirs, and works of, IV. 76-85. St. Martin's Church, Strand, erected by, 77 *note* *, 78 and *note* †. New Church, ditto, 79 and *note* *. King's College, Cambridge, ditto, 79 and *note* †. Radcliffe Library, Oxford, 80, 81 and *notes*. Criticism of Mr. Walpole concerning All Souls College, 81 *note* *. Radcliffe Square, 83 *notes* * †. His works published, 84. Death and bequests of, 85 and *note* †.
- GIBSON, EDWARD, *Painter*, notice of, III. 127.
- RICHARD, and his wife, (Anne Shepherd) *Painters*, *Portraits*, notices, and works of, III. 125-127.
- THOMAS, *Painter*, notice of, IV. 45.
- WILLIAM, *Miniature Painter*, notice of, IV. 127.
- Gifford, George, *Engraver*, works of, V. 109.
- Giles, Henry, *Glass Painter*, notices of, II. 37 and *note* *. *Portrait* of, 39 *note* *.
- Gilpin, Rev. William, character of, IV. 310. Series of his *Picturesque Tours*, &c. *ibid.* *note* †. His *Essay on Prints*, 1782, cited, V. *Introd.* viii. 9 *note* *, 105, 106, 180, 181, 210 *note*, 220 *note*, 236 *note* †, 274. His character of Dorigny, 242 *note* *. Praise of Houbraken's portraits, 286 *note*. Character of Vertue, 292 *note*.
- Giotto, di Bondone, and Cavallini, dispute concerning, I. 31 and *notes*, † *, 35, 38.
- Glass, Painting on, notices of ancient, I. 6 and *note* *, 7, 8 and *note*. Short history and pieces of in England, II. 35-38. Additions to, 35 *note* *. Fine specimens of, brought from the Continent, 38 *note*.
- Gloucester, Humphrey Plantagenet, Duke of, ancient portraits of, I. 59, 61, 63 *note* *.
- GLOVER, GEORGE, *Engraver*, (1637), *Portrait*, notices, and works of, V. 77, 79.
- GODDARD, J. *Engraver*, notice of, V. 111.
- Godfrey, Sir Edmondbury, Memorial of his death, V. 123 *note* *.
- of Wood street, an ancient goldsmith and caster, I. 54.
- Godfrey, Richard, engravings by, V. 66 *note*.
- Goes, Abraham, maps by, V. 62 *note* †.
- Golchi, Peter, a *Painter* of Elizabeth's reign, I. 307.
- Golden Legend*, engraving in, V. 10 *note* §.
- Good Friday*, 1648, notice of that work, V. 56.

- Goodricke, Matthew, *Painter*, II. 282.
- Gough, Richard, his *Life of J. Ames*, V. 3 *note*. His *British Topography* cited, 5 *note*, 15 *note**, 72 *note*, 143 *note*. Portraits of the English Sovereigns in his *Sepulchral Monuments*, V. 285 *note*.
- GOUPY, JOSEPH, *Painter*, *Portrait*, notices, and works of, III. 182, 183. His copies of the Cartoons, 182 *and note*.
- Grafton, Richard, Engravings in his *Chronicle*, 1569, V. 11.
- Graham, — his account of Faithorne, V. 131 *notes†* ||, 133 *note†*.
- Granger, Rev. James, account and character of his *Biographical History of England*, 1769, V. *Introd.* i. ii. A collector of engraved British Portraits, ii., v., vii. His *History* referred to, 4 *note*, 42, 96, 104, 132 *note†*, 158 *note*, 178, 203 *note*, 252 *note*.
- Grants, Royal, to Painters, &c. by Henry III., I. 4-30.
- Grave, Messrs. Robert, their intended Catalogue of Hollar's works, V. 99 *note*.
- GRAVELOT, HENRY, *Engraver*, notice and works of, V. 262.
- SIMON, *Engraver*, V. 244.
- GREEN, JOHN, *Engraver*, V. 267.
- Valentine, mezzo-tinto engraving by, V. 183.
- *Seal-Engraver*, in the reign of Charles I., II. 232.
- Greenbury, ——— *Painter*, notice of, II. 282.
- GREENHILL, JOHN, *Painter*, *Portrait*, account, and works of, III. 46 *and notes*-48. His death and Sir Peter Lely's jealousy of, 47 *and notes*§, 48 *and notes*.
- Grey, Lady Jane, portrait of V. 33 *note*.
- Countess De, her collection of engraved British Portraits, V. *Introd.* vi.
- GRIBELIN, SIMON, *Engraver*, (1707) account and works of, V. 238.
- Jun. works of, V. 239.
- GRIFFIERE, JOHN, *Painter*, *Portrait*, *Memoirs*, and works of, III. 91-94. His imitations of Ruysdaal, &c. 92 *note*. His singular propensity for the water, 93.
- Robert, his son, a *Painter*, notices of, V. 93 *note**, 94.
- Grindal, Dr. Edmund, Archbishop of Canterbury, portrait of, V. 34 *note*.
- GRISONI, Giuseppe, *Painter*, notices of, IV. 29.
- Grose, Francis, curious particulars of, III. 259 *note*.
- GROTH, ——— *Painter*, notice of, IV. 181.
- GUELF1, ——— *Sculptor*, notices and works of, IV. 195 *and note**, 196 *and note*.
- Guido di Sienna, an ancient painter in oil, I. 12 *note*.
- Gulston, Mr. Joseph, a collector of engraved British Portraits, V. *Introd.* v. Sale of his collection, vii.
- Gundulphus, Bishop of Rochester, Architect of the Castle and Cathedral there, I. 210.
- Gunpowder manufactured by the Evelyn Family, V. 173 *and note**.
- Hagens, Christopher*, engravings by, V. 152.
- Hales, James, Carver in wood under Henry VIII., I. 177.
- Halls, Frank, Painting by, V. 195
- HAMILTON, Count Anthony, his character of Prince Rupert, V. 160.
- *Painter of Birds and Fruit*, notice of II. 283.
- Hamper, Mr. William, his *Memoirs of Sir W. Dugdale*, 1827, V. 91 *note*.
- Hampton Court, Herefordshire, account of its erection, I. 55 *note**.
- HANNEMAN, ADRIAN, *Painter*, *Portrait*, notice, and works of, II. 279-281. V. 112 *and note**, 117, 150.

- Hariot, Thomas, his account of Virginia, 1590, V. 26. Notice of him, *ibid.* note*.
- Harrington, John, Lord, V. 33. Portrait of, *ibid.* note.
- HARRISON, STEPHEN, triumphal arches erected by, II. 75.
- Hartgers, Joost, V. 111.
- HASSEL, WILLIAM, *Painter*, notices of his works, III. 129, 130. V. 201.
- Haveus, Theodore, Architect in the reign of Elizabeth, I. 322.
- Haverhull, William de, Treasurer to Henry III., I. 14.
- HAWKER, EDWARD, *Painter*, notices and works of, III. 97.
- HAWKSMOOR, NICHOLAS, *Architect*, account and works of, IV. 70-73 His edifices of St. Mary Woolnoth, and St. Anne's Limehouse, 71 and notes. St. George's Bloomsbury, and All Souls College, Oxford, 71 and note†, 72, 73 note†. Mausolea at Castle Howard, &c. 72 and note†. His design for the Radcliffe Library, 73 and note†. Other works of, at Oxford, 74 note.
- HAYLS, JOHN, *Painter*, *Portrait*, notices, and works of, III. 63 and note†, 64 and note.
- HAYMAN, FRANCIS, *Painter*, account and character of, IV. 107, 108. Works and paintings of at Vauxhall, 107 note†.
- Haynsworth, William, *Engraver*, works of, V. 222.
- HEERE, LUCAS DE, *Painter*, account and works of, I. 255 and note*—264. Fine Portraits by him, 256-262 and notes.
- HEFELE, ——— *Painter*, notices of, III. 271.
- Heineken, ——— Baron, supports the German claim to the invention of Engraving, V. 5 note†. His *Idée Générale d'un Collection complete d'Estampes*, cited, 8 note*, 9 note*, 10 note*, 162 note, 178.
- HEMSKIRK, EGBERT, *Painter*, *Portrait*, notices, and works of, III. 252.
- HENNY, or HENNIN, ADRIAN, *Painter*, notices and works of, III. 113. V. 207.
- Henrietta Maria, Queen of Charles I., Letter of to Bernini concerning the King's bust and her own, II. 110 note.
- HENRY I. KING OF ENGLAND, ancient bust of discovered, I. 3 note*
 ——— III., KING OF ENGLAND, payments ordered by to a Painter, I. 4. Writ of for paintings to be made at Woodstock, 5, 6. Ditto at Westminster, 7, 10, 13, 16, 17 and note†, 18, 19 and note*, 20, 22, 25, 27, 28. At the Tower, 7-10, 20 and note*. For stone for his works at Westminster, 14, 15, 28. For paintings at Winchester, 15. At Woodstock, *ibid.* For wooden carvings at Glastonbury, 18. For buildings, &c. at Windsor, 21, 26. At Nottingham and Northampton, 22. For a rich sword, robes &c. 23, 24. For paintings, &c. at Guildford, 26, 28, 29, 30. His monument at Westminster, 34. His character as a patron of the arts, 35-37, 39.
 ——— IV., KING OF ENGLAND, ancient portrait of, and examination of its authenticity, I. 48 and notes, 55 and note*.
 ——— V. KING OF ENGLAND, ancient Portraits of, I. 57 and note*. *Engraving* and account of a picture of himself and family, 58-60.
 ——— VI. KING OF ENGLAND, State of Painting in England to the end of his reign, I. CHAP. II. 40-73. *Engraving*, and account of an ancient painting of his marriage, 62-64. *Remarks* on the arts during his reign, 73-80.
 ——— VII. KING OF ENGLAND, State of Painting in England, to the end of his reign, I. CHAP. III. 81-97. Portraits of, 83 and note*, 86 note, 96 and note†. His mausoleum, or Chapel, and Tomb, 85 and note†, 86, 171 and note§. *Engraving* and account of an ancient painting of his

- marriage, 94, 95 *and notes*. *Remarks on the Arts during his reign*, 97, 186.
- HENRY VIII., KING OF ENGLAND, *Painters in his reign*, I. CHAP. IV. 99-186. State of the Arts at its commencement, and his character regarding them, 99-105. His patronage of painters, 103 *and note**, 106-112. Portraits of himself and his Queens by Holbein, 123 *and note*, 124, 125 *and notes*. V. 33 *note*. Account of his tomb, I. 183 *note*. V. 313. *Remarks on the Arts during his reign*, I. 186-190. State of Architecture and account of Architects to the end of it, CHAP. V. 191-220. *Remarks on the Domestic Architecture of that period*, 221-227. English costume under, III. 208. His collection of Prints, V. 12 *and note†*.
- Henry Prince of Wales, son of James I., artillery ground made by, V. 60.
- Herbert, William, V. 10 *note†*, 27 *note**. See Dibdin.
- Heroologia Anglicana*, 1620, account of the, V. 32 *note†*. Referred to, 29, 39, 44, 53, 287 *note*.
- HERTOCKS, A. *Engraver, Portrait and works of*, V. 112.
- Hesse-Cassell, Amelia Elizabeth, Princess of, her portrait engraved in mezzotinto, (1643) V. 162 *note*.
- HEUDE, N. *Painter*, notices and works of, III. 200.
- Hexam, Henry, his *translation of Mercutor's Atlas Major*, V. 63.
- HEYWOOD, ——— *Painter*, works of, II. 366.
- HIGHMORE, JOSEPH, *Painter*, account, works, and publications of, IV. 104, 105 *and notes*.
- HILL, THOMAS, *Painter*, notice of, IV. 46. His picture of Humphrey Wanley, *ibid.* *note*. A pupil of Faithorne, V. 149.
- HILLIARD, NICHOLAS, *Miniature Painter, Portrait*, memoirs, and works of, I. 285-292. His pedigree, 285 *note*. Paintings of, 288-290. Tablets used by, for miniatures, 288 *note†*. Works of, now remaining, 290 *note**. License granted to for Portraits of the Royal family, 290, 291 *and note**. His will, &c. 222 *and notes* † †*.
- Hinde, Thomas, the oldest Printseller in London, 1537, V. 30.
- Historical Subjects, various Engravings of, V. 237, 238, 244, 251, 252, 253, 261, 263, 307, 308.
- HOADLEY, MRS. (Sarah Curtis) *Painter*, notices and works of, III. 60. IV. 64.
- Hoare, Richard, Evelyn's Etchings printed by, V. 174, 175 *and note**, 176.
- Hodson, William, engraved portraits of, V. 76 *note†*, 77.
- HOEFNAGLE, GEORGE, *Engraver*, (1536) *Portrait*, notices, and works of, V. 16 *and note†*, 24 *and notes † †*, 25 *and note**, 65.
- *James*, engravings by, V. 25.
- HOGARTH, WILLIAM, *Painter and Engraver*, I. PREF. XX. *Portrait*, Memoirs, and works of, IV. CHAP. IV. 126-175. Character of and critique upon his works, 126-136, 138-140, 151-153. Anecdotes and illustrations of his pictures by Rouquet and other authors, 132 *note†*, 146. Memoirs of, 136. His *Analysis of Beauty*, 140 *and note**, 141. His picture of Sigismonda, 142, 143 *and notes*. His quarrel with Wilkes and Churchill, 144 *and note*. Notices of Mrs. Thornhill, 145 *and note**. His death, monument, and epitaphs, 145 *and note†*, 146 *note*. *Remarks on his paintings*, 147-154. *Synopsis of ditto, with the prices paid for them*, 148-151. Criticisms on by Messrs. Knight, Gilpin, and Barry, 151-153. Verses addressed to him, by Churchill, V. Bourne, and Swift, 146, 153, 154. *Catalogue of his Prints*, 155-174. Account of collections of them, 155 *note*, 175. Published collections, 156 *note*. Pine introduced into his Gates of Calais, 161 *and note**, 161 *note†*. V. 263 *note*. Peculiar

- liarities of his designs, IV. 162 *note*. Churchill's Epigram on his Tail-piece, 173 *note**. Additions to Mr. Nichols' list of his Prints, 173. Posthumous Prints of a Tour published by his widow, 174 *and note*. Instances of vicious feeling in, *and portrait of*, (*vide* page vi.) 175.
- HOGENBERGH, Abraham, *Engraver*, V. 16 *note†*.
- FRANCIS, *Engraver*, (1555) alluded to, V. 13 *note*, Praise of his map-engraving, 2 *note†*. Works of, 15 *and note‡*, 16 *and note†*.
- REMIGIUS, *Engraver*, his portrait of Abp. Parker, V. 15 *and note†*. Patronised by that Prelate, 15 *and note**. Alluded to, 23.
- HOLBEIN HANS, *Painter, Portrait, Memoirs, and works of*, I. 114-171. Character and Life of, 114-116. Criticisms on his paintings, 117 *note**, 121. Anecdotes of, 118 *and notes*-120 *and notes*, 123. Introduced to Henry VIII., 122. Portraits of Princesses painted by for the King, 124 *and note†*, 125 *and notes*. His decease and place of interment, 126, 127 *and notes*. Style of his paintings and miniatures, 127. Account and list of his works, 128-169 *and notes*. His Dance of Death, 132 *and note*-134 *and note**. Portraits by, in collections in France, 134-136 *and notes*††*. Ditto, and other paintings of in England, 136 *and note†*-141-169 *and notes*. Miniatures by, 141 *notes††*. Works of in the Royal collection, 137 *note*, 143-148. Account of his original drawings for Portraits, 144, 145 *note*, 146, 147 *and note**. His own family picture, 140, 147 *and note†*. Account of his large historical paintings at Surgeons Hall, Bridewell, and the Steelyard, 150-154. His pictures of Sir Thomas More and family, 154-159. V. 313. Portraits by in private houses, I. 159-163. Other works, books of designs, &c. by, 164-166. Supposed paintings of at Cowdray House, 167, 168 *and notes*. Scholar of, and New Year's gifts, 169, 170. Payments to, 170 *and note†*, 171 *and notes*†*. Various references to, V. 11, 33 *note*, 35, 80, 85 *and note**, 90, 103, 105, 116, 170, 307.
- Holderness, ——— Painting by, II. 283.
- HOLE, WILLIAM, *Engraver*, (1613) works of, V. 61, 62.
- Holland, progress of Mezzotinto engraving in, V. 182, 183. Reputation of the engravers of, 190 *note*.
- Compton, a Printseller and Engraver, V. 31, 32, 50, 51.
- Henry, V. 31. Notice of him, 32. Account of his *Herbologia Anglicana*, 1620, *ibid. note†*, 39, 287 *note*.
- John, of Wortwell, a Painter in 1586, I. 321.
- HOLLAR, WENCESLAUS, *Engraver*, various references to, V. 2, 21 *note†*, 31 *note*, 66 *and note*, 72, 84, 173 *note†*, 247 *note†*. Sale of collections of his works, *Introd.* vii. Character of his works, 86, 106, 130. *Portrait and Memoirs of*, and anecdotes of his engravings, 87-107. Account of by Aubrey, 92-95 *notes*. Original Letter of, 94, *note**. Classes and number of his plates, 98. His pupils, *ibid.* New catalogue of his works announced, 99 *note*. Collections of his engravings, 99, 100, 289. Prices given for his plates, 101-105.
- HONDIUS, ABRAHAM, (or De Hondt), *Painter, Portrait, notices, and works of*, III. 24, 25. V. 62.
- HENRY, *Engraver*, notices and works of, III. 25. V. 63.
- JODOCUS, *Engraver*, (1600,) notices and works of, III. 25. V. 62, 63. ——— Oliver, V. 62.
- HONTHORST, GERARD, *Painter, Portrait, memoirs, and works of*, II. 258 *and note**-263. V. 82, 159 *note*. Pictures by not noticed by Walpole, I. 261 *note†*. Sandrart brought to England by, 262, 263 *note*.
- HOOGSTRATEN, SAMUEL VAN, *Painter, notices and works of*, III. 22.

- Hooke, Robert, curious account of, III. 44 *note**.
- Hoone, Galyon, an ancient glazier employed at King's College Chapel, Cambridge, I. 179.
- Horatius Flaccus, Quintus, copper-plate edition of, by Pine, V. 263 *note*, 264.
- Horneband, (or Horrebout) Gerard Lucas, and Susanna, Painters to Henry VIII., notices of, I. 109 *and note*†.
- HOSKINS, JOHN, *Miniature Painter*, notices and works of, II. 298-300. V. 51. Mark used by his son *John*, also a Painter, II. 79.
- Houbraken, Jacob, his engravings of Illustrious Persons of Great Britain, V. 264, 265 *note**, 284, 286, 287 *and note*.
- Arnold, *Painter*, drawings by, V. 248 *and note*.
- Houses and dress of the ancient English, I. 42, 43.
- Houston, Richard, *Engraver*, V. 269 *and note**.
- HOWARD, HUGH, *Painter, Portrait*, memoirs, and works of, III. 284-286. Notice of his family, 286 *note**.
- HUDSON, THOMAS, *Painter*, notices and works of, IV. 105-107. Character of his talents, 106 *and notes** †. Sir Joshua Reynolds his pupil, 106 *note*†.
- Jeffery, Dwarf to Charles I., Portraits and anecdotes of, II. 17 *and notes*§-21.
- Hucet, Hans, *Portrait* by, I. 229.
- Hulett, James, Engravings by, V. 73 *and notes** †.
- Hulfield, ——— engraving by, V. 246 *note*.
- HULSNERGH, HENRY, *Engraver*, works of, V. 246 *note*, 255.
- Humble, Sir George, an ancient London Printseller, and Painter, V. 30, 31 *and note*†, 36, 50, 51, 111, 131 *notc*§.
- Hussey, Giles, IV. 97 *note*.
- HUYSMAN, JAMES, *Painter*, account and works of, III. 78-80. His portrait of Lady Bcllasyse rivals the works of Lely, 78 *and note*§. His picture of Mrs. Stuart, 79 *note**.
- *Michlaer, Painter*, notice and works of, 80.
- HUYSSING, HANS, *Painter*, notices and works of, IV. 97.
- Hylmer, John, an architect employed at Windsor under Henry VII., I. 176.
- Jackson, John Baptist, chiaro-scuro engravings by, V. 7.
- Robert, *Engraver*, V. 229 *note*.
- JAMES I., KING OF ENGLAND, Painters and other Artists in his reign, II. CHAP. I. 1-85. *Remarks* on the Architecture, Sculpture, and Painting of England during that period, 85-91. His character, 1, 2, 4. English houses and furniture during his reign, 2-4. Costume of his time, III. 210. Engravers in his reign, V. 49-68. *Remarks* on them, 69. Emblematical print of his death, 102.
- II., KING OF ENGLAND, Artists in his reign, III. CHAP. III. 197-207. Character of the time, 197. Costume of the period, 213. Engravers in his reign, V. 225-231.
- JOHN, *Architect*, notice and works of, IV. 88 *and notes** †.
- JAMESON, GEORGE, *Painter, Portrait*, memoirs, and works of, II. 243-251. Character of his paintings, 244. Portraits, &c. painted by him, 245-249. Esteem of in Scotland, 249. Will of, 250. Curious manuscript belonging to, *ibid*.
- Janet, François (Clouet) Portraits of the French Kings, &c. by, I. 162 *and note**.

- JANSEN, BERNARD, *Architect*, notices and works of, II. 70-72. Audley-Inn erected by, 71 and *notet*.
- CORNELIUS, *Painter, Portrait*, Memoirs, and works of, II. 9-15. V. 47 *notet*, 57, 219. Character of his paintings, 9 and *notet*. Portraits by, II. 10 and *note*-13. List of thirty-two Portraits in England painted by, 12 *note*. License granted to, V. 54. Pass to leave England, II. 14 Notice of his son *Cornelius*, and his nephew *Theodore Russell*, *ibid.* 15 and *note*.*
- Jansen, —— his *Essai sur l'Origine de la Gravure*, 1808, V. 9 *note*.*
- Janssen, Michael, painting by, V. 50.
- Jenings, Robert, a mason employed upon the monument of Henry VII., I. 176.
- Jenkenson, Anthony, V. 16 *notet*.
- Jenner, Thomas, an ancient Printseller and Engraver, V. 35 and *note*.*
- JERVAS, CHARLES, *Painter, Portrait*, memoirs, and works of, IV. 17-23. Inferiority and anecdotes of, 17, 18, 22 *note*. His connection with Pope, 18 and *notet*. His passion for Lady Bridgewater, 19 and *notet*. Pope's immoderate praise of him, 19 and *notet*, 20 *note*, 21, 22 and *note*.
- Illuminating, Art and definition of, I. 74 and *note*. Account of several fine and curious specimens of, 75-78.
- Interregnum*, artists in England during the, II. CHAP. IV. 362-368. *Remarks* on Cromwell's encouragement of Painting, 369, 370. Costume of the period, 212.
- Jode, Peter de, Jun. engravings by, V. 150.
- John, King of England, records of concerning Architects, I. 4 *notet*. Glass-painting first used under, 8 *note*.
- Johnson, Lawrence, engravings by, V. 22, 60 *note*.
- T. drawing by, II. 284.
- T. Engraver, V. 245.
- JOLI, ANTONIO, *Painter*, singular picture by, IV. 120.
- JONES, INIGO, *Architect, Portrait*, memoirs, and works of, II. 113, 330-355. Character of his talents, 330. Particulars of his life, 331. First employment of, *ibid.* *notet*. Royal patrons of, and erections abroad, — Covent-Garden square, 332 and *note**, 348, 349 *note*. Character of his early works, 333 and *note*. His Treatise on Stonehenge, 334, 335 and *note*. Repair of St. Paul's, 336. His portico erected at, *ibid.* *note*. Failure of in gothic architecture, 337 and *note**. I. 203, 204 and *note*. Lincoln's-Inn Chapel by, II. 337, 338 and *note**. His designs for Whitehall, 338 and *notet*-340. Works of at Somerset House, Chapel and garden front, 340 and *note**. Patronage of by Charles I., 341. Masques by, 342-344. Remarks on his dispute with Ben Jonson, 344 *note*. Lord Pembroke's dislike of him, 345. Works of art at Wilton by him and others, 346 and *note*. Mansions, &c. erected by, 347, 350, 351 and *notet*, 352 and *notes*. His Church in Covent-Garden, 348 and *notet* †. Lincoln's Inn Square, 349 and *note*, 350. His annotated copy of Palladio, &c. 352 *notet*, 353. Portraits and letter of, 353 and *note**. His misfortunes in the Civil Wars and death, 354, 355 and *notes*.
- Jordanó, Luca, painting by, V. 237.
- Italy, enthusiasm for Painters in, I. *Pref.* xi. Ditto in France, xii. Discovery of Painting and Engraving claimed by, V. 5 *notet*, 8 *note**. Early engravers of, on copper and wood, 7 *note*. Improvement of engraving in, 10.
- Judaismus, or King's Jewry, an Exchequer Court for the Jewish levies, I. 19 and *notet*.

- KEARNE, ANDREW, *Sculptor*, notice and works of, II. 313.
- KEIRINX, JAMES C. *Landscapist Painter*, notice and works of, II. 242.
- KEISAR, WILLIAM DE, *Painter*, account and works of, III. 200-202.
- KENT, WILLIAM, *Architect and Painter, Portrait*, memoirs, and works of, IV. 223-231. Character and early days of, 223. Patronised by Lord Burlington, 224. Inferiority of his portraits and fresco paintings, *ibid.* 225 and note. His taste in furniture, 225, 226. Universal employment and errors of, 226, 227. Failure in gothic architecture and drawings of, 227 and notes. Best architectural works of, 228 and notes. Lord Leicester's house at Holkham, 229 and notes, 230 and notes. The inventor of modern Gardening, 230. (*Vide Gardening*) Property and death of, *ibid.* 231.
- KERSEBOOM, FREDERIC, *Painter*, notices and works of, III. 253 and notes.
- KETEL, CORNELIUS, *Painter, Portrait*, memoirs, and works of, I. 264-269. Portraits, &c. painted by, 265. Historical portraits of, 266, 267. Singular method of painting adopted by, 267, 268. Other abilities of, and character of his painting, 268, 269.
- Killegrew, Thomas, notices of him, II. 209 note.
- MRS. ANNE, *Painter, Portrait of*, III. *Frontisp.* Memoirs and works of, 52-55. Dryden's Ode to, 53 and note†. Poems and pictures of, 54 and note†, 55.
- notices of the family of, III. 54 note‡.
- KING, DANIEL, a pupil of Hollar, V. 98. Works of, 247 and notes.
- GEORGE, *Engraver*, V. 246.
- King's College, Cambridge, Chapel of, erection and architect of, I. 177 and note*. Original indentures extant for the building, &c. of, 178-181. The roof of examined, 202 and note†.
- King's Lynn, Hollar's View of, V. 102.
- KIP, JOHN, *Engraver*, works of, V. 245.
- WILLIAM, V. 245, note†.
- KIRKALL, EDWARD, *Engraver*, account and works of, V. 7, 130, 256-258, 268.
- Kit-Cat Club, account of the Portraits of the, III. 225 and note*.
- KNAPTON, GEORGE, *Painter*, notices of, IV. 110. His account of Herulanum. *ibid.* note*.
- John and Paul, employ Vertue to engrave the Kings of England, V. 285. and some of the Illustrious Heads, 286, 287 note.
- KNELLER, SIR GODFREY, *Painter, Portrait*, Memoirs, and works of, III. 216-235. Character of him and his pictures, 216, 217, 222. His portraits of European Princes, 217 and note*. His picture of the Converted Chinese, 218 and note*. His manner of Painting, 219 and notes* †, 220. notices of his family and tuition in painting, 220, 221. Paints Charles II. with Lely, 222. His portraits of the Beauties and Admirals, 223 and note†-224 and notes. His pictures of the Kit-Cat Club, 225 and note*. Illness and death of, 225, 226. Paintings of given to Pope, 226 and note†. Anecdotes of, differently related, 227 and notes-230. His marriage, will, and descendants, 230, 231. Portraits of, by himself, 231 and notes* †, 232. His picture of Dr. Wallis, 232 note. Other works of, 233. Poems addressed to, *ibid.* 234, 235. Notices of his most curious portraits, 235 note. Remarks on the costume of his portraits, IV. 2, 66, 202. V. 235 and note*. His patronage of Vertue, V. 277. Academy of Painting directed by, IV. 66. V. 278. Various pictures, &c. of, V. 199, 200, 207, 210, 215, 220, 237, 245, 278. —

- KNELLER, JOHN ZACHARY, *Painter, Portrait*, notice and works of, III. 236.
- Knyff, Leonard, *Painter*, V. 246.
- Kyte, E. *Engraver*, V. 268.
- LABELYE, CHARLES, *Architect*, Westminster Bridge erected by, IV. 215 and note, 216. Notice and works of, 216 notes* †.
- LA GUERRE, LOUIS, *Painter, Portrait*, notice, and works of, IV. 4-8.
- Lake, Sir James Winter, a collector of engraved British Portraits, V. *Introd.* v., vi. Sale of his collection, vii. Prices at, 67, 104, 105. Remarks on them, 69.
- LAMBERT, GEORGE, *Landscape Painter, Portrait*, notices, and works of, IV. 121, 122.
- MAJOR GENERAL JOHN, notice of his paintings of flowers, II. 362. The patron of artists in the Interregnum, *ibid.* note. *Portrait* of, 368.
- Lambeth Palace, paintings at, V. 33 note, 34 note.
- Lambruscatam, wainscot walls, I. 2 note, 3 and notes* †.
- Lamspring, Bartholomew, a goldsmith employed on the tomb of the Earl of Warwick, I. 68.
- Landseer, Mr. John, his *Lectures on Engraving*, 1807, V. 181, 182.
- LANGLEY, BATTY, *Architect*, his anomalous Gothic architecture, IV. 212 and note*. Architectural books of, 213 and notes* † †.
- LANIERE, NICHOLAS, *Painter, Portrait*, Memoirs, and works of, II. 270-273. Notices of his family, 270 note*, 272 note|. His musical talents, 271 and note*. Portrait of his father by, *ibid.* Portraits of, 272. Methods of cleaning and transforming pictures by *Jerome Laniere*, 273 and note.
- LANKRINK, PROSPER HENRY, *Painter*, account and works of, III. 49 and notes. His landscapes, *ibid.* 50 and note*.
- Lanscroun, — *Painter*, notice of, IV. 8 note*.
- Lant, Thomas, Portcullis Pursuivant, his Funeral of Sir Philip Sidney, Heraldical works, and notices of, I. 320 and note.
- Lanzi, Louis, his work *Della incisione in Rame*, V. 7 note.
- LARGILLIERE, NICHOLAS, *Painter*, memoirs and works of, III. 202 and notes, 203. Large historical pictures by, 203 note.
- LARON, MARCELLUS, *Painter, Portrait*, notices, and works of, III. 256. Engravings by and descendants of, 257 and note*.
- LATHAM, — *Sculptor*, notices of, III. 151 and note, 152, 153 note.
- Laurens of Mechlin, a pupil of Grinling Gibbons, III. 166.
- Lea, (or Leigh) Sir Richard, an Engineer under Henry VIII., notices of, I. 219 and notes† †.
- LE BLON, JAMES CHRISTOPHER, *Engraver*, account and works of, V. 2 note*, 258, 259.
- Lebons, John, a mason employed on the monument of Henry VII., I. 176.
- Le Cave, Morellon, *Engraver*, V. 268.
- Le Compte, — his account of Hollar's cuts to the Common Prayer, V. 105.
- Leeds made a Corporation, V. 124 and note*.
- Leeth, Robert, an ancient Map-designer, V. 16 note.
- LE FEVRE, CLAUDE, *Painter, Portrait*, notices, and works of, III. 61.
- DE VENISE, ROLAND, *Painter*, notices and works of, III. 62.
- Leicester, John Sydney, Earl of, his patronage of Vertue, V. 285.

- LELY, SIR PETER, *Painter, Portrait*, memoirs, and works of, III. 26-44. His family and origin of his name, 26 *and note*†. Remarks on the costume and painting of his portraits, 4, 27-29 *and notes*, 33, 37 *note*, 213. His portrait of Charles I., 30 *and note**, 31 *and notes** †. Ditto of Cromwell, 31 *and note*†. Descriptive list of his portraits of Beauties, Admirals, &c. &c. 32-37 *note*†. Poems celebrating him, 35 *note**. Historical pictures, designs, and crayon drawings of, 35-38 *and note**. His style of living and character as an artist, 38 *and notes*-42. His collection of pictures and sale, 40 *and notes** †, 41. His practice in painting, 42, 43 *note*. Death of, 43, 44 *and note*†. Treatise on Painting by, and epitaph on, 45 *note*. Various references to his pictures, 43 *note*. V. 112 *note**, 122, 136, 141, 158 *note*, 190, 191, 193, 194, 199, 204 *note*, 211, 214, 223, 231 *note*, 232 *note*, 249 *note*, 252.
- LEMENS, BALTHASAR VAN, *Painter*, notices and works of, III. 23 *and note*†. V. 205.
- LEMPUT, REMÉ VAN, *Painter*, notices and works of III. 12. His sale of pictures the first in London, 13 *note*†.
- LENS, BERNARD, *Painter, and Engraver, Portrait*, notices, and works of, IV. 181. V. 251 *and note*. His son, IV. 182. V. 252.
- LEONI, GIACOMO, *Architect*, notices and works of, IV. 208. Architectural works published by under the patronage of Lord Burlington, *ibid.* *note*†.
- Leopold, Emperor, portrait of, V. 169.
- LE PIPER, FRANCIS, *Painter, Portrait*, memoirs, and works of, III. 258-261. V. 133.
- LE SEUR, HUBERT, *Sculptor, Portrait*, account and works of, II. 316-320. Works of remaining, 317 *and notes*† †. His Gladiator, 318 *note*. Sculptures of, lost or destroyed, 319 *and notes*. His effigy of Charles I. at Charing-Cross, 319.
- Lessing, — his work *Sur l'Ancienneté de la Peinture a l'Huile*, 1774, I. 12 *note*.
- Le Sueur, Eustache, *Painter*, works of in the cloisters of the Chartreux at Paris, IV. *Advert.* xxiii. xxiv. *and note**.
- Leu, Thomas de, engravings by, V. 150.
- Lewis, Rev. John, alluded to, V. 3 *note*.
- Leyden, Lucas Van, character of as an engraver, V. 9, 10. Notice of him, 9 *note**.
- Lhuyd, Humphrey, Map of Denbighshire by, V. 16.
- Liberate Rolls* cited, I 10
- Licoricia, widow of David a Jew, fine of, I. 14.
- Lievens, Jan, *Painter*, notice and works of, II. 235 *note*.
- LIGHTFOOT, WILLIAM, *Painter of Perspectives, Engraver and Architect*, (1671) notices and works of, III 26. V. 195.
- Lilly, Henry, Rouge Dragon Pursuivant, Genealogies compiled and illuminated by, II. 45 *note*.
- Limning or Illuminating, on vellum, notices and works on the art of, I. 74 *and note*, 303 *and note*. II. 41 *note*, 43 *note*, 44, 45 *and note*.
- Linge, Bernard Van, painted windows by, II. 37.
- LIOTARD, JOHN STEPHEN, *Painter, Portrait*, account, and works of, IV. 176-178. Character of his crayon pictures, 177. Affects to be considered a Turk, 178 *and note**.
- Lloyd, — a Printseller, procures the secret of mezzotinto engraving, V. 231.
- Lockie, Nicholas, *Painter*, notice of, and portraits by, I 307, 308 *and note*. V. 51.

- Lodge, Edmund, Esq. Norroy King of Arms, his *Biographical Tracts* to the Holbein Portraits, I. 145 *note*. V. 287 *note*. His *Portraits of Illustrious Personages of Great Britain*, II. 222 *note*. V. 287 *note*.
- LODGE, WILLIAM, *Engraver*, notice, and works of, V. 123-127.
- LOGGAN, DAVID, *Engraver*, notice, and works of, V. 116, 184-190, 290.
- LOMBART, PETER, *Engraver*, (1660) *Portrait*, notice and works of, V. 66 *note**, 153-156. Character of his engraving, 130.
- London, ancient plan and views of, by *Aggas* with *Vertue's* account of it, V. 18, 19. By *Norden*, &c. 60, 61, 190. By *Hollar*, 89, 92, 102. By *Morgan*, 157. By *Newcourt*, 143. By *Vertue*, 308, 309. Ancient Printsellers in, 30.
- Lords, House of, *Pine's* engravings of the Tapestry there, V. 262, 263 *note*, 264.
- Lorraine, Claude, *Liber Veritatis*, containing engravings from his drawings V. 265 *and note*†.
- LOTEN, JOHN, *Landscape Painter*, notice of, and character of his works, III. 89 *and note*†.
- Lottery of Prince Rupert's jewels, V. 168 *note*.
- Lovat, Simon Fraser, Lord, Hogarth's portrait of, IV. 160 *and note*.
- Love-locks, notice of wearing, III. 4 *and note*†.
- Louisa Hollandina, Princess, engravings by, V. 159 *note*.
- Louse, Mother, notice of, V. 186 *note*†.
- LUCAN, MARGARET, COUNTESS OF, her illuminated copy of Shakspeare, belonging to Earl Spencer, IV. *Advert.* xvi. *and note*.
- Lumley, George, *Engraver*, V. 268.
- LUTTEREL, HENRY, *Engraver*, Mezzotinting practised by, V. 170, 179, 230, 231, 233. Works of, 201, 231 *note*, 233.
- Lyly, — copier of ancient deeds, I. 316.
- Lyne, Richard, notice and works of, I. 316. V. 15 *note**.
- Lysard, Nicholas, Serjeant Painter to Queen Elizabeth, notices of, fees, and gifts to, I. 244, 245.
- Lysons, Rev. Daniel, *Environs of London*, cited, V. 15 *note**, 61 *note*, 193 *note**, 250 *note**. Frequently an illustrated book, *Introd.* vi.
- MAAS, DIRK, *Painter*, notice of, III. 251.
- MABUSE OF MABEUGIUS, JOHN, *Painter*, *Portrait*, memoirs, and works of, I. 87-95 *and notes*. Period of his birth and flourishing in England, 87 *and notes*, 91. Character of his works and painting at that period, 87-90 *and notes*. Abandoned habits of, 90, 91. Portraits, &c. painted by in England, 91-93 *and notes*, 95 *note*, 97 *note*. His picture of the marriage of Henry VII., and *Engraving* from it, 93-95 *and notes*. Scholars of, 95. *Remarks* on his merit, 97.
- Mac Ardell, James, *Engraver*, his works in Mezzotinto, V. 234. Notice of, 269 *and note*†.
- Magdalen College, Cambridge, Pepsysian Collection of Prints there, V. *Introd.* vi.
- Magna Charta engraved by *Pine*, V. 263 *note*.
- Major, Thomas, *Engraver*, V. 270 *and note*||.
- Malvasia, Car. Cæs. his *Felisina Pittrice* cited, I. 12 *note*.
- MANBY, THOMAS, *Landscape Painter*, notice of, III. 89.
- Mansion-houses and Palaces in England, (*Vide* Architecture).—Character of those erected in the Sixteenth century, I. 187, 221-227 *and notes*, 249, 250. Under Elizabeth, 325-327. Under James I., II. 85-88. Under Charles I. 159, 160. Decorations of under Charles II., III. 149.

- French taste introduced into, 195. Vanbrugh's designs and erections of, 305-308.
- Mantegna, Andrea, practises engraving and working Niellos, V. 7 *and note*. Arundel's Cup designed by, 89.
- Map-Engravers, excellence of some of their works, V. 2 *note*†.
- Maps and Plans, ancient engravings of, V. 2 *note*†, 15 *note**, 16 *and notes*†, 17, 18 *and note*†, 19, 20, 24, 27 *and note**, 61 *and note*, 62 *and note*†, 63, 71, 143, 308, 309. Of Counties first engraved, 23.
- Maratti, Carlo, painting by and anecdote of, II. 106 *note*†, V. 237.
- Marc Antonio Raimondi, formed by Raffaello, V. 10. Notice of him and his works, *ibid.* *note**.
- MARCHAND, D. LE, carvings in ivory, and other sculptures by, III. 276.
- Marchion of Arezzo, invention of grotesque masks as spouts attributed to, I. 209 *and note*†.
- Margheritone of Arezzo, one of the most ancient painters in oil, I. 12 *note*.
- Mariette, Mons. ——— his critique on Mr. Walpole concerning Grecian and gothic Architecture, related and answered, I. 200, 201 *and notes*. A Collector of engraved British Portraits, V. *Introd.* v.
- Marolles, Abbe de, notice of, V. 132 *and note**.
- Marmion Edmund, *Engraver*, works of, V. 223.
- MARSH, ——— *Architect*, notice and works of, III. 170.
- MARSHAL, ALEXANDER, *Painter in water-colours*, notice and works of, III. 129 *and notes*.
- MARSHALL, EDWARD and JOSHUA, *Sculptors*, notices of, II. 312 *note**. III. 129. Busts and sepulchral monuments executed by, II. 312 *note**.
- WILLIAM, *Engraver*, (1634), *Portrait*, notices, and works of, V. 74 *and notes*-78.
- Martin, of Antwerp, *See* Schoengaur, first practised engraving in Flanders, V. 8.
- vases of plate made and embossed by, I. 309.
- Mary Queen of Scots, account of portraits of, I. 270 *note**.
- MASCALL, EDWARD, *Painter*, portraits by, II. 366. V. 156. *Portrait of*, II. 368.
- Mason, William, notices and praise of his *English Garden*, IV. *Advert.* xxii. xxiii *and note*. *See* Gardening.
- Matsys, Cornelius, his *Portrait of Henry VIII.*, V. 12 *note**, 13 *note*.
- MATTHEWS, SIR TOBY, *Portrait*, and memoirs of, II. 286-289. His character and religious zeal, 286 *and note*, 288 *note*†. Letter of concerning Lady Carlisle, 287. His delineation of the Duchess of Buckingham, 288 *and notes*§.
- MAUBERT, JAMES, *Painter*, works of, IV. 47 *and note*†.
- Maximilian I., Emperor of Germany, engraved portraits of, V. 8 *note*†, 9 *note**.
- Mayerne, Sir Theodore Turquet de, his chemical discoveries in preparing of colours, II. 302, 303. Account of him and his portrait, 302 *note**.
- Maynard, John, a painter employed on the tomb of Henry VII., I. 176.
- Maync, John de, Seal Engraver to Henry VIII., I. 181.
- Mazarine, Hortense Mancini, Duchess of, portrait, and notice of, V. 193 *and note**.
- Mead, Dr. Richard, a collector of engraved British Portraits, V. *Introd.* v.
- Mechlin, Israel Van, first Portraits engraved by, V. 8 *note**.
- MEDINA, SIR JOHN BAPTIST, *Painter*, *Portrait*, account, and works of, III. 254-256. V. 210. The last Scots Knight made before the Union, III. 256.

- Medley, engraving of a, V. 253.
- MEIGHAN, R. *Engraver*, (1628) notices, and works of, V. 70 *and note**.
- Melan, Claude, V. 77.
- Mercator, Gerard, his *Atlas Major*, &c. 1636, V. 63 *and note*†.
- MERCIER, PHILIP, *Painter*, notices and works of, IV. 98, 99. *Curious*
Bacchanalian picture by, 99 *note*.
- Meres, Francis, his *Wit's Commonwealth*, 1598, cited, I. 307. V. 20, 21
var. 22.
- Merian, Matthew, the instructor of Hollar, referred to, V. 88, 167 *note*.
——— Matthew, Jun. V. 155 *note*.
——— C. Jun. V. 155 *note*.
- Metcalf, ——— Vessels of plate made and embossed by, I. 309.
- Methuen, Sir Paul, his employment of Vertue, V. 282.
- Meysens, John, painting by, V. 42.
- MEZZOTINTO, engraving in, account and discussion of the invention of, V.
161 *and note*†-167 *and note**, 170. REMARKS on, 178-183. Process of
engraving in, 179-181. *History of the Art of Engraving in*, 1786, 182,
274. The secret discovered by Blois, 231.
- MIGNART, PAUL, *Painter*, pictures by, III. 252. V. 205.
- Miniatura, or the Art of Limning*, by Daniel King, V. 247 *note**.
- Miniatures, (*See* Illuminations and Limning) of the burial of Christ by I.
Oliver, I. 298 *note*. With emblems and mottos used in the reign of
Elizabeth, 300 *note*. Destruction of by using them as ornaments, II. 90.
- Mireus, Albertus, ancient oil-paintings mentioned by, I. 11 *note*.
- Mireveldt, Michael Jansen, and Peter, the foreigner invited to England,
II. 48. Portraits painted by, 49. V. 50. Probability of his having
come into this country, II. 48 *note*. Portraits by the latter, *ibid.*
- MONAMY, PETER, *Marine Painter, Portrait*, notice, and works of, IV. 46.
- Monk, General George, engraving of his funeral, V. 207.
- MONOYER, JOHN BAPTISTE, *Flower Painter, Portrait*, memoirs, and works
of, III. 238-240. Patronised and employed by the Duke of Montague
at his house, now the British Museum, with La Fosse and Rousseau,
239 *and note*.
- Montague, Ralph, Duke of, his employment of Vertue, V. 282.
- Monument, ancient engraving of the, V. 127.
- Monumental effigies of the English sovereigns, &c. I. 189, 190.
- Monumental engravings, various, V. 52, 62, 71, 72 *note*, 96, 97, 308.
- MOORE, SAMUEL, *Engraver*, V. 253 *and note*.
- MORE, SIR ANTONIO, *Painter, Portrait*, memoirs, and works of, I. 235-
242. Royal patrons of, 235 *note*, 236. Anecdote of with Philip II. 236
note, 238. His pictures of Mary of England, 237 *and notes*, 238. Re-
tires to the Netherlands, 238. Patronage and death there, 239 *and note*.
Portraits, &c. by, 239-242.
- Sir Thomas, his patronage of Holbein, I. 121-123. Family pic-
tures of, 149 *note*, 154-159 *and notes*. V. 313. (*See* Holbein.)
- MARY, *Painter*, notice of, III. 273.
- Morgan, ——— *Engraver*, V. 157.
- Morgues, Jacopo de, (Le Moyne) his drawings made at Florida for Sir
Walter Raleigh, I. 305 *and note**.
- Morland, Sir Samuel, account and inventions of, III. 160 *note*.
- Mountain, George, engravings by, V. 45 *and note*†, 64.
- Mount-Stuart, John Stuart, Lord, 1st. Marquess of Bute, a collector of en-
graved portraits, V. *Introd.* v., vi. The collection still entire, vi.

- MURRAY, THOMAS, *Painter*, notices, and works of, III. 284 *and note**. V. 122, 129.
- Musgrave, Sir William, a collector of engraved British Portraits, V. *Introd.* iv., v. Sale of his collection, vii. His collection referred to, 45 *note*‡, 95 *note*, 105.
- Mustyan, John, Arras-maker to Henry VIII., I. 181.
- Myriginus, Peter*, engraved portraits by, V. 67.
- MYTENS, DANIEL, Sen. *Painter, Portrait*, memoirs, and works of, II. 15-19, 21, 22. V. 46, 82, 83, 136. Painters in the family of, 15 *note*†. Made painter to the King, 16. Portraits by, 17 *and notes*. List of 21 additional, 21 *note*. Retires to the Hague, 22.
- Nanteuil, Robert, notice of him, V. 176 *note*.
- NATTIER, LAURENCE, *Medallist*, notice and works of, IV. 201.
- NEALE, ELIZABETH, *Flower Painter*, notice of, III. 146.
- NETSCHER, GASPAR, *Painter*, notice and works of, III. 99, 100 *and notes*.
- THEODORE, *Painter*, account of, and small groups of portraits painted by, IV. 16, 17.
- Neve, Cornelius, portraits painted by, II. 281 *and notes** †.
- Newmarket, engraved view of, V. 248.
- Newton, Master, an ancient painter under Henry VIII., Skelton's notice of, I. 181.
- Nichols, John, his *Life of Boycyer* cited, V. *Introd.* viii.
- NICHOLLS, SUTTON, *Engraver*, V. 247.
- Nicholson, James, an ancient glazier employed upon the windows of King's College Chapel, Cambridge, I. 180.
- Nickolls, Mr. John, his collection of prints, V. *Introd.* i., v., 4 *note*.
- Niello*, account of plates executed with the, V. 6 *note*.
- Noble, Rev. Mark, his *Continuation of Granger's History of England*, V. *Introd.* ii.
- NOLLEKENS, JOSEPH FRANCIS, *Painter*, notices and works of, IV. 100. *Joseph Nollekens*, his son, the late celebrated Sculptor, *ibid.* *note*.
- Nonesuch Palace, Surrey, ancient views of, V. 65.
- NORDEN, JOHN, *Engraver*, (1603) notices and works of, V. 60, 61 *and note*.
- Norfolk, Thomas Howard, 3d. Duke of, portraits of, I. 143 *note*. Curious picture painted for, probably by Holbein, 162 *and note*†, 163.
- Edward Howard, Duke of, his patronage of Vertue, V. 289 *and notes*.
- Charles Howard, Duke of, his collection of Hollar's works, V. 100.
- NORGATE, EDWARD, *Herald-Painter and Illuminator*, account and works of, II. 40-46. His excellence in illuminated borders, &c. 41 *note*, 44. Patronised by the Earl of Arundel, 42 *note*.
- North, Charles, Lord Keeper, his portrait drawn by Loggan, V. 185.
- Northumberland House erected, V. 19.
- Novellani, Simon, V. 16.
- NUTTING, JOSEPH, engravings by, V. 129.
- Ocleve, Thomas, his portrait of Chaucer, I. 57.
- Odo the Goldsmith and his son Edward, ancient painters, I. 10, 13, 17 *and note**.
- Ogilby, John, plates for his *Virgil*, 1649, by Hollar, V. 91.
- Oil, when first used as a material for Painting, I. 2 *note*, 11 *and note*, 12 *note*, 13.

- Oldys, William, Norroy King of Arms, V. 3 *note*.
- OLIVER, ISAAC, *Miniature-Painter, Portrait*, account and works of, I. 292 and *notes* §-303. Name and birth place of, 292 *note* §. *Discourse of Limning* attributed to, 293 *note* *. Excellence of his pictures, 294 and *note* *, 295. Miniatures painted by, 296-301. His portraits of three brothers at Cowdray, 297 and *notes* † †. Paintings of in the collection of Charles I., 298 and *note*. At Strawberry-Hill, 299 *note*. Other drawings by, 295, 296 and *note* *, 300 and *note* *, 301, 303 *note*. Oil-paintings of, 301 and *note* †. His death and sale, 302. Latin verses on, 303. Miniatures by in the Digby collection, II. 28-30, *note* *. Various references to, V. 33 *note*, 41, 45 *note* *.
- ISAAC, *Engraver*, V. 227 and *note* *.
- or JOHN, *Glass Painter*, notices and works of, II. 33 and *note* †, 34 and *notes*, 35.
- PETER, *Miniature Painter, Portrait*, account, and works of, II. 25-33. His copies, &c. of historical pictures, 25, 26, 27 and *notes*. Specimens of in the collection of Charles I., 26 *note*. At Strawberry Hill, 27 *note* †. Drawings by, 28. Miniatures of in the Digby collection, *ibid.* —30 *note* †. In other cabinets, 31 *notes* † † §. Recovery of the Royal collection of, 31, 32. Death of, 33.
- ORAM, WILLIAM, *Painter*, notices of, IV. 111.
- Ortellius, Abraham, his *Theatrum Orbis Terrarum*, 1570, V. 16 and *note* †.
- OSBORN, JOHN, *Sculptor*, works of, II. 321.
- Ottley, William Young, his evidence in favour of Fineguerra inventing engraving, V. 6 *note*. His *Enquiry into the History of early Engraving*, 1816, 7 *note*, 8 *note* *.
- Overton, John, an ancient book and printseller, V. 65, 66, 156, 247 *note* †.
- Oxford, descriptive plan of by Aggas, V. 17, 18 and *note* †.
- Portraits of the Founders of the University of, V. 196 *note* †, 255.
- *Almanacks* engraved, V. 195, 196 and *note* *, 207, 270 *note* †, 280 and *note* †.
- Edward Harley, Earl of, a collector of engraved British Portraits, V. *Introd.* v. His patronage of Vertue, 279, 282, 285, 288. His set of Vertue's works, 282. His death, 289.
- Countess Dowager, her patronage of Vertue, I. 289.
- Oxonia Illustrata*, 1674:—*Habitus Academicorum Oxoniæ*, by Loggan, V. 184 and *note* *.
- Padua, John of, Deviser of Buildings to Henry VIII., notices of, and warrants to, I. 216 and *note* †, 218 and *note* †.
- Paert, Henry, *See* Peart.
- Paget Place, London, V. 19.
- PAINTERS and PAINTING, *Vide* the names of the English Sovereigns. Enthusiasm for in Italy, I. *Pref.* xi. Vanity of the French concerning, xii. Low state of in England, *ibid.* xvi., 2. Revival of there, xx., xxi. Earliest accounts of in England, CHAP. I. 1-37. *Remarks* on ditto, 38. First use of oil in, 2 *note*, 11 *note*, 12, 13 *notes*, (*Vide* Oil). Manner of executing on walls, 2 *note*, 4 *note* †, (*Vide* Distemper and Fresco). Supposed to have been introduced into England by Bede, 5 *note* *. On Glass, noticed, 6 and *note* *, 7, 8 *note*, (*Vide* Glass). State of Painting from the reign of Henry III. to the end of that of Henry VII., CHAP. II. 40-97. *Remarks* on the art and artists of that period, 97. Painters of the reign of Henry VIII., CHAP. III. 99-186. *Remarks* on them and

- their works, 186-188, 190. State of under Edward VI. and Mary, CHAP. VI. 223-248. *Remarks* on the artists of that time, 248. Painters in the reign of Elizabeth, CHAP. VII. 251-329. Ditto, under James I., II. CHAP. I. 1-85. State of the Art at that period, 90. Protection of Painting by Charles I. and collections of their works &c. in his reign, CHAP. II, 92-156. Painters of the period, CHAP. III. 161-355. Ditto, during the Interregnum, CHAP. IV. 362-368. Ditto, under Charles II., III. CHAP. I., 1-146. *Remarks* on the Arts and artists of that period, 147-150. Painters, &c. of the reign of James II., CHAP. III. 197-207. Ditto under William III., CHAP. IV., 214-278. Ditto in that of Queen Anne, CHAP. V. 279-304. In Scotland, notices of, 245 *note*. Painters in the reign of George I., IV. CHAP. I. 1-65. *Remarks* on the decline of at that period, 65-67. Painters in the reign of George II., CHAP. III. 94-125. (*See* Hogarth). Enamel and miniature painters of that time, CHAP. V., 176-183. Painters long deprived of multiplying their works by Engraving, V. 2. Academy of instituted, in London, 278. (*See* Kneller).
- Paintings, description of several historical, relating to Henry VIII., I. 101 *note**. Inventory of a collection of works of art made by him, *Supplem.* No. II. 337-344. Collections of Paintings &c. made by Charles I., &c. II. CHAP. II. 92, 157, 158. (*See* Charles I.) Of Portraits belonging to noble English families, 356-358. Exhibition of, in London in 1691, V. 159 *note*.
- Palatial houses, *See* Mansion houses.
- Palavicini, Sir Horatio, Biographical account of, I. 309 *note*†.
- PALING, ISAAC, *Painter*, notice and works of, III. 56.
- PALMER, SIR JAMES, *Painter*, notices and works of, II. 289 *and notes*, 290 *and note**.
- Panni, Paolo, V. 260, 265.
- Pantheon (London) notices of its building and destruction, IV. *Advert.* xi. *note**.
- Papillon, John Baptist Michel, his *Traité de la Gravure sur Bois*, 1766, V. 4 *notet*, 8 *note**.
- Paris, Royal Library at, collection of engraved Portraits there, V. *Introd.* v. *Les Anecdotes des Rues de Paris*, 20. Collection of Pass's works in the Royal Library of, 54. Collection of Vanderborcht's works there, 108. Paintings of Knights of St. Esprit at, 153 *note*.
- Matthew, illuminated manuscript of his History, I. 22 *note*.
- Parker, Matthew, Archbishop of Canterbury, his encouragement of Painting and Engraving, V. 14 *and note*, 15 *and note**, 20, 21.
- Parmegiano, (Francesco Mazzuoli), invention of etching on copper claimed by, V. 7 *note*. Paintings by, 84.
- PARMENTIER, JAMES, *Painter*, notices and works of, II. 286.
- PASS, Family of, character of their engravings, V. 130.
- CRISPIN VAN DE, *Engraver*, account and works of, V. 32 *notes** †, 39-44, 54 *note*, 58, 108.
- Crispin, Jun. V. 44, 50, 55 *note*.
- Emanuel, V. 54.
- MAGDALEN, *Engraver*, account of her works, V. 48, 55 *note*.
- SIMON, *Engraver*, *Portrait*, notice, and works of, V. 49-56.
- WILLIAM, *Engraver*, notice and works of, V. 43, 44-48, 55 *note*.
- Pateshull, Henry de, Treasurer to Henry III., I. 7.
- Paton, David, drawing by, V. 214.
- Paulin, Horatio, *Painter*, his voyage to the Holy Land, II. 282, 283.
- Pauline Le Peyvere, his magnificent buildings under Henry III., I. 36 *note*.

- PAYNE, JOHN, *Engraver, Portrait*, notices, and works of, V. 48, 56-58.
 ——— LEWIS, seals engraved by for Charles II., III. 167.
- PEACHAM, HENRY, his *Compleat Gentleman*, &c. V. 41 *and notes*, 79 *and note**. Notices of him and his works, II. 24 *and note*. V. 79 *and note*†, 80 *and note**.
- PEAKE, SIR ROBERT, *Picture-Maker*, account of, II. 23 *and notes*† †-25. V. 90, 107, 131 *and notes*§, 134.
 ——— Sir William and John, notices of, II. 25 *and note**. V. 107, 133.
- PEART, HENRY, *Painter*, notices and works of, III. 56 *and note*†. V. 202.
- Peccadilla Hall, view of, V. 60.
- PELEGRINI, ANTONIO, *Painter*, account and works of, III. 280, 281. His painted ceiling at the Hôtel de Nevers, 280 *note*†.
- Pelham, Peter, *Engraver*, V. 268.
- Pembroke, Henry Herbert, Earl of, portrait of, V. 33 *note*.
 ——— *Portrait*, and account of IV. 213 *and notes*§. Architectural improvements of at Wilton, 214. The patron of Labelye and his Bridge at Westminster, *ibid. note*, 215, 216. His elegant architectural taste, 216.
 ——— THOMAS, *Painter*, notices and works of, III. 257.
- PEN, JACOB, *Painting* by, III. 101.
- Penne, Bartholomew, (Luca Penni) *Painter*, notices, and works of, I. 104 *note*, 107, 108, 109.
- Pepys, Samuel, his patronage of Painters, III. 64 *note**. An early collector of engraved British Portraits, V. *Introd.* iv. His collection preserved at Magdalen College Cambridge, vi. His collection of Hollar's works, 100. Alluded to, 131 *notes*§.
- PESNE', JOHN, *Painter*, notice of, IV. 47.
- PETITOT, JOHN, *Enamel-painter, Portrait*, memoirs, and works of, II. 301-311. Character of his talents and notices of his birth, 301, 309-311. Inventor of portraits in enamel, *ibid. note*†, 302. Patronage of in England, 303. English portraits by, 304-305. His miniatures of the battle of Naseby, 306 *and note*. Detention in, and escape from France, 307, 308. Death of, 309. Portraits by at Paris, 310 *notes** †. At Strawberry-Hill, 311 *note**.
- Philosophical Transactions*, cited, V. 201.
- Picart, Charles, *Engraver*, works of, V. 244, 269.
- Pictures, formation of English collections of, II. 157. Notices of ancient auctions of, III. 13 *note*†.
- PIERCE, EDWARD, Sen. *Painter, Portrait*, account, works, and family of, II. 314-316. ——— EDWARD, Jun. *Sculptor, Portrait* and carvings by, *ibid.* 316 *note*. Monument by at Little Easton, Essex, 317 *note*. ——— John, *Painter*, notice of, 315.
- PIETERS, JOHN, *Painter*, notices and works of, III. 237 *and note**. His copies after Rubens, *ibid. note*†.
- PINE, HENRY, *Engraver, Portrait*, notice, and works of, V. 203, 263.
- Pingo, Thomas, *Engraver*, V. 269.
- PIPER, FRANCIS LE, *Painter, Portrait*, account, and works of, III. 258-261. Comparison between him and Capt. Grose, 259 *note*.
- Piranesi, Giovanni Battista, character of his designs and engravings, IV. *Advert.* xi., xii. *and note**.
- PLACE, MR. FRANCIS, V. 96, 98. *Portrait*, notice, inventions, and works of, 118 *and note*†, -122. Notice of his portraits, 122. Probably the first English engraver in Mezzotinto, 178. Vertue's visit to, 282.

- Plott, Dr. Robert, engravings by Burghers in his works, V. 197 *and note*†.
- Plowden, Mrs. engraved portrait of, V. 148, 149.
- Pluvinel, Sieur Antoine de, his work on *Horsemanship*, V. 41. engraved portrait of, 52.
- POLENBERG, CORNELIUS, *Painter*, Portrait, account, and works of, II. 238-240.
- Pollajuolo, Antonio, Niellos executed by, V. 6 *note*.
- POND, ARTHUR, *Engraver*, *Portrait*, notice, and works of, V. 264. His engravings of landscapes after Claude and Poussin, 234.
- Pontius*, or *Du Pont*, *Paul*, engravings by, V. 151, 269.
- Pope, Alexander, *See* Canons, Gardening, Jervas:—Illustrations from his works, *passim*. Hogarth's attack upon, IV. 165 *and note**.
- Porchalion, Thomas, his model of the effigy of the Countess of Warwick, I. 67.
- Porter, T. ancient view of London by, V. 60.
- Portland, Duchess of, a collector of engraved British Portraits, V. *Introd.* v.
- Portrait-painting in oil, of Royal Personages, ancient specimens of, I. 82 *note**, 83 *note**, *Vide* the names of the English Sovereigns. *Remarks* on the improvement of, and decline of in England, II. 355. III. 148.
- PORTRAITS, of illustrious and eminent personages, *Vide passim*. Ancient, in the Chapter-house of Christ-Church, Oxford, I 111 *note*. *Remarks* concerning the preservation of collections of in noble families, II. 356-358. Classes of paintings of, III. 225 *note**. Gradual decay and removal of family pictures, IV. 22. *Engraved*, account of the origin and progress of forming collections of, V. *Introd.* i.-viii. Earliest appearance of the taste of collecting, iv. Notices of collectors and collections of, *ibid.*-vii., 287 *note*. Old English engraving confined to, 2. Collections and arrangements of, 4 *note*. First engraved by Isr. Van Mechlin, 8 *note**. Introduced in early English printed books, 11, 12. Earliest instance of Royal, 13 *note*. Supposed first engraved in England, 15 *bis*. Supposed first engraved of an author, 22 *note*†. Increase of value of engraved portraits, 28 *note**. First regular collection of English in the *Hérologia*, 32 *note*†. Skulls introduced in to indicate death, 44. Views of seats introduced into, 47 *and note*†. *Remarks* on the collecting of engraved ones, 69, 99, 100.
- Portraits, Unknown, (*Engraved*) various notices of, V. 53, 59, 84, 136, 137, 138, 139, 140, 144, 145, 148, 186.
- Pottery invented by Mr. Place, V. 119 *note**, 120 *and notes*§ ||.
- POUGHET, MONS. ——— *Architect*, notices of, and his erection of Montague House, III. 170 *and note*†.
- Poussin, Niccolo, paintings by, V. 244, 251.
- Pownall, Governor Thomas, his notices of ancient oil-painting, I. 11 *note*.
- Prayer-Book*, *Lord's Prayer*, *St. Matthew's Gospel*, &c. engraven by Sturt, V. 229, 230.
- PRESTON, JOHN, *Engraver*, notice and works of, V. 267.
- Price, Uvedale, IV. in the Article on *Gardening*, *passim*: *See* Gardening. — William, Sen. and Jun. Glass-Painters, II. 37 *and note*†, 38 *and note*.
- Printing, invention of referred to, V. 1. Of engraved plates discovered, 5 *and note*†. Engraving introduced with into England, 10, 11, 12.
- Prints, causes of their loss and destruction, V. *Introd.* v. iii. Finest impressions of occasionally preserved, *ibid.* Characteristics of those worthy of collection, vii. *Remarks* on prices given for rare ones, 69.

- Printsellers in London, ancient, V. 30, 65. Rolling-presses kept by, *ibid.* note.
- PRIWITZER, JOHN, *Painter*, notice and works of, II. 243.
- Prudde, John, ancient covenant with for painted windows, I. 68.
- PREUDHOMME, ——— *Painter*, notices and works of, III. 288.
- Pryke, Robert, a pupil of Hollar, V. 118.
- Puintell, William, I. 4 note†.
- Queboeren Crispin Van*, engraved portraits by, V. 67.
- Queenborough Castle, ancient series of portraits of the Constables of, I. 113.
- Queen's Bridge, Westminster, V. 19.
- Queen's College, Oxford, ancient views of, V. 196.
- Quellin, Aart, Sculptor, notices and works of, III. 206.
- Erasmus, V. 169.
- Raffaello Sanzio Urbino, alluded to, V. 10 and note* 84, 238, 240, 241.
- Ramsay, Allan, alluded to, I. *Pref.* xxi.
- Randolph the Painter, I. 310.
- Rapin de Thoyras, Paul, his *History of England*, published, V. 284, 285.
- Raspe, Rudolph Eric, his work *on the Discovery of Oil-Painting*, 1751, I. 2 note, 11 note, 12 note.
- Rastell, John, his *Pastyme of People*, 1529, V. 11.
- Rathbone, Aaron, ancient map by, 54, 61.
- RAWLINS, THOMAS, *Medallist*, account and works of, II. 327-329. Literary works of, 327 note†. Medals struck by, 328, 329. Signature to his works, V. 114.
- Raynalde, Thomas, his *Birth of Mankind*, 1540, V. 12.
- READER, WILLIAM, *Painter*, notice and works of, III. 89 and note*.
- Redcliff, Church of St. Mary, Bristol, account of a representation of the Resurrection, extracted from the Records of the, I. 84 and note†, 85 and note*.
- Rede, William, Bishop of Chichester, architectural works of, I. 211, 212 and note*.
- REISEN, CHARLES CHRISTIAN, *Engraver on gems, Portrait*, account, and works of, IV. 89-93. Notices of his family and father, 89 and note†. Remarks on engraved gems and cameos, 90 and note*, 91. His character and death, 92 and note, 93.
- Rembrandt Van Rhyne, his residence in England, III. 5 note.
- Reve, Thomas, an ancient glazier employed at King's College Chapel, Cambridge, I. 180.
- Reurie, ——— *Painter*, notice of, II. 284.
- Reyne, Jan de, *Painter*, a pupil of Vandyke, notices of, II. 232 note.
- Reynold, Nicholas, V. 23.
- Reynolds, Sir Joshua, excellence of, and defence of the attitudes in his pictures, IV. *Advert.* xii, xiii and note*. Remarks on, and defence of his colouring, 95, 96, and note. Allusions to, I. *Pref.* xxi. V. 183.
- RICCI, MARCO and SEBASTIANO, *Painters*, notices and works of, III. 281 and note*, 282 and notes.
- RICHARD II., KING OF ENGLAND, ancient portraits of, I. 46 and notes, 47 note. In an illuminated manuscript of Froissart's Chronicles, 53 first note.
- Richard the Carver, I. 70.

- RICHARDSON, JONATHAN, *Painter, Portrait*, memoirs, and works of, IV. 23-29. Character of his paintings, 24. Family and instruction of, *ibid.* 25. Literary works of his father and himself, 25-28. His portrait of Prior, 25 *note*. Sale of his drawings, 28 *and note**. Sketches and etchings of portraits by, 29 *and note*. V. 215.
- Richmond, Old Palace of, ancient views of, V. 65 *and note*, 66.
- Richmond Palace, engraving of, V. 250 *note**. Paintings at, 33 *note*.
- Richmond, Charles Lenox, 3d. Duke of, his encouragement of Sculpture, I. *Pref.* xx *and note*. His patronage of Vertue, V. 290.
- RICHTER, CHRISTIAN, *Painter*, account and works of him and his family, IV. 61.
- RILEY, JOHN, *Painter, Portrait*, account, and works of, III. 247 *and note* —249. V. 200, 211, 212. His excellence in portrait-painting, III. 248.
- RIPLEY, THOMAS, *Architect*, account and works of, IV. 210-212. Pope's satires on, 211 *and note**. His edifices of the Admiralty and Houghton Hall, *ibid.* *and note*†.
- ROBERTI, ——— *Architect*, notice of, III. 304.
- Robins, William, *Engraver*, V. 268.
- ROBINSON, R. *Painter*, notices and works of, IV. 100, 101 *and note*.
- ROESTRATEN, PETER, *Painter, Portrait*, notices, and works of, III. 84. Lely's patronage of, and proposal to, *ibid.* *and note**. His excellence in painting still life, *ibid.* *note*†, 85.
- ROGERS, WILLIAM, *Engraver*, (1545,) notices and works of, I. 307. II. 327. V. 21, 22, *and note*†, 265 *note*†.
- Charles, Esq. his collection of Smith's and Hogarth's works, V. 235 *note*†.
- ROGIER, THEODORE, chased plate executed by in the reign of Charles I., II. 326.
- Rollenhague, Sebastian, plates to his Emblems, V. 43.
- Roncalli, Christofano, *Painter*, notices of, II. 23 *and note*§.
- Rooker, Edward, and M. A. *Engravers*, V. 270 *and notes*† †.
- Roseoc, William, his *Leo X.* &c. cited, V. 6 *note*, 10 *note**, 12 *note*.
- ROSE, SUSAN PENELOPE, *Painter*, notice and works of, II. 272.
- Rossi, *Propertia de'*, *Sculptor*, notice of her and her works, IV. *Advert.* xix. *note*.
- ROTERMANS, or Rodttermontd, *Engraver*, works of, V. 114 *and note**.
- ROTIER, Family of, notice and excellence of the Medals executed by the, II. 78 *notes*. Account and works of, III. 187-193. List and value of their medals, 189 *note*. Suspicion of John Rotier's disaffection to William III., 190 *and note*, 191. His death, 192.
- ROUBILIAC, LOUIS FRANCIS, *Sculptor*, alluded to, I. *Pref.* xx. *Portrait*, account, and works of, III. 191-194. Patronised by Sir Edward Walpole, and anecdote of the cause, 192 *and note**. His sculptures and their character, 193 *and note**, 194. Verses by on the English exhibition, 194 *note**. List of his best works, 194 *note*†.
- Rovezzano, Benedetto, a Florentine Sculptor employed on the tomb of Henry VIII., I. 184, 185 *and note**.
- ROUQUET, ——— *Enamel Painter*, notices and literary works of, IV. 180, 181 *and notes*.
- Rous, John, ancient drawings attributed to, I. 96 *and note*, 97.
- ROUSSEAU, JACQUES, *Painter*, notices and works of at Montague House, II. 198.
- Rowsby, Brother, an ancient Sculptor, I. 71.
- Royal Sovereign*, engraving of the Ship, V. 57.

- RUBENS, SIR PETER PAUL, *Painter, Portrait*, memoirs, and works of, II. CHAP. III. 161-186. Character and criticism of his pictures, 161, 162 *and note*, extending to 165, 167, 169 *and note*, 183 *and note*, 184. His family and particulars of his life, 163-167, 165 *note**. Patronised by the Duke of Mantua, 167, 168. Learning and splendour of, 168. His residence at Genoa, 170. Anecdotes of, 171. Paintings of at the Luxembourg, 172 *and note*†. Sent to England and paints Whitehall, 172, 173 *and note*, 174. Other works of, executed and preserved in England, in the Royal and various collections, 174 *note*, extending to 176, 175-182, 184, 178 *notes*, extending to 182. Pictures of, abroad, 185 *note*. His manuscript Album, 185, 186 *and note**. His death and sepulchral chapel, 186 *note*†. Various paintings of referred to, V. 33 *note*, 84.
- Ruff, last worn in England, V. 187 *note*. Alteration in the fashion of, 66 *note*. (*See Dress.*)
- RUPERT, PRINCE PALATINE OF THE RHINE, *Portrait*, memoirs, character, discoveries, and works of, 158 *and note**-168, 178, 179. Engravings by Hollar relating to, 92, 102. (*See Mezzotinto.*)
- RUSCA, CHEVALIER, *Painter*, notices of, IV. 101.
- RUSSEL, ANTHONY, *Painter*, notice of, IV. 13.
- Nicholas, Jeweller to James and Charles I., II. 14, 15.
- Theodore, *Painter*, II. 15.
- Rymer, Thomas, his *Fœdera* cited, V. 61.
- RYSBRACH, JOHN MICHEL, *Sculptor*, I. *Pref.* xx. *Portrait*, memoirs, and works of, IV. 184-190. His earliest employment, 184, 186 *note**. Character of sepulchral monuments in his time, 185, 186. Those executed by Rysbrach, with his busts, 187 *and notes*. His trial of skill with Scheemakers, 188 *and note*. Figure of Hercules by, *ibid.* 189. His retirement and sale, 189 *and notes*. His brothers, Peter Andreas, and G., *Painters*, 190. List of his best works, *ibid.* *note*.
- Ryther, Augustine, V. 23. Maps engraved by, 24, 27 *and note**.
- SADLER, THOMAS, *Painter*, account and works of, III. 261 *and notes*.
- SAILMAKER, ISAAC, *Marine Painter*, account and works of, II. 234.
- St. Albans, Duke of, paintings in his collection, V. 193.
- St. Paul's Cathedral, observations upon the architecture &c. of, III. 181-183. Measurements and expense of, contrasted with St. Peter's at Rome, 181 *note*†. Wren's favourite design for, 182 *note**. Monuments introduced into, 183 *and note**. Proposal for decorating with paintings, rejected, 183 *note*†.
- St. Stephen, Westminster, paintings ordered in the Chapel of, I. 7. Account of the ancient pictures discovered there, 78, 79.
- Sales of Pictures, Prints, and Drawings, *Vide passim*. Of collections of engraved British Portraits, V. *Introd.* vii. For prices given for separate prints, *See* Bindley, De la Bere, Lake, and Sykes. Of Vertue's Prints and Drawings, V. 293.
- Sanderson, William, his *Graphice*, V. 134 *note*†, 135.
- Sandford, Francis, plates engraved for by Hollar, V. 95, 96.
- Sandrart, Joachim, his being in England considered, II. 263 *and note*. His *Academia Picturæ*, cited, V. 178.
- Sanvoort, A. engraved portraits by, V. 67.
- SART, FRANCIS DU, *Sculptor*, notice and works of, III. 157.
- SAVAGE, J. engravings by, V. 122, 145 *note*†.
- Savery, G. an Engraver, V. 31 *note*†.
- SOLOMON, engravings by, V. 110.

- Saxon Architecture, style of and remarks on, I. 195 *and note**. See Architecture.
- SAXTON, CHRISTOPHER, Praise of his map-engraving, V. 2 *note†*, 24. Notices and works of, 16, 23. His County-maps, 23, 24.
- Schagen, Giles, *Painter*, notice of, III. 311.
- SCHALKEN, GODFREY, *Painter, Portrait*, memoirs, and works of, III. 262-264. Famous for his pictures of candle-light, 262 *and note†*, 263 *and notes*.
- Scheemakers, Peter, Sculptor*, I. *Pref.* xx. notice of, omitted by Mr. Walpole, IV. 191 *note*. List of his works, 192 *note*.
- Schellinks, William, *Painter*, notice of, III. 311.
- Schenk, Peter, his large Dutch Atlas, 1683, V. 193 *note†*.
- SCHMUTZ, RODOLPHUS, *Painter*, notice of, III. 288.
- SCHNELL, JOHN, *Painter*, notices of, III. 270.
- Schoengaur Martin, (Martin Schoen and Martin of Antwerp) invention of Engraving claimed by, V. 5 *note†*. Engraving on wood practised by, 8 *note**.
- SCHURMAN, JOHN, *Sculptor*, notices and works of, II. 313 *and note*.
- SCOTIN, GERARD, *Engraver*, V. 244, 253.
- Scotland, portrait-painting introduced and practised in, II. 245 *note**.
- SCOTT, SAMUEL, *Marine Painter*, I. *Pref.* xxi. Memoirs and works of, IV. 108 *and note†*, 109 *and note**.
- Scriptural and sacred subjects, various Engravings of, V. 43, 81, 84, 88, 105, 143, 159 *note*, 194, 195, 197, 237, 238, 241, 242 *note**, 243 *and note†*, 254, 266.
- SCULPTORS, notices and works of various in England; in the reign of *Henry III.*, I. 32. Of *Richard II.*, 53. Of *Henry VI.*, 67-70. Of *Edward IV.*, 84. Of *Henry VIII.*, 171, 176, 177, 184. Of *Elizabeth*, 292, 309. Of *James I.*, II. 53-69. Of *Charles I.*, 313-321. Of *Charles II.*, III. 151-167. Of *James II.*, 206. Of *William III.*, 273-276. Of *Anne*, 294-297. Of *George I.*, IV. 88. Of *George II.*, 184-198.
- SCULPTURE, revival of in England, I. *Pref.* xx. IV. *Advert. x. note**, (See *Damer*) ancient specimens of at Rochester, I. 3 *note**. Remarks on, and notices of, in the fourteenth and fifteenth centuries, 189, 190, 326. Of sepulchral monuments under Queen Elizabeth, 328. Under James I., II. 88, 89. Collection of Sculptures by the Earl of Arundel, 158. Character of the art under Charles I., 159. Its improvement and Collections of in England at that period, 360, 361. Character of under Charles II., III. 194. Improvement of under George II., IV. 203-206.
- Seals of England engraved on wood, V. 21 *note†*.
- Seburgh, William, banners, &c. painted by in the reign of Henry VI., I. 65.
- Segar, Francis and William, Painters in the reign of Elizabeth, I. 307.
- Seghers, Gerard, painting by, V. 250 *note**.
- Sekeford, Thomas, Esq. patron of Christopher Saxton, V. 23.
- Selden, — a pupil of Grinling Gibbons, III. 164, 166.
- Sens, William de, choir of Canterbury Cathedral erected by, I. 210 *note†*.
- SERVANDONI, JOHN NICHOLAS, *Architect and Scene Painter*, notices and works of, IV. 209 *and note*. His ability in theatrical machinery and fire-works, *ibid.* Façade of St. Sulpice erected by, 210 *and note*.
- SEVONYANS, or SCHOONJANS, ANTHONY, *Painter, Portrait*, notice, and works of, III. 254 *and notes*.
- SEYMOUR, JAMES, *Painter of Horses*, notices and works of, IV. 114, 115 *note*. Curious anecdotes of with the Duke of Somerset, 114 *note*.

- SEYMOUR, COLONEL JOHN, Paintings by, III. 289.
- SHACKLETON, JOHN, Painter to George II., IV. 112
- Shells engraved by Hollar, V. 89, 105.
- SHEPARD, WILLIAM, *Painter*, his portrait of Killebrew, &c. III. 101, 102 and *note**. V. 136, 141.
- Sherburn Castle, a beautiful seat of Lord Digby, V. 47 *note*†.
- SHERWIN, WILLIAM, *Engraver*, (1670) notice and works of, V. 127-129. His improvement in Mezzotinto, 178.
- Shore, Jane, curious and ancient portrait of, I. 82 and *note*†, 83.
- Shute, or Shoote, John, *Painter and Architect*, notices of, I. 287, 306, 307.
- Sidney, Sir Philip, engraving of his funeral procession, I. 320 and *note*. V. 25 and *note*†.
- Siegen, Lieut. Col. said to have invented engraving in Mezzotinto, V. 162 *note*.
- Sifernas, Brother John, an ancient Illuminator, I. 56.
- SIMONS, JOHN, *Engraver*, notice and works of, V. 179, 183, 260.
- Ralph, an ancient Architect, I. 323.
- Thomas, *Medallist*, various notices of, II. 366, 367 *note**, 368. III. 187, 188 and *note*§.
- SIMPSON, JOSEPH, *Engraver*, V. 247.
- SKILLMAN, WILLIAM, engravings by, V. 157.
- SLATER, T. engraving by, V. 108.
- SLAUGHTER, STEPHEN, *Painter*, notices and works of him and his sister, IV. 101, 102.
- Sloane, Sir Hans, his collection of Hollar's works, V. 96.
- SMIBERT, JOHN, *Painter*, notices and works of, IV. 48, 49 and *note*. Dean Berkeley's scheme of emigration to the Bermudas, 49 and *note*.
- Smith, John, Sen. *Engraver*, excellence of his Mezzotintos, V. 130, 166.
- Jun. *Engraver*, praise of his Mezzotintos, V. 179, 183. *Portrait*, account, and works of, 234-237. Collections of his plates, 235 *note*†, 236 and *note*†.
- Joseph, book and printseller, V. 246 *note*.
- SMITHSON, JOHN, *Architect*, notice and works of, II. 74 and *note*†. Family of, *ibid.* *note**. Epitaph on, 75.
- SMITZ, GASPAR, (called Magdalen Smith), *Painter*, notices and works of, III. 265.
- SNELLING, MATTHEW, *Miniature-Painter*, notices and works of, III. 130.
- SOEST or ZOUST, GERARD, *Painter, Portrait*, notices, and works of, III. 86-88 and *notes*. Character of his pictures, 86 and *note**. Rudeness of his manner to females, 87 and *note**. Pictures by, 88. V. 135.
- SOEUR, HUBERT LE, *Sculptor, Portrait*, notices, and works of, II. 316-320. (*See* Le Soeur).
- SOLDI, ANDREA, *Painter*, notice of, IV. 101.
- SOLY, ARTHUR, *Engraver*, (1683,) notice and works of, V. 222.
- Somers, John, Lord, a collector of engraved British Portraits, V. *Introd.* v. His partiality to Smith's works, 210 *note*, 215. His patronage of Vertue, 278.
- Will, Jester to Henry VIII., portrait and notices concerning him, I. 148 and *note*.
- Somerset, Edward Seymour, Duke of, painting of, V. 33 *note*.
- SONMANS, or SUNMAN, WILLEM, *Painter*, notices and works of, III. 101 and *note**, V. 214. His Portraits of the Founders of Oxford University, III. 101, V. 196 *note*†.

- Southampton, Elizabeth Countess of, painting of, V. 47 *note*†.
- SOUVILLE, ALEXANDER, *Painter*, notice of, III. 104.
- Sowters, Mr. of Exeter, his employment of White, V. 207.
- Spagnoletto, painting by, V. 167 *note*.
- Speculum Britanniae*, notice of, V. 60.
- Spence, Joseph, plates in his *Polymetis*, V. 260 *and note*†.
- Spencer, George John, Earl, his illustrated copy of *Clarendon's History of the Rebellion*, V. *Introd.* vi. His collection of Prints still entire, *ibid.*
- Lady Diana, (Beauclerk,) praise and account of her drawings, IV. *Advert.* xviii. *and note*, xix.
- JARVIS, *Miniature and Enamel Painter*, notices of, IV. 183 *and note*.
- Spurs, Battle of*, account of an ancient picture of the, I. 102 *note*.
- Staererts, Palamede, painting by, V. 151.
- Stalband, Adrian, paintings by, II. 282.
- Stamford, George Harry Grey, Earl of, his collection of engraved British Portraits, V. *Introd.* v. Still preserved entire, vi. His collection of "Hollar's works, 100, 104.
- STANTON, THOMAS, tomb erected by, III. 276.
- Star Chamber, ancient notices of a, I. 10 *and note*.
- Stationers' Hall, painting at, V. 33 *note*.
- STEENWYCK, HENRY, *Painter*, *Portrait*, notice, and works of, II. 240 *and notes*, 241. V. 16 *note*†, 151.
- STEINER, —— *Architect*, notice of, III. 102.
- STENT, PETER, an Engraver and Printseller, notices and works of, V. 64-66, 92, 138 *note*.
- Stephens, —— notice of, V. 281. His *Letters and Memoires of Sir Francis Bacon*, 1702, *ibid.* *note**.
- STEVENS, JOHN, *Painter*, notice of, IV. 48.
- RICHARD, *Painter, Sculptor, and Architect*, notices and works of, I. 309, 311, 312.
- STEVENSON, THOMAS, *Painter*, notices and works of, III. 95, 96 *and note**.
- Stickles, Master, curious vessel framed by, I. 308.
- STOCK, ANDREW, engraving by, V. 108.
- STONE, memoirs and works of the Family of, II. 55-70. NICHOLAS, Sen. *Sculptor, Portrait*, sculptures, and Diary of, 55-65. Death of, and epitaph on, 84. HENRY, *Sculptor and Painter, Portrait* of, 65. Account and works of, 67 *and note*, 68 *and note*†. V. 109. Death of and epitaph on, II. 69. NICHOLAS, Jun. *Sculptor, Portrait* of, 55. Bernini's reception of, 65 *note*. Account and works of, 67, 68 *and note**. JOHN, *Sculptor*, notices of his life, 65, 66, 68. Monument erected by to his brother, 69, 70. *John, Jun. Engraver*, V. 268.
- STOOP, PETER (Theodoricus, or Roderigo,) *Painter*, notices and works of, III. 102-104. Mistake in his name rectified, 102 *note*†. Series of pictures by, of Catherine of Braganza coming to England, *ibid.* 103. Engravings by, 103, 104.
- Stow, John, alluded to, I. 7, 308.
- STRANGE, SIR ROBERT, *Engraver*, praise of, V. 130, 234, 253. *Portrait*, notice, and works of, 270 *and note*¶. Collection and sale of his prints, 271 *note*.
- Strasbourg Cathedral, Hollar's view of, V. 104.
- STREATER, ROBERT, *Painter of Perspectives and Landscapes, Portrait*, notice and works of, III. 14-19. Eminent characters of as an artist, 14

- and note*, 15 and notes. His ceiling in the Theatre at Oxford, 15 and note||, 16 and note†, 17 and note*. Letters to, and other paintings by, 18, 19.
- Stretes, Guillim, Painter to Edward VI., curious pictures by, I. 233.
- Strutt, Joseph, his *Biographical Dictionary of Engravers*, 1786, V. 9 note*, 59 note, 274.
- Strype, Rev. John, his *Life of Archbishop Parker* cited, V. I4 note.
- Stuart, Frances, Duchess of Richmond and Lenox, grant to for the issue of Farthings, II. *Append.* 377-384. Notices of her, her collection, and her portraits, III. 79 and note*.
- STURT, JOHN, *Engraver, Portrait*, notice, and works of, V. 229. His portrait drawn by Faithorne, 133.
- Sudbury, John, an ancient London Printseller, V. 30, 36, 50, 51.
- Suffolk, Charles Brandon, motto of, on his marriage with the sister of Henry VIII., I. 101.
- Surrey, Thomas Howard, Earl of, his supposed patronage of Holbein examined, I. 118 note†. Portrait of, 143 note.
- Henry Howard, Earl of, curious portraits of, I. 143, 233 and note†, 234.
- Sutherland, Col. ——— his collection of Prints still entire, V. *Introd.* vi
- Sutton, Baptista, painted windows by, II. 37.
- John, an ancient Sculptor, works of, I. 53 note*.
- Switzer, Christopher, an Engraver, I. 307. V. 21. Notices of his works, V. 21 note†.
- SYBRECHT, JOHN, *Painter, Portrait*, notices, and works of, III. 204 and note.
- Sykes, Sir Mark Masterman, a collector of engraved British Portraits, V. *Introd.* v. Sale of his collection, vii., viii. Prices given at referred to, 15 notes† †, 22 note†, 28, 29, 31 and note*, 32, 35, 37, 43, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 58, 59, 60 note, 62, 64, 67, 68, 70, 71, 73, 74, 75 note*, 76 and note†, 77, 78 note, 79, 82, 83, 85, 86, 108, 112, 113, 114, 117, 128, 129, 135, 136, 137, 138, 139, 140, 141, 144 and note, 145, 146, 147, 150, 151, 152, 153, 156, 186, 187, 188, 189, 190, 191, 192, 194, 197, 198, 201, 203 note, 205 note†, 209, 215, 216, 217, 219, 220, 222, 223, 224, 236 note*, 254 note, 271 note. Remarks on them, 69. His Collection of Faithorne's works, V. 134 note†.
- Sylvestre, Israel*, engravings of, V. 151.
- TALMAN, WILLIAM, *Architect, Portrait*, notices of, and houses erected by, III. 277 and notes. ——— *John*, his son, collection of Prints and drawings by, *ibid.* 278.
- Tangiers, Views of, engraved by Hollar, V. 95.
- TANNER, J. CHRISTOPHER, *Carver and Medallist*, notice and works of, IV. 200.
- Tapestry, introduction of the manufacture of into England, II. 49 and notes-53. Scheme for making at Chelsea, V. 259. Of the House of Lords engraved by Pinc, 262, 263 and note, 264.
- TAVERNER, Mr. his talents for Landscape Painting, IV. 109. Criticism on his works, and on the art in his time, *ibid.* note.
- TAYLOR, ZACHARY, *Carver*, notices and works of, II. 321 and note.
- Tempesta, (Peter Molynd), *Engraver*, V. 268.
- TEMPESTA and TOMASO, *Painters*, their works at Wilton, II. 115 and note.
- Ten Kate, Lambert Hermanson, his Treatise on Ideal Beauty, V. 259.
- TERBURG, GERARD, *Painter*, account and works of, II. 236 note.

- THACKER, ROBERT, engraving by, V. 156.
- Theophilus Monachus, Tract of, *De omni Scientiâ artis Pingendi*, I. 12 *note*.
- Thokey, John, Abbot of Gloucester, ancient paintings by, I. 30 *note**.
- THOMPSON, RICHARD, *Engraver, Portrait*, notice, and works of, V. 179, 203 *and note*.
- Thoresby, Ralph, an early collector of engraved British Portraits, V. *Introd.* iv. His *Ducatus Leodiensis*, and Dr. T. D. Whitaker's edition of it referred to, 24 *and note**, 120 *and notes*† ‡. His collection of Hollar's works, 100. Notices of his Museum, 120 *and note*†, 123 *note**.
- THORNHILL, SIR JAMES, *Painter, Portrait*, inemoirs, and works of, IV. 31-38. Summary of his paintings and family notices of, 31 *and note**, 36 *and note*†. His pictures in the dome of St. Paul's, 31 *and note*†. V. 251. Fresco-paintings of in other places: Moor Park, IV. 32 *and note*†. Hall of Greenwich Hospital, 32 *and note*†. His unworthy payment for ditto, 33 *and note**. Ditto at the South-Sea House, 33, 34. His copies and studies from the Cartoons, 34, 35, 37. Academy for drawing established by, 35. Dismission and Death of, 36 *and note**. List of his works, 36 *note*†. Sale of his Collection, 37 *and note**. Critique on his works, 38 *note*. Verses to by Dr. Young, 39 *note*. Anecdote of, 39 *note**.
- Thornton, John, his painted window in York Cathedral, I. 56 *and note**.
- THORPE, JOHN, *Architect*, account and works of, I. *Supp.* 329-336. Description of his manuscript folio of original plans and designs, in the possession of J. Soane, Esq. 329 *note*, 330 *note** extending to 333. Character of his buildings, 334, 335 *and notes*, 336.
- Dr. John, discovery of two ancient busts by, I. 3 *note**.
- Thuanus, illustrated book of, belonging to the family of Cotterel, V. 45 *note**.
- TILLEMANS, PETER, *Painter, Portrait*, account, and works of, IV. 51 *and notes*-53 *and note**. V. 248. Instructor of William, Lord Byron, with notices of his pupil, &c. IV. 52 *and note**.
- Tillet, ——— *Painter*, V. 235.
- TILSON, HENRY, *Painter, Portrait*, account, and works of, III. 205 *and note*. V. 213.
- Tirlinks, Levina, miniature of Queen Elizabeth painted by, I. 182.
- Titian Vecellio, paintings by, V. 115, 213, 237, 254 *note*.
- Title-pages and Frontispieces, Engraved, various notices concerning, V. 10 *and notes*§, 11, 13, 20, 21, 22 *note*†, 28, 38, 53, 58, 59, 61, 70 *note*†, 71, 78, 129, 139, 142 *and note*, 143, 144, 149, 153, 154, 155 *note*, 156.
- Tomaso, *See* Tempesta.
- Tomb-house at Windsor, account of, I. 183 *note*, 184-186 *and note*.
- Tombs, royal, with effigies, I. 189. Decorated altar-tombs in the reign of Elizabeth, 328. *See* Monuments and Sculpture.
- Topham, Mr. Richard, a collector of engraved British Portraits, V. *Introd.* v. His collection preserved at Eton College, *ibid.* vi., 286 *and note**.
- Torreggiano, Pietro, Sculptor, account and works of in England under Henry VII. and VIII., I. 85 *note*†, 171 *and notes*§-176. Anecdotes of his violence of temper, 172 *and note**-175. Artists employed with him on the monument of Henry VII., 176 *and note**.
- TORRENTIUS, JOHN, *Painter, Portrait*, account, and works of, II. 241. Letter of Charles I., interceding for his release from prison, 242 *note**.
- Toto, Anthony, Painter in the reign of Henry VIII., payments to, and works of, I. 107.

- Tournament Roll* in the Heralds' College, Account of, I. 99 *and notes*, extending to 101.
- Tower of London, paintings and repairs ordered in the, I. 7-10.
- Towneley, John, Esq. a collector of engraved British Portraits, V. *Introd.* v. Sale of his collection of Hollars, vii., 100, 101. Prices of some of them from his sale Catalogue, 102-105.
- TRENCH, HENRY, *Painter*, notices and works of, IV. 50.
- Trevethan, ——— *Engraver*, V. 204
- TREVETT, ——— *Painter*, notices and works of, IV. 50.
- Trevisi, Jerome di, *Painter and Engineer* to Henry VIII., notices and works of, I. 106 *and note*†.
- TUER, HERBERT, *Painter, Portrait*, notices, and works of, III. 114, 115.
- Twisden, Dr. John, painting by, I. 316.
- Tyne, Hollar's plan of the River, V. 102.
- Tyrrel, ——— an *Engraver and Carver* in wood, I. 292 *note*†. V. 21, 214.
- VAILLANT, WALLERANT, or WARNER, *Engraver*, assisted Prince Rupert in improving Mezzo-tinto engraving, V. 163, 178. *Portrait*, account, and works of, 169, 170 *and notes*.
- VAL, AMBROSE DU, *Sculptor*, notices and works of, II. 317 *note**.
- VALCKE, GERARD, *Engraver*, notices and works of, V. 179, 186, 190, 193 *and note*†.
- Van Avont, Peter, *Sports of boys* by, V. 104.
- VAN BASSAN, B. *Painter*, notices and works of, II. 236 *and note**, 237 *and note*. Notices of the Italian family of Bassano, 237.
- VAN BELCAMP, JOHN, *Painter, Portrait*, notices, and works of, I. 82. II. 264-266. V. 208.
- VAN BLEECK, PETER, *Painter*, his excellent pictures of Actors, IV. 54. An *Engraver*, V. 268.
- VANBRUGH, SIR JOHN, *Architect*, *Portrait*, memoirs, and works of, III. 297 *and note*-303 *and notes*. Censure of, and satires on his buildings, 297-300, 303 *note*†, 305. His erection of Castle Howard, 297 *note*, 299 *note*, 301 *note*†. Ditto of Blenheim, 298 *and notes*, 302 *note*†. Advanced in the College of Arms, 299 *and note*. Sir Robert Walpole's employment of, 300 *note*. List of his principal edifices, 301, 302 *and illustrative notes*, 303 *note*†. His death and satirical epitaph on, 303. *Remarks* on the Picturesque effect of his Architecture at Blenheim, by Sir J. Reynolds, 305-307.
- VAN CLEEVE, JOAS, *Painter, Portrait*, and melancholy derangement of, I. 243. Pictures by, 244 *and notes*.
- Van Dalen, Jun. Cornelius*, engravings by, V. 85, 151, 269.
- Vanden Eynden, Martin, his *Centum Icones* from the works of Vandyke, II. 193. V. 81 *note*†, 85 *note*†.
- Vanden Wynegaarde, Antonius, interesting collection of English topographical drawings by, I. 306 *note*.
- VANDEBANK, or VANDREBANK, JOHN, *Painter*, notices and works of, IV. 53. His designs for Don Quixotte, *ibid.* *and note*†.
- PETER, *Engraver*, (1674) *Portrait*, notice, and works of, V. 137, 187, 188, 190, 198-202.
- VANDEBORCHT, HENRY, *Painter and Engraver*, (1631), notices, drawings, and engravings of, II. 147 *and note*†, 148 *and note**. V. 108.
- Vander Dort, Abraham, *Sculptor, Medallist, and Painter, Portrait*, and account of, II. 101-105 *and notes*† ||. His entertainment at the English Court, 101. Made Keeper of the Royal Cabinet and patronised by

- VERSKOVIS, JAMES FRANCIS, *Ivory Carver*, notices and works of, IV. 198.
 Wax models of portraits executed by the *Gossets*, *ibid.*
- VERTUE, GEORGE, his collections for Anecdotes of Painting in England, I. *Pref.* xiii-xv. His *Catalogues* of Hollar's and Simon's works, xiv. *Portrait* of, V. *Frontisp.* His Catalogue of Mr. Niekoll's Collection of Portraits, *Introd.* i. Collections of, for an account of Engravers, 2. Remarks of on the works of Gemini, 13, 14. On the first portrait engraved in England, 15. His account of Aggas's Plan of London, 18. His *Description of the Works of Hollar*, 1745, 86, 97, 99, 101. LIFE, AND CATALOGUE OF HIS WORKS, 275-312. Modesty of his character, 275. Birth and family of, *ibid.* First introduction to Art, 276. Patronised by Knueller, 277. Learning of, *ibid.* Employed by Lord Somers, 278. His success, *ibid.* Member of the Academy of Painting, *ibid.* His works introduced at Court, *ibid.* Commences his researches for his History of Art in England, 279. Patronised by the Earl of Oxford, *ibid.* And the Earl of Winchelsea, 280. Made Engraver to the Society of Antiquaries, *ibid.* Engraves the Oxford Almanacks, *ibid.* Patronised by Lord Coleraine, *ibid.* Enabled to visit the antiquities and collections of English Art, 281, 282, 283, 284, 285, 288. Increasing employment of and sets of his works made, 282. His interview with Mr. Place, *ibid.* Visit to Knowle, &c. 283. His heads of Poets published, *ibid.* Employed on the portraits of the English Sovereigns, 285 and *note.* And on some of the Illustrious Portraits, 264, 265 *note**, 286, 287. His study of English Coins, 288. Proposes to publish his historic prints, *ibid.* His sorrow on the death of Lord Oxford, 289. Patronised by the Duke of Norfolk, and Countess Dowager of Oxford, *ibid.* and *notes.* And the Prince of Wales, 290 and *note.* The Prince's Death, *ibid.* Decline of his life, 291. Death and epitaphs on, *ibid.* 292. Notice of his wife and brother, 291 and *note.* Characters of, 292 and *note.* 293. Sale of his books, &c. 293. Classed List of his works, 295-312. Various allusions and references to, *passim.*
- Vertue, Robert and William, Masons employed by Henry VII., I. 176. V. 276.
- Vesalius, Andrew, ancient editions of his *Anatomy*, V. 12, 13 and *note.*
- Views, Engraved, various notices of:—in *England*, V. 18 and *note*†, 60, 65, 92 *note*, 102 *var.* 106, 121 and *note*†, 126, 127, 150, 151, 156, 157, 257 *note**, 262, 263, 268, 308. *Abroad*, 16 *note*†, 92 *note*, 94, 95, 106, 126, 255, 266.
- Vineentino, Valerio, Engraver of precious stones, notices and works of, I. 313-315.
- Vinci, Lionardo da, paintings by, V. 84.
- Vinekenboom, David, Paintings of Old Richmond Palace by, V. 65 *note.*
- VIOLET, THOMAS, *Medallist*, notice of, II. 366.
- Visscher, Cornelius, *Engraver*, works of, V. 82 *note*, 152.
- Vivares, Francis, *Engraver*, V. 270 and *note*§.
- Vogelarius, Levinus, supposed painting by, I. 305.
- VOGELSANG, — *Painter*, notice of, IV. 60.
- VOSTERMAN, JOHN, *Landscape Painter*, account and works of, III. 110 and *notes*-112. Anecdotes of his folly and dishonesty, 110, 111 and *note.*
- LUKE, *Engraver, Portrait*, notices, and works of, V. 83-86, 130.
- VROOM, HENRY CORNELIUS, *Marine-Painter, Portrait*, account, and works of, I. 278-281 His travels, 278, 279. His designs for the Tapestry of the House of Lords of the Spanish Armada, 279 and *note*-281 and *notes.*

- Wadd, Sir Armigel and Sir William, notices &c. of, V. 35 *note*.
- WAGGONER, — Fire of London painted by, III. 104.
- WAGNER, JOSEPH, *Engraver*, (1733), Notice and works of, V. 266.
- Wakefield, — an architect in the reign of George I., IV. 70.
- Waldegrave, John James, Earl of, possessor of the Hon. Horace Walpole's Collection of Prints, V. *Introd.* vi.
- Waldneto, John, V. 41.
- Wales, Arthur, Prince of, son of Henry VII., ancient portrait of, I. 91 *note*.
- Frederick Lewis, his patronage of Vertue, and death, V. 290 *and note*.
- Walker, Humphrey, an ancient Founder, employed upon the tomb of Henry VII., I. 176.
- ROBERT, *Painter*, memoirs and works of, II. 363 *and notes-365 and notes*. Rewarded by the Queen of Sweden, 363. His portraits of Cromwell and others, *ibid. notes*, 364 *and notes*, 369. Payments received by him for his pictures, 365. Death of, &c. *ibid. and note*†. His *Portrait*, 368. Paintings of referred to, V. 129, 141, 155.
- Walls, ancient manner of Painting on, I. 2 *note**, 4 *note*†.
- WALPOLE, HON. HORACE, a collector of engraved British Portraits, V. *Introd.* v. The collection still entire, vi. His account of the publications of the several volumes of the *Anecdotes of Painting*, IV. *Advert.* ix. *note*†. His Postscript to the Second edition of the *Catalogue of Engravers*, V. 273.
- Walter the Painter, grant to, from Henry III., I. 27.
- WALTON, PARREY, *Painter*, and Keeper of the King's Collection of Pictures, III. 58. Notice of that office, *ibid. note*||. Works of his son, 59.
- Wardrobe, Survey of the in the Palace of Westminster, in 1547, I. 110 *and note*†. Pictures and works of art contained in the, 110, 111. *Supp.* ii. 337-344.
- Ware, Richard de, Abbot of Westminster, erection of the Shrine of Edward the Confessor attributed to, I. 32, 33.
- Warwick, Richard Beauchamp, Earl of, and Isabel Countess of, effigies, stained glass, and rich dresses given by her will, I. 66, 67. Chapel and tomb erected by to her husband, 68-70. Artists employed upon it, and prices to be paid them, *ibid.* Sudden promotion of *Henry*, son of the above, 70.
- Wastell, John, an ancient mason employed in the Chapel of King's College, Cambridge, I. 178.
- WATTEAU, ANTOINE, *Painter*, *Portrait* of, IV. 57. Character of, and criticism on his landscapes, 58, 59. Known pictures of in England, 58 *note*.
- WEBB, JOHN, *Architect*, account and works of, III. 168. The relation and successor of Inigo Jones, *ibid. note*.
- WESOP, — *Painter*, notice and anecdote of, II. 274.
- Wells, Loggan's View of the Cathedral of, V. 185 *note*§.
- West, Mr. James, his set of Vertue's works, V. 282.
- Benjamin, Esq. painting by, V. 183.
- Westcombe, Sir Anthony, a collector of engraved British Portraits, V. *Introd.* v.
- Westminster, Palace of, ordered to be painted in oil, I. 2 *note*. Great Chamber, &c. at, ordered to be painted, 6 *and notes** †, 7, 10, 13 *bis*. Stone ordered for buildings at, 14. See St. Stephen's Chapel.
- Westminster, ancient map of, V. 61.

- Westminster, Edward Fitz Odo of, an ancient Painter employed by Henry III., 17 *and note**.
- Wheeler, Maurice, compiler of the Oxford Almanack, V. 196 *note**.
- Whethamstede, John de, Abbot of St. Albans, ancient paintings erected by, I. 73.
- WHITE, GEORGE, *Engraver*, his improvements in Mezzotinto, V. 166, 179, 181; 183, 220 *note*, 221. Notices and works of, 216, 220-222.
- ROBERT, *Engraver, Portrait*, notices, and works of, V. 130, 188 *bis*, 199, 206 *and note*-220, 222. Engraved in Mezzotinto, 179. Engraved the Oxford sheet Almanack, 196 *note**, 207.
- Whitehall Palace, paintings at, V. 33 *note*.
- White-Washing, ancient orders for, I. 7, 8.
- Whitwell, Charles, an ancient map-designer, V. 61.
- WHOOD, ISAAC, *Painter*, Portraits executed by, and notices of, IV. 60 *and note*.
- Wierix, Jerome, *Painter and Engraver*, Effects of Intemperance painted by, V. 104. Other works of, 67, 152.
- WILLEMS, MARC, *Painter*, notices and works of, I. 228, 229, *and notes*.
- Willett, Mr. Ralph, a collector of engraved British Portraits, V. *Introd.* v. His collection referred to, 104.
- WILLIAM III., KING OF ENGLAND, Painters and other artists in his reign, III. CHAP. IV. 214-278. Character of him and his times with relation to the Arts, 214-217. Account of the Dress of his period, IV. 202. Royal Collection of Hollar's works commenced by, V. 100. Engravers in his reign, 232-237.
- William the Painter, employed by Henry III., I. 21.
- WILLIAMS, ROBERT, or ROGER, *Engraver*, V. 213, 248. Mezzotinto portraits by, 249 *note*.
- Williamson, Francis, an ancient glazier employed upon the windows of the Chapel of King's College, Cambridge, I. 179.
- Peter, *Engraver*, works of, V. 190, 222, 268.
- Wilson, Arthur, his *Life of James I.*, 1633, V. 47.
- WILSON, SIR WILLIAM, *Architect*, notices and works of, III. 278.
- W. *Engraver*, V. 249.
- Wilton, Joseph, I. *Pref.* xx.
- Wilton, Wilts, Seat of the Earls of Pembroke, Remarks on the Collection at, V. 281.
- Winchelsea, Heneage Finch, Earl of, his patronage of Vertue, V. 280 *and note†*.
- Winchester, King's chamber in the Castle of ordered to be painted, I. 4, 5. Star chamber to be made at, 10 *and note*, 11. Orders for painting in the Queen's Chapel at, 15.
- WINDE, CAPT. WILLIAM, *Architect*, notices and works of, III. 169. Cliefden, and Buckingham Houses, &c. erected by, *ibid.* *notes*. Anecdote of at Buckingham House, 169 *note†*.
- Windows of Painted Glass, ordered by Henry III., I. 6 *and note**, 7 *bis*, 8 *and note*, 16. Account of those erected in the Cathedrals of York and Gloucester, 56 *and note**.
- Windsor, Account of Wolsey's Tomb-house at, I. 183 *note*, 184-186 *and note**.
- WINSTANLEY, HAMLET, *Engraver, Portrait*, notices, and works of, V. 225 *and note**. See Audley Inn.
- WISSING, WILLIAM, *Painter, Portrait*, account, and works of, III. 112 *and note†*, 113. V. 195, 199, 216, 222, 249 *note*. Suspicion of his hav-

- ing been poisoned, III. 112 *note*†. His polite treatment of females when taking their portraits, 113 *note*.
- Wither, George, his book of *Emblems*, V. 43.
- Wolgemuth, Michel, V. 8 *note**.
- Wolsey, Cardinal Thomas, his patronage of the Arts, and account of his Tomb-house at Windsor, 183 *and note*-186 *and note**.
- Wolstan, St. Bishop of Norwich, an ancient English Painter, I. 3 *note*†.
- Wood, Engraving on, notice of, V. 4 *note*†, 7. Character and early productions of, 8 *note**. Introduction of in France and England, 10 *and note*§, 11. Specimens of in Cunnyngham's *Cosmographical Glass*, 17 *note*†. Seals, &c. engraved on by Switzer for Speed's History, 21 *note*†.
- Wood, Anthony, his account of Ashmole's collection of engraved portraits, V. *Introd.* iv. His account of J. Norden, 60. His *Diary* cited, 187 *note*.
- Robert, his *Descriptions of Palmyra and Balbec*, 1753, 1757, I. *Pref.* xxi.
- WOODCOCK, ROBERT, *Marine Painter*, notices and works of, IV. 59. His musical abilities and death, *ibid.* 60.
- Woodstock, paintings ordered to be made in the Round Chapel at, I. 5, 6. Orders for repairing and decorating the Palace of, I. 16.
- WOOLASTON, JOHN, *Painter*, account, works, and musical abilities of, III. 268, 269, 270 *and note*. His account of Britton, 270.
- WOOTTON, JOHN, *Painter of Animals*, account and works of, IV, 103, 104.
- Worde, Wynkyn de, engravings used in his works, V. 11.
- WORLIDGE, THOMAS, *Painter and Engraver, Portrait*, notices, and works of, IV. 122, 123. Account and praise of his Etchings, 122 *and note*. His *Antique Gems*, 123 *and note*. ——— Mrs. Verses on her skill in copying paintings in worsted-work, 123. Account of other females who have excelled in the art, 124 *and notes*, 125 *and note*.
- WORSDALE, JAMES, *Painter*, account and works of, IV. 102, 103. Comedies and farces written by, 102.
- WOUTERS, FRANCIS, *Painter, Portrait*, notices, and works of, II. 273, 274 *and notes*.
- WREN, SIR CHRISTOPHER, *Architect, Portrait*, memoirs, and works of, III. 171-186. Summary and excellence of his character and edifices, 171 *and notes*, 172 *and notes*. His family and education, and visit to France, 173 *and note**, 174 *and note**. Marriage and death, 174, 175 *and notes** †. His design for Hampton Court, 173 *and note*†. Discoveries and other works of, 175 *and notes*† §. Said to have invented Engraving in Mezzotinto, 175 *note*||. V. 161 *note*†, 162 *note*. Descriptive lists and dates of his principal edifices, III. 176 *and note**-184 *and notes*. Expenses of the several churches erected by him in London, 176 *note*. Towers of St Dunstan's, St. Mary, Warwick, and Christ Church, Oxford, 178 *and notes** †. Of St. Mary le Bow, and St. Stephen Walbrook, 179 *and notes*; including also remarks on modern spires. His Colonnade at Greenwich Hospital, 180 *and note*†. Winchester Palace, *ibid.* *and notes*† §, 181. St. Paul's Cathedral, 181 *and note*†-184. *Vide* that Article. The Monument, 184 *and note**. Intended Mausoleum for Charles I. at Windsor, anecdotes concerning, 184, 185 *and note*. Sale of his drawings and manuscripts, 186 *and note**.
- Wright, Andrew, Serjeant-Painter to Henry VIII., I. 110 *and note**.
- Benjamin, engravings by, V. 67.
- MICHAEL, *Painter*, account and works of III. 80-83. Portraits by,

- 80, 81, 82 *and note*†. His account of Lord Castlemaine's Embassy to the Pope, 81 *and note*†, 82 *and note**. Relations and death of, 83 *and note**.
- WYAT, ENOCH, *Sculptor*, employed to alter and cover the King's statues at Whitehall, II. 320.
- Wyatt, James, excellence of his architecture, IV. *Advert.* xi. *and note**.
- Wykeham, William of, Bishop of Winchester, account of his richly enamelled Crosier, I. 41 *note**, 42 *note*. His monumental effigy compared with that of William of Wayncflete, 44 *and note**. Architectural talents and success of, 211 *and note*.
- Wygmore, John, Abbot of Gloucester, ancient paintings erected by, I. 40 *note*.
- Xainctes, Isembert of, one of the Architects of Old London Bridge and Chapel, I. 210 *note*†.
- Yeates, George, *Engraver*, works of, V. 67, 151.
- NICHOLAS, *Engraver*, 1680, notice and works of, V. 202.
- Ymber, Laurence, an ancient carver employed on the Chapel of Henry VII., I. 176.
- York, Edmund Langley, Duke of, anecdote of his curious Heraldical device, I. 81 *note*.
- Yorkshire, Saxton's ancient map of, V. 24.
- Zanctti, Antonio Maria, of Venice, coloured prints invented by, V. 259 *note**.
- Zani, Abate ——— discovers the first plate engraved by Fineguerra, V. 6 *note*. His *Materiale per servire alla Storia del' origine e del' progressi del' incisione in Rame*, 1800, V. 7 *note*, 8 *note**.
- ZEEMAN, ENOCH, *Painter*, *Portrait*, account, and works of, IV. 56, 57 *and note*.
- ZINCKE, CHRISTIAN FREDERICK, *Enamel Painter*, *Portraits of him and his wife*, account and works of, IV. 178-180 *and note*. Success of and fine pictures by, 179.
- ZOFFANIJ, JOHANN, *Painter*, account and excellence of his dramatic pictures, IV. *Advert.* xiv. *and notes*§, xv. *note*.
- ZUCCHERO or ZUCCARO, FREDERIGO, *Painter*, *Portrait*, memoirs, and works of, I. 269 *and notes*, -276. Early paintings of him and his brother, 269. Various accounts of his life, *ibid.* *note*†. Historical pictures of abroad, 270 *and note**. His portraits of Mary Queen of Scots, 270 *and note*†. Of Elizabeth, 271 *and note**, 272. Other portraits and historical pieces by, 273 *and notes*† †-275 *and note**. His Poems and works on Painting, 275 *and note*†. Death of, 276.
- ZURICH, ——— *Painter in Miniature and Enamel*, notices of, IV. 60, 61.



London : Printed by W. Nicol, Cleveland-row, St. James's.



