



Robert Bartholomew.





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# NOTICES

OF

# ENGRAVERS,

AND

# THEIR WORKS,

BEING

THE COMMENCEMENT OF A NEW DICTIONARY,

WHICH IT IS NOT INTENDED TO CONTINUE,

CONTAINING

SOME ACCOUNT OF UPWARDS OF THREE HUNDRED  
MASTERS,

WITH MORE COMPLETE CATALOGUES OF SEVERAL OF THE MORE  
EMINENT THAN HAVE YET APPEARED,

AND

NUMEROUS ORIGINAL NOTICES

OF

THE PERFORMANCES OF OTHER ARTISTS HITHERTO LITTLE KNOWN.

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BY

WILLIAM YOUNG OTTLEY, Esq. F.A.S.

&c. &c.

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LONDON:

LONGMAN, REES, ORME, BROWN, & GREEN,  
PATERNOSTER ROW.

1831.

WATER

BY RAY & B. S.

THE WORK

THE HISTORY OF THE ...

THE ...

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PRINTED BY J. POULTER, 1, GREAT CHESTERFIELD STREET,  
ST. MARYLEBONE.



## ADVERTISEMENT.

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The Reader is referred to the annexed Preface for the plan and scope of the present publication, as it was originally intended. In preparing the portion now printed, however, the Author, always anxious to be accurate, encountered more difficulty than he had anticipated ; and he has since determined to abandon the undertaking, feeling that in order to complete it according to his plan, more labour would be required than he could resolve to submit to ; and a longer continuance of life and health than at his age, perhaps, he might reasonably calculate upon enjoying.

But though this volume be only a small part of a projected work of great extent, still, as the different articles it contains are complete in themselves, and in many cases contain *information not to be found elsewhere*, the Author trusts it may be considered worthy of a place in the library of the Collector of Prints and other lovers of the Fine Arts.

*London, May 14th, 1831.*



## P R E F A C E.

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THE DICTIONARY OF ENGRAVERS, of which the First Part is now offered to the Public, is intended to contain every notice of importance that may be found in Heineken, Strutt, Huber, Bartsch, and other writers on prints; with the addition of such new matter as the author's researches during many years have enabled him to collect, or as may hereafter fall in his way. An extensive collection of prints of his own, and a free access, obligingly permitted, to the cabinets of his friends, to say nothing of public collections, will not unfrequently enable him to record the names of artists unknown to previous writers, or to describe engravings or etchings of merit, which have hitherto escaped observation; and on the whole, it is presumed that the original portion of this work will be found sufficient, both in quantity and interest, to separate it from the numerous class of mere compilations.

Of the productions of the most esteemed masters, especially the older ones, complete catalogues will be attempted; as in the justly admired "Peintre Graveur" of Bartsch; the entire contents of which voluminous publication will of course be given, though in a compressed form, under their proper heads, in this Dictionary; and not unfrequently with important additions and amendments, as will readily be seen in various articles in the Part now before the reader.

Thus, of *Lud. Abri*, in the 5th page, two prints are described, whereas Bartsch has only noticed one; and, moreover, a French inscription on the second print, as well as the style of

the workmanship, appears to justify the opinion that the artist was not, as Bartsch has supposed, an Italian, but a Frenchman.

The second artist spoken of by Bartsch, and whose prints are also described here, is **JAN VAN AKEN**. The German writer declares himself ignorant of his country, and the time in which he lived. In the present work, a portrait of him, etched by Jacob Lutma at Amsterdam, in 1653, is described, which appears to establish both these points satisfactorily. If our catalogue of Van Aken's etchings be compared with that of Bartsch, the latter will be found deficient in various interesting particulars, distinguishing the earlier impressions from those taken afterwards, which are here given; and the same may be observed of our catalogue of the etchings of **JAN ALMELOVEEN**, which contains similar notices, wanting in the "*Peintre Graveur*." To Bartsch's catalogues of the works of **ALBERT ALTDORFER**, **JOBST AMMAN**, and some of the other early artists, no inconsiderable additions have been made; and where, as in the catalogue of **ALDEGREVER**, we have been unable to add new matter, we have sought to improve the classification of the prints, by separating the etchings of the different masters, from their engravings with the burin, &c.

It will be seen that several new catalogues have been attempted; among them those of **ADAM ÆLSHEIMER**, **ANDREA ANDREANI**, and **JACQUES ANDROUET DU CERCEAU**; and, upon the whole, the author trusts that, after an examination of the matter contained in this First Part of his Dictionary, those conversant with the subject will feel disposed to give him some credit for his labour and research; and at the same time to pardon those errors, which, in a work embracing so much, cannot be always avoided.

But, above all, it has been the author's desire to comprise every thing that he deemed material upon the subject of prints, within as small a compass as possible, consistently with perspi-

cuity and the necessary detail. He was determined to adopt this course in consequence of the inconvenient extent to which various works on prints, &c. have of late years been swelled: especially by the writers of other countries; among whom it may be enough to mention Zani, of Parma, who has devoted no less than nineteen volumes of his "*Enciclopedia delle Belle Arti*" to a mere list of artists' names. Nor is the excellent "*Peintre Graveur*" of Bartsch free from this objection, which work, of twenty-one volumes, contains no more than the accounts of three hundred and ninety-six known artists, and a smaller number of others unknown, whose prints are distinguished only by inexplicable cyphers or monograms.

That the author has avoided this fault (and he hopes to have done so without falling into the opposite extreme of too great brevity) will be readily admitted by any one who will compare a few of the catalogues in the present volume with those in the "*Peintre Graveur*." In Bartsch's work he will find, for example, that the catalogues of JAN VAN AKEN and JAN ALMELOVEEN, with their titles, &c. occupy together no less than thirty-eight pages; whilst, with the additions above-mentioned, both are here comprised in little more than two pages and a half. The catalogue of CHERUBINI ALBERTI takes up eighty pages in Bartsch; here, about twelve and a quarter: and yet our account of Cherubino contains additional matter. Those of ALDEGREVER and ALTDORFER, in the "*Peintre Graveur*," fill one hundred and thirty-four pages; whilst they are here given, with additions in the former catalogue, in fifteen pages and a quarter. It is unnecessary to carry these comparisons farther; but thus much has been judged proper, in order to account for the quantity of matter given in the present volume; which the reader will find to contain notices of more than three hundred artists, with more complete catalogues of a very considerable number of them than have hitherto been published.

Of prints of very rare occurrence our descriptions will some-

times be found more ample, even, than those of Bartsch ; but of such as are less scarce, it has often been thought sufficient to notice the subject and dimensions of the print, and the manner in which the engraver has signed his name. It is only necessary to add, that a few well-known abbreviations are commonly used throughout the work ; and that a limited number of others have been occasionally resorted to, in some of the longer catalogues. They are explained below.

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ABBREVIATIONS COMMONLY USED IN THIS WORK.

b. . . . .	born.	w. . . . .	width.
d. . . . .	died.	l. . . . .	length.
c. . . . .	circa (about).	l-w. . . . .	lengthways.
h. . . . .	height.	upr. . . . .	upright.

N.B. The measurements of the prints are given in English inches.

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ABBREVIATIONS USED OCCASIONALLY.

ded. . . . .	dedication.	c. . . . .	corner.
mon. . . . .	monogram.	m. . . . .	middle.
r. . . . .	right.	h. . . . .	hand.
l. . . . .	left.	(Example : mon. 1540. r. c. t.; read	
t. . . . .	top.	the monogram, with date 1540, is at	
b. . . . .	bottom.	the right-hand corner at top.)	

The letter B. followed by a number within brackets, as (B. 8.) refers to Bartsch's catalogue of the works of the engraver under consideration.

After the description of prints of uncommon occurrence, other initial letters, within brackets, are sometimes introduced, indicating the possessors of the specimens in question ; as (L.) or (T.L.) for Thomas Lloyd, Esq.; (W.M.M.) Wm. Monk Mason, Esq.; (O.) the Author ; (S.) John Sheepshanks, Esq. ; (T.W.) Thos. Wilson, Esq. ; (S.W.) Mr. Samuel Woodburn ; &c.

31, *Devonshire Street,*  
*February 1830.*

A  
DICTIONARY  
OF  
ENGRAVERS.

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A B A.

HILLEBRAND VANDER AA,  
1692—1706.

A DESIGNER and engraver of book-plates, who worked chiefly for his brother Peter vander Aa, a publisher of Leiden. Though his prints appear to be numerous, I only know two to which he has affixed his name.

1. The PORTRAIT of ' OTHO, Archiepiscopus et Vicecomes Mediolanensis,' profile in an oval, with underneath his mitre, coronet, &c. ' *H. v. Aa Del. et Sculp.*' It is engraved in a stiff, meagre style, without effect, and belongs to a work entitled ' *Principium et illustrium Virorum Imagines.*' ' *Lugd. Batav.*' in folio; wherein are other portraits evidently by the same artist, though without his name.
2. The TITLE and FRONTISPIECE to a book in 12mo., ' *Les Delices de l'Italie,*' both on one plate. The frontispiece represents a female figure with a cornucopia and a sceptre, seated upon a globe. ' *A Leide chez Pierre vander Aa, 1706.—Hill. vander Aa fec.*' This is better than his portraits.

Zani appears to have seen a plate inscribed: ' *Lugduni Batavorum excudebant Petrus van der Aa, caelabat Hildebrandus van der Aa, fratres, 1697.*' He mentions also one *Hubert vander Aa* as an engraver, anno 1700, and notices a print marked ' *N. v. Aa del. et sculp.*'

ANTONIO DEL ABACCO, or LABACCO.  
1520—1559.

Studied architecture at Rome under Bramante, and afterwards became chief assistant to Ant. di San Gallo; after whose designs, in the latter part of that artist's life, he constructed a wooden model of the intended church of St. Peter, no less than thirty-five Roman palms in length; which was highly commended at the time, and has been ever since preserved in the Vati-

can. It is not certain that he practised engraving, though he is commonly supposed to have done so. The following plates, which pass for his work, are executed in a firm, but neat and delicate manner.

1. The FRONT VIEW, the SIDE VIEW, and the SECTION of the Church of St. Peter; not as now executed, but according to the designs of the above named San Gallo; three pieces, *l-w.* in fol. each inscribed: 'Forma templi D. Petri in Vaticano.—Pauli III. Pont. Max. liberalitati dicatum. Antonius S. Galli inventor. *Antonius Labaccus eius discip. effector.*—Ant. Sal. excud. Romæ, M.D.XLVIII.' Also the GROUND PLAN, *upr.* fol. without the name of Abacco: 'Ædis D. Petri ixnographia ex ipso Ant. Sanctigalli exemplari. Romæ M.D.XLVIII.—Ant. Sala. excudebat.' The term 'effector' in these inscriptions was doubtless used by Abacco in reference to the model above-mentioned. These interesting prints are rare.
2. A BOOK OF ARCHITECTURAL PLATES, entitled 'Libro d'Antonio Labacco appartenente a l'Architettura, nel qual si figurano alcune notabili Antiquità di Roma.' The title, ornamented with two female figures, and two academy figures supporting bunches of fruit, was I think engraved after a design of Francesco Salviati. The plates vary in dimensions. One of them, entitled 'La parte dentro del tempio segnata Y,' contains, as decorations to the architecture, nine statues, which are designed and composed in a great style. The work is said to be 'Impresso in Roma,' &c. 'Printed at Rome in our house in the year of our Lord M.D.LVIII,' &c. In Antonio's address to the reader, in the original edition, he states that he had been under the famous Bramante, and Antonio di San Gallo, and that he had made the drawings of all these pieces of architecture: after which he adds: 'And because it has been several times represented to me by my son Mario, that it would be desirable to publish some of these designs,' &c. 'the said Mario offering to undertake the laborious part, and even to engrave a portion of the plates himself, I have thought it well to give this work to the world,' &c. We may conclude, therefore, that some of these plates, at least, are by Mario Abacco, who appears to have been a professed engraver.

### MARIO DEL ABACCO, or LABACCO, 1558—1567.

The son, as has just been stated, of Antonio Abacco. Zani says he was living in 1582, and conjectures, not unreasonably, that he may have been the author of some of the anonymous prints of which so many were published at Rome, in the middle and latter part of the 16th century, by Ant. Salamanca and Ant. Lafrery. Zani appears to have been unacquainted with the two following pieces, bearing the artist's name.

1. ST. ANTHONY tormented in the air by demons, copied in small from the well known print of Martin Schongaver, 'Non est nobis, &c.—*Marius Labbacus cū Privilegio 1567.*' *h. 5½ w. 4½.*
2. CHRIST standing, and with both arms supporting the cross. The figure seen to a little above the knees. In the upper marg. we read, 'Ut qui in ligno,' &c., and in the lower, 'Sic deus dilexit, &c.—*Marius Labbacus incidebat.*' *h. 11½ w. 8.* This piece is more coarsely engraved than the other; and is very inferior to the architectural plates mentioned in the preceding article.

### PIETRO GIOVANNI ABBATI. 1690—1708.

Was a scholar of Ferd. Galli Bibiena, a decorative painter and architect of Bologna of much celebrity. He etched, says Heineken:



1. A CATAFALQUE, or funeral scaffold, after a design of his master.

He also published a collection of Bibiena's decorative designs, with an engraved title, large *upr.* fol. bearing his portrait, supported by the figures of Painting and Architecture, with Fame blowing a trumpet, and this inscription: 'VARIE OPERE DI PROSPETTIVA, inventate'—here two or three words are erased in the impression before me—'da Ferdinando Galli do. il Bibiena, Bolognese, Pittore et Architetto dell A. Sma. del Sig. Duca di Parma, raccolte da *Pietro Abbati*, et intagliate da *Carlo Antonio Buffagnotti*.—Le diede in luce e stampò Giacomo Camillo Mercati in Bologna, l'anno 1707.' At bottom on the left is inscribed '*Caccioli F.*' Buffagnotti, accustomed chiefly to architectural decorations, perhaps found himself incompetent to execute the above-mentioned large figures and portrait.

2. To this collection belong, I believe, several plates of THEATRICAL SCENERY, about 9½ square, which appear from the inscriptions upon them to have been etched by *Abbati* himself. These plates are executed something in the manner of Matthioli. Under one of them, a GARDEN SCENE with five fountains, we read: 'Inv. Fer. Galli Bibieni Archit. delo.—*Pietro Gio. Abbati fece.*' Another, a VIEW OF A FORTRESS, has similar inscriptions. A third, representing a RUINED BUILDING, with a beam from which is suspended a man in a cage, has, 'Inv. Ferd. Bibiena Archº.—*Pietro Gio. Abati Fece: Co. B. Intº.*'; which last characters must, I fear, be interpreted '*Carlo Buffagnotti Intagliò.*' These three plates are executed exactly in the same manner. The most reasonable conjecture concerning them is that they were slightly etched by *P. G. Abbati*, and afterwards worked upon by *Buffagnotti*, so as to make them correspond in general appearance and neatness with the other prints in the collection.

Other instances of the equivocal signification of the word *fece*, or *fecit*, upon prints, will be noticed in the course of this work.

H. ABBE.

1670.

Professor Christ, '*Dict. des Monogrammes,*' mentions plates marked with the cursive characters H.A. joined together, which he says were engraved by *H. Abbé*, and published at Antwerp in 1670. Heinecken speaks of this artist as a designer only; noticing the portrait of Pieter van Predal, a painter of Antwerp: '*Abbé del.—C. Waumans Sc.*' and some designs in an edition of Ovid's *Metamorphoses*, published by Banier.

IOS. ABBIAS.

c. 1672?

It is possible that the author of the following plates may be the same with *Giuseppe Abbiati*, spoken of in the next article, but I consider it doubtful. Zani, in his *Index of artists' names*, mentions G. F. Baroncello, as a native or resident of Turin, under the year 1672.

1. AN EXHIBITION OF FIRE-WORKS, upon an occasion of public rejoicing, in the middle of a handsome square lined by soldiery. '*Ioº. Franc. Baroncellus Del.—Ioº. Abbias Sculp.*' *l-w.* in fol. It appears to have come out of a book, is done entirely with the graver, and is a wretched performance.

2. A BANQUETING-HOUSE, on the borders of a lake whereon are several gondolas. I give this on the authority of Mr. Dodd, who speaks of it as belonging to the same set as the other. He styles the artist *Giovanni Abbiati* or *Abbia*, but without giving his authority for the baptismal name.

## GIUSEPPE ABBIATI,

1700.

An indifferent Milanese artist, by whom we have a few small book-plates, poorly engraved after his own designs.

1. The HEAD-PIECE to the dedication of a book entitled 'Le Scelte Pitture di Brescia;' Brescia 1700, in 4to. It represents a female warrior, doubtless the Genius of Brescia, walking over the bodies of the vanquished Turks. '*Josef Abbiati Delin. et Sculph.*' l. 5 $\frac{1}{4}$ . h. 2 $\frac{1}{2}$ .
2. Two other book-plates of similar dimensions: A SAINT, SEATED ON A LION, writing, '*G. Abbia fece,*' and a FEMALE CLOTHED IN ARMOUR, and seated amid implements of war, extinguishing a torch, '*G. Abbiati fece.*'

He is also said to have engraved some small battles.

## PAOLO MARIA ABBIATI.

1686.

Was also, according to Zani, a native of Milan. We have by him, says Heinecken:

The PORTRAIT of JEROM CORNARO, procurator of St. Mark, without the name of the painter.

In Zani's Index I find likewise one *Fra Fortunato Abbiati*, a Benedictine, mentioned as an engraver.

## J. ABBOT.

1767.

An English amateur, by whom, according to Bryant and Dodd, we have a small etching, of a Horse with saddle and bridle, signed *J. Abbot*, 1767.

## JOSEPH ABEL.

b. 1756. d. 1818.

An historical painter, who was born at Aschach in Austria, and died at Vienna. The following etchings, made by him after his own designs, are mentioned in some of the German sale-catalogues:

1. The PORTRAIT OF HIMSELF, *upr.* in 4to.—Also the PORT. OF HIS FATHER, and that of M. DE MOLITOR.
2. The SHEPHERD'S OFFERING—ST. JOHN—The DEATH OF SOCRATES, *l-w.* in fol.—VENUS AND CUPID, &c.

## LEONARD ABENTS.

1576.

A native of Passau, of which city we have an etching, believed to be by his hand, in the Topography of Braun, marked with his cypher, composed of the letters *L. A.*, followed by his name thus: '*Leonardus Abent patavien: F.*—Patavia, Passavia, sive Patavium, &c.—Anno M.D.LXXVI.' l. 19 $\frac{3}{4}$ . h. 14 $\frac{1}{2}$ . It is etched with sufficient ability, in the same slight manner as most of the other plates in that well-known work.

## JOHAN LOUIS ABERLI.

b. 1723. d. 1786.

This artist was a native of Winterthur, and studied land-

scape under Henry Meyer, the son of Felix Meyer. He established himself at Berne, where he acquired celebrity by various sets of Swiss Views, most of them delicately etched in outline, either by himself or others after his drawings, and then coloured. Among those etched by Aberli's own hand, Heineken mentions :

A VIEW OF BERNE seen from the North; a VIEW FROM THE RAMPARTS OF BERNE; and a third, representing the VALLEY OF OBERHASLI; all of them lengthways, in fol.

### J. ABERRY.

1753.

Is known only by the following half-length portrait, which is etched somewhat in the manner of Worlidge.

SIR WATKIN WILLIAMS WYNN, BARONET 'T. Hudson pinxit.—*J. Aberry fecit Aquaforti 1753.*' h. 12½. w. 9¾.

### LUD. ABRI.

1673.

This artist was I think a Frenchman; though Bartsch, who was acquainted with only one of the two following pieces by his hand, has placed him among the Italians.

1. THE HOLY FAMILY. The Madonna is kneeling and seen in profile, and is turned towards the left. She receives a crown and a sceptre from the infant Christ, who is standing on that side. Joseph has his right hand on the shoulder of the Saviour; and behind, on the right, is the little St. John. On a wall behind the figure of Christ, '*Lud. Abri Fec.*' and on a pedestal, 1673. The design is pretty, and the plate is etched with ability, in a manner partaking of those of Hollar and M. Merrian, but less finished. h. 10. w. 8¾.
2. A COAT OF ARMS, three roses, each surmounted by a crown, with two female figures as supporters, one holding a crozier, and the other a spade. Motto: 'Je Regne par ma Vertu.—*Lud. Abry in. Fec.*' l. 7¾. h. 6¾.

### J. ABSOLAM.

1784.

By this artist I have now before me the Portrait, in an oval, of 'Thomas Cromwell, Earl of Essex.—Holbein Pinx. *J. Absolam, Sculp.*' copied, I believe, from a print of Houbraken. It is very indifferently engraved, and was published in 1784, in Harrison's folio edition of Rapin.

### FRA. NICCOLO ACCIAIOLI.

1603.

We learn from the inscriptions on the following plate that this person was a monk of the order of St. Augustine, and a master of the schools of theology at Florence.

THE REPRESENTATION OF AN ALTAR, upon which is placed the tabernacle containing the Eucharist, with four candlesticks with burning tapers on either side. Over the altar rises a magnificent canopy, supported by pillars and pilasters of the Corinthian order, and ornamented, amongst its other decorations, by two statues of angels holding scrolls, on which are inscribed 'Duo Seraphin clamabant.—Sanctus, sanctus, sanctus.' Among various inscriptions in different parts of the plate, is a long dedication, at top: 'Perilli. Viro ac

Clariss<sup>mo</sup>, Senatori, D. Joanni Baptistae Michelotio Patrono Colendis<sup>o</sup>. *Frater Nicolaus Acciaiolius in almo Florentino Gymnasio studii magister S. P. D.*, &c. &c. At the bottom we read: 'Disputabuntur, &c. Die xxv. Novembris, 1603. Hora xx.—Bernardinus Pocettus inventor. Adobiecta respondebit idem,' &c. *h. 21½. v. 16½.*

This singular plate is coarsely and unskilfully engraved, and is evidently the work of an amateur; from which circumstance, added to the wording of the dedication, we may perhaps be justified in attributing it to *Acciaiolius's* own hand, although he has omitted to state expressly that he did engrave it.

## CÆSAR ANTONIUS ACCIUS.

1609.

According to Heinecken, and Mr. Dodd, we have by this artist, who appears to be otherwise unknown:

A MOUNTAINOUS LANDSCAPE, a spirited etching, done, as Mr. Dodd thinks, in Italy. In the middle is a chapel, on the left is a large house, and in the foreground are three figures, one of which is beating a drum. Upon a tablet on the left: '*Cesare Antoni Accius, fecit, inv. A.D. 1609.*' *l-w.* in fol.

## ARNOLD VAN ACHEN.

1700.

'He lived,' says Strutt, 'in the beginning of the 18th century, and was brother to a famous drapery painter who resided in London, and was called the tailor Van Achen, from the facility with which he clothed his figures. Arnold,' continues Strutt, 'etched some Frontispieces to Plays, and other small works for the booksellers.' I have never chanced to see any of them.

ACKERMAN, See AKERMAN.

## CHRISTOFANO DALL' ACQUA, or AB AQUA;

b. 1734. d. 1787.

A native and resident of Vicenza, where he engraved many things for the publications of the day; and among them:

1. Various small ARCHITECTURAL PIECES.
2. The PORTRAIT OF FREDERICK THE GREAT, King of Prussia, in 4to., and that of GIULIO FERRARI, Patricio Vicentino, in 4to., in a book of poems, by Ferrari, in honour of the Prussian monarch.
3. The following large upright plates are sufficiently well copied by him from the engravings of Strange: BELISARIUS, after Sal. Rosa, '*Christophorus ab Aqua Civis Vicentinus sculpsit, anno 1769.*—Si vende in Vicenza dal suddetto dall' *Acqua.*'—APOLLO CROWNING MERIT, after And. Sacchi. VENUS ATTIRED BY THE GRACES, after Guido, 1773.

I find from Zani's Index, that this artist had a son, *Giuseppe dall' Acqua*, who was living in 1796, and practised engraving; but I am unacquainted with his works. Mr. Dodd mentions by him a Landscape after Teniers, in which is a group of men playing cards, *l-w.* in 4to.

## GIOVANNI ACQUARONI.

c. 1800.

An artist of Rome, by whom I have now before me a View of St. Peter's Church, *l-w.*, in 4to., neatly executed. '*Gio.*

*Acquaroni dis. e inc.*—Veduta della Basilica, &c.—In Roma presso Agapito Franzetti al Corso.' It is perhaps one of a set.

## P. or R. ADAM.

c. 1690.

Is known by the following small landscapes, which are executed in a stiff tasteless manner, and partly finished with dots. They are so indifferent as to make it difficult to believe the assertion of Heinecken, that their author was a professor.

1. A Set of COTTAGE SCENERY, 6 pieces not numbered, *l-w.* in 8vo. In the foreground of each print is a sitting figure, shaded all over, in the manner of Mellan, without cross hatchings. In the margin, 'P. or R. Adam inv. et sc' the P. or R. being joined to the A. in such a manner as to leave it uncertain which was intended.
2. A Set of SEA-PORT VIEWS, rivers with shipping, &c., 6 pieces, same dimensions, numbered in the margin at bottom. They also have the name of the artist, and upon the first print the address, 'I. de Ram Excudit.'

## JACOB ADAM.

1779—1790.

This artist, according to Huber, was born about the year 1748, at Vienna, where he formed himself by frequenting the Academy of the Arts of Design. Conjointly with Mansfield, he made himself known by many small portraits of celebrated persons of the time, for the most part of an 8vo. form, which were engraved with great neatness and delicacy, and published by Artaria and Company, print-merchants at Vienna.

1. JOANN. HERMANN, L. B. a Riedesel. 'J. Donat pinx. Teschinæ, 1779. J. Adam, sc., Viennæ, 1782.' 8vo.
2. IGNATIUS A BORN, 'Eques.—Beyrin pinx.—J. Adam, sc., Viennæ, 1782.' 8vo.
3. MAXIM. FRIDERICUS, 'Archi-Episcopus et Elector Coloniensis, &c.—Joh. de Giorgi ad vivum del. 1782. J. Adam, sc., Viennæ.' 8vo.
4. NIC. JOS. A JACQUIN, &c.—'Jos. Kreitzinger pinx., Viennæ.—J. Adam sculp., 1784.' 8vo.
5. CH. PRINCE DE LIGNE, &c.—'Jos. Kreitzinger pinx.—Jac. Adam sc., 1785.' 8vo.
6. LEOPOLD II. ROI D' HONGRIE, &c.—'J. Kreitzinger ad vivum pinx., Viennæ in mense, Apr. 1790.—Jacob Adam sculp., Viennæ, 1790.' 8vo.
7. ANT. RAFFAEL MENGES, the painter, from a picture by himself. 4to.
8. THE EMPEROR MAXIMILIAN I., after Lucas Van Leyden, in 4to., for the Lives of Illustrious Germans, by Klein.
9. The representation of the MARRIAGE CEREMONY of the Archduke Francis of Austria with the Princess Elizabeth of Württemberg, at Vienna, January 6, 1788. 'J. Ch. Sambash del.—J. Adam sc.' *upr.* fol., with a description in French.

## JOHN ADAM.

c. 1790?

An artist of this country, who engraved portraits for the publications of the day, some of which will be found in the first three volumes of Caulfield's History of Remarkable Characters, from the time of Henry VIII. to James II., and in Herbert's

Biography of Scottish Personages of Distinction. We have also by him :

The PORTRAIT of QUEEN ELIZABETH, and that of ROBERT DUDLEY, EARL OF LEICESTER, *whole-lengths*, in imitation of chalk, after drawings by Fred. Zucchero.

### ALBRECHT ADAM.

1810.

A battle-painter of ability, born, according to Brulliot, at Nordling, in Bavaria, in 1786. Having studied some time at Nuremberg and Munich, he went into the service of the Duke de Leuchtenberg at Vienna; after which he made the campaigns of Italy and Russia. He was living in 1817 at Munich. The following etchings by this artist are mentioned in a recent German catalogue. Some of his earliest pieces, according to Brulliot, are marked with a small capital A inclosed within a larger one.

1. STAG HUNTINGS, 7 pieces, sm. fol., *l-w.* ‘*Albrecht Adam fec., Aug. V.*’
2. The WATERING-PLACE FOR HORSES, and the WATERING-PLACE FOR COWS, both on one plate.
3. TWO STAG HUNTINGS, on one plate.
4. A MARE WITH HER FOAL, *l-w.* in fol. ‘*Alb. Adam fecit.*’
5. DIVERS SKETCHES, small LANDSCAPES, and MILITARY SUBJECTS.

### GEORG ADAM.

1805.

The following notice of a print by this artist is taken from a recent sale-catalogue written by Brulliot.

A LANDSCAPE WITH LARGE ROCKS, at the foot of which is seated a boy, playing on a pipe. ‘*Georg Adam del. fec. 1805,*’ *l-w.* in 8vo.

### ROBERT ADAMS.

1588.

Was surveyor of the buildings, &c. to Queen Elizabeth, and, as Walpole observes, appears to have been a man of ability. He died A.D. 1595, and was buried in Greenwich church, with this inscription: ‘*Egregio viro, Roberto Adams, operum regionum supervisor, architecturæ peritissimo. Ob. 1595. Simon Basil, operationum regiarum contrarotulator hoc posuit monumentum 1601.*’

Walpole states that Adams engraved a large Plan or birds’-eye view of Middleburgh, dated 1588; and also, that he drew and engraved a set of Charts, representing the different actions that took place in the channel between the English fleet and the Spanish Armada, which was published in 1589 by Augustine Ryther. This account, which has been adopted by Strutt and others, is very erroneous; I speak not of the plan of Middleburgh, of which I know nothing, but of the charts; for, although the name of Adams appears upon those plates, it is as the designer, only, and not as the engraver. I was first assured of

this fact by my erudite friend, Francis Douce, Esq., who at the same time informed me of the existence of a copy of the work in the British Museum, which I have since examined.

This work, which appears to be of extreme rarity, consists of twelve plates, including the title. The TITLE has this inscription, within an ornament of scroll-work: 'EXPEDITIONIS HISPANORUM IN ANGLIAM VERA DESCRIPTIO. ANNO D. M.D.LXXXVIII;' at top are the Arms of England, and at bottom, those of the Lord High Admiral; it has no name of designer, engraver, or publisher; it measures, *l.* 19½. *h.* 14¾.

Then follow TEN CHARTS, of the same dimensions as the Title. They represent maps of the coast, with THE DIFFERENT ENGAGEMENTS BETWEEN THE FLEETS, represented, in small, in those parts of the channel where they occurred; the names of the different towns, castles and sea-ports being inserted in their proper places. The sea in all of them is covered with dots, as is the case in some of Saxton's maps, and the plates, like them, have narrow ornamental borders. They are numbered 1 to 10, at the right-hand bottom corner, and each plate, like the title, has the Arms of England and those of the High Admiral. The chart No. 1, represents the first discovery of the Spanish Fleet off the Lizard Point, and the 10th an attack made upon it by some English fire-ships off Calais. But as copies of all these charts are given upon a reduced scale in Pine's work on the Tapestries of the House of Lords, it becomes unnecessary to speak of them separately. Suffice it for me to add, that each plate is inscribed '*Roberto Adamo auctore;*' that the 1st and 4th have the date 1588, and that the 1st, 6th and 7th have also the name of the engraver: '*Augustinus Ryther Sculpsit.*'

The last plate of the work, *l.* 29½ *h.* 20¾, is not numbered. It represents a general map of Great Britain and Ireland, with parts of the continental coast, and shews the tract of the Armada round the two islands, in its way back to Spain. Towards the left, at bottom: '*Ro. Adamo Auctore—Augustinus Ryther Sculpsit.*'

Walpole, as has been said, states that the above plates were published by Ryther in 1589, and perhaps in this he may be correct, although a small book intended by him to accompany them did not make its appearance till the beginning of 1590. This work, an 8vo. or sm. 4to. of only 27 pages, is entitled:

'A DISCOURSE CONCERNING THE SPANISHE FLEETE INVADINGE ENGLANDE IN THE YEERE 1588, and overthrowne by her Maties. Navie under the conduction of the Right-honorable the Lorde Charles Howarde, highe Admirall of Englande; written in Italian by Petruccio Ubaldino citizen of Florence, and translated for A. Ryther, unto the wch discourse are annexed certaine tables expressinge the severall exploitcs, and conflictcs had with the said fleete. These bookecs with the tables belonging to them, are to be solde at the shoppe of A. Ryther being a little from Leadenhall, next to the Signe of the Tower.'

This Title is printed from an engraved plate; and in the Dedication to the Lord High Admiral, which follows, Ryther speaks of the time which he had 'spent in the gravng of the severall Tables belonging to the booke,' which he terms 'a new yeeres gift;' so that we may conclude that it was published at the beginning of the year 1590, which is the date of the Colophon. In his address 'to the Reader,' he says, 'If in the graven tables there be anything which doth not please thee in regard of the worke, I crave pardon for it, because I count my selfe as yet but a yoong beginner, do but yet strive to attaine to that excellencie, which I wish for.' And yet Ryther had, ten or twelve years before, engraved some of the maps in Saxton's collection. He adds, and I give it as a specimen of his good taste: 'In the booke it selfe the truth of every thing is set downe so neare as might be, and therefore it is so much the more to be regarded, being also by my friend translated faithfully, onely the Italian flourishes were here and there omitted, because in our English toong they could not sound well without suspition of flatterie. Fare-

well. Thine A. Ryther.' Then follows the narrative, in which the different plates are all along referred to in the proper places in the margin; thus: 'As appeareth in the 1. table,' 'As appeareth in the 2. table,' &c.

I have been indebted for the loan of this rare and interesting little volume to the courtesy of Roger Wilbraham, Esq., who is also the possessor of what appear to be the ten original drawings, done by some Dutch artist of moderate ability, with the help of which Robert Adams prepared the more careful designs from which the above plates were engraved.

It is stated by Sandrart, in his 'Academia Artis Pictoræ,' p. 274, that the designs for the TAPESTRIES OF THE HOUSE OF LORDS, ten in number, were made by Henry Cornelius Vroom, of Harlem, an eminent painter of sea-pieces and shipping, and that they were wove by one Francis Spiring. Pine, in his work on those tapestries, supposes the charts of Robert Adams to have been done for them to be worked after; and in fact, although the tapestries represent *views* of the different engagements, whilst the plates of Adams are mere charts, some resemblance between the one and the other is apparent. I incline to the opinion, however, that in the first instance, Vroom made his designs from written descriptions only; that upon their being transmitted, for approval, to England, the different engagements were not thought to be sufficiently distinguished by him from each other; and that the charts of Adams were therefore sent to him, with directions to introduce into his work a little more of that appearance of order in the disposition of the contending fleets, which he would there find.

I have been led to this opinion by a set of prints of a small quarto size, representing the different engagements between the English Fleet and the Spanish Armada, which bear so complete a resemblance of style to the above tapestries, as to leave little or no doubt that they were engraved at the time from the first designs made by Vroom for that work; for they want that regularity of appearance in the disposition of the two fleets which has been just mentioned. These prints measure: *l.*  $7\frac{1}{2}$  *h.*  $5\frac{1}{4}$ , and are engraved in a firm manner, like that of Phil. Galle; but have no artist's name, and, in the first impressions, are not numbered. Mr. S. Woodburne possesses nine of these pieces, some of them however of a later edition, with numbers, misplaced; wanting, as I suppose, only one to complete the set; and duplicate impressions of the four following are in my own collection.

One of these represents an ENGAGEMENT near 'PLIMMOUTH,' which port is seen, with the name inscribed over it, in the upper part of the print on the right.—A second, an ACTION off 'POORTLANT,' which name is written in the sky, on the right.—The third, an ACTION near 'DUNNE NOSE,' which name is also inscribed.—The fourth, is not distinguished by any written name, but may be known by five alarm-beacons in a line, all of them on fire, in the extreme distance on the left.

Enough has been said to shew that there exist but very slight grounds for the supposition that the above Robert Adams practised the art of engraving.

In closing this article, it may be proper to notice a print, with the name of one R. Adams, which some specimen-collectors have erroneously ascribed to the above Rob. Adams.

The TITLE to 'A BOOK OF THE PROSPECTS OF THE REMARKABLE PLACES in and about the City of London. By John Seller. *R. Adams fec.'* *l.*  $7\frac{1}{2}$  *h.*  $5\frac{1}{4}$ . On the left is a female seated with a spear, a sword, and a shield bearing the arms of the City; behind her are four allegorical figures, and on the right is a view of London Bridge. It is a wretched performance, done about the time of William and Mary. The name of 'Robt. Morden,' completely erased, is to be perceived in a previous impression of this plate, now before me, so close under the word 'London,' as to make me suspect that the whole inscription was originally different; and in this impression the name, *R. Adams*, which I have found on no other print, does not appear.



## CHARLES ADAMS.

c. 1670?

Heineken informs us that this unknown artist engraved a Portrait of Charles Stuart, King of England, on Horseback. Neither Walpole nor Grainger mention this print, and it appears also to have escaped the researches of Strutt. Mr. Dodd once told me that he had seen it in the collection of the late Dr. Combe; that it was a wretched performance, and appeared to him to have been done in England between 1660 and 1680, after the Equestrian Statue at Charing Cross.

## F. E. ADAMS.

1773.

An engraver in mezzotinto, whose name appears upon so few prints, that I conjecture, either that he died young, or that he soon quitted engraving to follow some other calling.

1. A SATIRICAL PRINT. 'Heyday! is this my daughter Anne!' On the left a girl standing, dressed in the extreme of the mode, with an immense head-dress; her old mother, on the right, looking up at her through her spectacles. Eight verses in marg. '*F. E. Adams invt. et fecit.* Published Dec. 6, 1773, by John Bowles, No. 13, Cornhill.' The outline is prettily etched, and on the whole it is a tolerably good mezzotinto, large *upr.* 4to.
2. 'AIR,'—I suppose for a set of the four Elements. It represents a young lady, a half fig., holding a bird by a string tied to its leg. '*Raoux pinxit. F. E. Adams fecit.* Printed for John Bowles at No. 13, in Cornhill, large *upr.* 4to.

Perhaps this artist is the same with E. Adams, who, according to Bromley, engraved the following portrait in mezzotinto; the common impressions of which are without his name.

RICHARD WATTS, founder of the Alms-houses at Rochester, from his bust in front of the same, 8vo.

## LUIGI ADEMOLLI,

1789—1818.

An Italian painter, according to Zani a Milanese, who in early life, I believe, was much employed in the decoration of theatres. I knew him personally, in 1798, at Siena. He had considerable fancy and composed with readiness; but was not a correct designer. We have by him,

1. VARIOUS SMALL FRIEZES, of PROCESSIONS, FESTIVALS, &c., etched, and finished in aquatinta. Four large prints *l-w.*, of ROMAN TRIUMPHS, CIRCENSIAN GAMES, &c. with numerous figures and rich architectural backgrounds, in the same manner. Also,
2. PART OF THE PLATES FOR AN EDITION OF DANTE, published 1821, by Molini, at Florence, in 4 vols. fol. These are in outline.

## PHILIP ADLER.

A print, which Mr. Strutt was led erroneously to ascribe to Philip Adler, will be spoken of under the article *David*

*Hopfer.* There appears to be no ground for the supposition that Adler practised the art of engraving.

ADMIRAL, See LADMIRAL.

### J. A. CEPH. ADORF.

‘He styles himself,’ says Heineken, ‘a student of philosophy at Leipsig, and engraved for his amusement,

The PORTRAIT of ANDRE EHRIG, *Med. Cultor.* A. 59, in 8vo.’

Upon referring to Zani’s Index of artists’ names, before-mentioned, I find the birth of this person dated in 1720. But, unfortunately, it is added, immediately afterwards, that he flourished in 1610!! In fact, such, and so frequent, are the inaccuracies of this pompous Catalogue of forty thousand artists, forming 19 vols. in 8vo., that little use can with safety be made of it.

### ADAM ÆLSHEIMER, or ELSHEIMER.

b. 1574.—d. 1620.

Was born at Franckfort upon the Maine, and was instructed in the rudiments of painting by Philip Uffenbach, an historical painter of ability, now but little known. He afterwards travelled into Italy, and settled at Rome; where he applied himself to the painting of very small pictures, for the most part of sacred, or poetical subjects, with landscape-backgrounds, in which every part was studied from nature, and finished with such exquisite delicacy, as soon gained him the reputation of being the greatest master that had yet appeared in that way; although, from the time his pictures cost him, his gains were not always proportionate, either to their merits, or to the wants of his family.

Elsheimer was of a melancholy turn of mind, and a lover of solitude; and his works bear the impress of that character; consisting in great measure of night-pieces, or of scenes in nature represented under the solemn influence of twilight. His pictures were never numerous, and are now very rarely met with. Fortunately a few of them have been well engraved; especially seven, by the artist’s friend Count Goudt, which will be further noticed hereafter, and which of themselves would be sufficient to immortalize both the engraver and the painter.

All writers upon prints assert that Elsheimer made a few etchings; but they are not agreed as to their subjects. I am of opinion, that the four following may be truly ascribed to his hand, and perhaps he may have done one or two others. They are all of extreme rarity.

1. The YOUNG TOBIT LEADING HIS FATHER, when blind. Both are dressed in ample draperies. The boy is on the right, and holds the left hand of the old man with his right hand. He appears leading him forward very carefully, looking up at him, and directing his steps a little towards the right. Behind

the figures are trees, and at bottom on the left, under the right foot of the old man, are the characters 'Æls.' the last letter not clearly expressed. This piece is described by Heineken, article 'Aels.' under the title of 'Joseph leading the infant Saviour.' It is etched with delicacy, and at the same time with a good deal of decision in the masses of shadow, *h.* 4 $\frac{3}{8}$  *w.* 3 $\frac{3}{8}$ .

2. **THE FLIGHT INTO EGYPT.**—A moon-light scene—same manner as the last; but more successfully bit in. The Madonna, seated on the ass, embraces the infant with her left hand, resting with the other on the pack-saddle. Joseph is leading the animal through a piece of water; himself walking on stepping stones. The group moves towards the left, and behind it is a tall ruined building and a tree or two, the stems of which rise to the top of the piece. The moon is in the upper part of the sky, on the right. The effect of this etching is not very powerful, but it is full of spirit. No mark, or artist's name. It is in the British Museum. *l.* 5 $\frac{1}{4}$ ? *h.* 3 $\frac{3}{8}$ .
3. **PANDORA, STANDING UPON THE CLOUDS,** with the vase open in her hands. She is seen in profile and turned towards the left. Her cap and hair hang half way down her back, and she has a long train. At her feet, on the left, are a bow and a quiver with arrows, and behind her, on the right, is a vase full of fire, the smoke from which rises high on that side. The draperies partake of the early German school, as is the case in other works of Elsheimer. The hatchings in the shadows, being very close together, are bit into each other by the aquafortis, so as scarcely to hold the ink in some places. The head has a pretty character. No mark, or artist's name. *h.* 4 $\frac{3}{4}$ ? *w.* 3 $\frac{3}{8}$ .
4. **A BOY WITH A HORSE AND TWO DOGS.** The boy is standing and turned towards the left, with his back to the horse, the bridle of which he holds in his right hand. One of the dogs stands by his side, having a cord round his neck, one end of which is twisted round the boy's left arm. The other dog is couching. Same manner as the last, with very decided shadows. No artist's name or mark. *h.* 7 $\frac{3}{4}$  *w.* 6 $\frac{1}{4}$ .

## NICHOLAS VAN AELST.

1589—1600.

A native of Brussels, who in the latter part of the 16th century resided at Rome, and was a very considerable publisher of prints. Heineken, and some others, suppose him to have been established at Rome as early as the year 1550 or earlier; but I am satisfied that they are wrong in this opinion, which they appear to have carelessly adopted upon finding the name of *Van Aelst* affixed to prints with early dates, without being at the pains to enquire if he was really the first publisher of them.

Hitherto I have not seen any print with the name of *Van Aelst* followed by the word *fecit* or *sculpsit*.

1. A SET OF 12 PRINTS OF BIRDS is ascribed to him by Heineken, but I have never seen them.

Of prints of which he was the first publisher, I shall content myself with mentioning the following. Some of them may have been done by himself. They are all very coarse, unfinished performances.

2. **THE FAÇADE OF THE CHURCH OF JESU,** built at Rome in 1575, by Card. Alex. Farnese, with long dedication from *Van Aelst* to Raunccio Farnese, the Cardinal's nephew, dated January 1589, large *upr.* fol. This plate bears the mark of *Ambrosio Brambilla* as engraver. The ded. makes mention of the late troubles in Flanders. One might be led to conjecture that, in consequence, *Van Aelst* had shortly before left his native country.
3. **THE OBELISK ERECTED BY SIXTUS V.** at St. John Laterans, large *upr.* fol., with Ded. to the Pope, &c. '*Nicolaus Van Aelst* Belga for. æneis insis. dicavit Anno M.D.LXXXVIII.' No engraver's name.

It is remarkable that this subject is also etched by *Brambilla*, same size,

with same ded., date, and inscriptions; *Van Aelst*, no doubt, having had this duplicate plate engraved, because of the great demand for impressions.

4. The **OBELISK** at S. Maria Maggiore, same date, ded., &c.
5. The **OBELISK** at S. Maria del Popolo. *Ditto*.
6. A **FOUNTAIN**, with a colossal statue of a River God, large *upr.* fol. 'Visitur Romæ in Capitolio.—Superiorum permissu, 1600. Roma, *Nicolaus Van Aelst formis.*'
7. A **VIEW OF THE CAPITOL**, as it was in the year 1600, 'Capitolii Romani, vera Imago, ut nunc est.—Superiorum permissu 1600. Romæ, *Nicolaus Van Aelst formis.*' large fol. *l.w.*

P. VAN AELST, See COECK.

### P. AENEÆ.

c. 1685.

By this artist, of whose life nothing is known, we possess the following portraits, which are sufficiently well executed in mezzotinto. They are rare.

1. **NICOLAUS BLANCARDUS**, 'M. D. et in Academia Franequerana Historiæ et Literaturæ Græcæ Professor ordin. Ætatis LXVIII.—*P. Aeneæ fecit et excudit.*' Oval. *h.* 11¼ (including margin) *w.* 8¼.
2. **HENRICUS CASIMIRUS**, 'NASS. PRINCEPS, &c.—*P. Aeneæ fecit. Sumpt. J. Horreus.*' Oval, *h.* 13. (incl. marg.) *w.* 9½.
3. **AMELIA ANHALTINA**, 'NASSAVIÆ PRINCEPS,' &c. &c. Wife of the above Prince. Same dimensions. 'Comit in hoc speculo nitidam Venus, &c. *P. Aeneæ fecit. Sumpt. J. Horreus.*'

These two portraits, unknown both to Heinecken and Strutt, appear to have been engraved upon occasion of the marriage of the personages they represent. The exact date of this marriage I know not. Henry Casimir was born 1657 and died in his prime 1696, leaving issue by the above Amelia, daughter of John George Prince of Anhalt, John William Frizio, born Aug. 1687. He does not, in the above print, appear to be more than 30 years of age.

### IOA. AERTS.

c. 1700.

An unknown artist, by whom we have the following print, apparently the frontispiece to some satirical book printed in Holland.

- A **SATYR SUPPORTED BY A CRUTCH**, with a panier on his back filled with books. At top: 'Tytinillers,' and in the bottom marg. 16 Latin verses. '*Joa. Aerts Sculpt.,* in 12mo.

AFFNER, See HAFFNER.

### COUNT D'AFFRY.

1760.

Was, according to Heinecken, a Lieutenant-General in the King of France's service, and his ambassador to the states of Holland. Mr. Dodd, I know not on what authority, states that he was living at Paris in 1760. Heinecken says that he etched

- A **LANDSCAPE**, in the foreground of which is a rotunda, and in the distance a steeples.

### J. S. AGAR.

1800?—1824.

An English engraver, by whom we have many excellent

prints in the dotted manner, and who, I believe, still practises the art.

1. THE PORTRAIT OF 'PIUS VI. PONT. MAX.' profile in an oval, after a wax model by Nath. Marchant. 'A. Tendi del.—J. S. Agar sculp.' 8vo.
2. A STATUE OF MINERVA, 'heroic size, in the collection of T. Hope, Esq. J. Agar del. et sc.' Published 1809, *upr.* fol.
3. ELIZABETH CECIL, 'COUNTESS OF DEVONSHIRE,' half-length after Vandyck, for Lodge's Collection of Portraits, in fol., published 1817, and the same in 4to. for the small edition published 1824.—THOMAS WENTWORTH, EARL OF STRAFFORD, after *Ditto*, 1816, for the fol. edition of the same work.

## RALPH AGGAS.

1560—1589.

A surveyor in the reign of Elizabeth, supposed to have been a relative of Edward Aggas the printer. There is, I think, no good evidence of his having practised engraving, although from his having been mentioned as an engraver by Walpole, Strutt, and others, it becomes necessary, as in the case of Robert Adams, that I should speak of him here; but he designed, and appears to have been the publisher of the prints which follow:

1. A LARGE PLAN, OF BIRD'S-EYE VIEW OF LONDON AND WESTMINSTER, 6 feet 3 inches long, by 2 feet 4 in height, engraved in wood, according to some accounts, upon six, and according to others, upon eight blocks.

There is so much obscurity, nay seeming discrepancy of evidence, in what has been written by different persons about this old Plan of London, that, upon a first view of the subject, I had but slender hopes of coming at any thing like the truth concerning it. After some research, however, I have satisfied my own mind as to what appear the most material points; and I shall now, as briefly as I can, lay before the reader the result of my inquiries and deliberations; considering the tedious processes of inquiry and deliberation, themselves, to be but ill adapted to a work like the present.

The antiquaries of the last century—Bagford, Letter to Hearne, Feb. 1. 1714-15—Vertue, in Walpole's *anecdotes*—Gough, *British Topography*, vol. I. pp. 774-5—speak very decidedly of several impressions of this old plan, extant in their time and examined by them; and it appears clear that they had seen impressions of at least two different editions.

It is, moreover, certain that we possess a faithful copy of the original plan, done from an impression of the first edition, engraved, the size of the original upon eight plates of pewter, or other soft metal; which copy was I conjecture done in the reign of William III., by some Dutch engraver who accompanied that monarch to England. The great additions which had been made to the metropolis, since the early part of Elizabeth's reign, when the first edition of the above old plan was published, and the circumstance of its having become of extreme rarity, now rendered it a matter of curiosity, and the Dutch artist thought it a good speculation to re-engrave it.

The metal plates themselves, of this copy, afterwards came into the hands of Vertue, who re-published them, with the addition of his name, 'Vertue, Soc. Antiq. Lond. excudit 1737,' and they were afterwards bought from him by the Society of Antiquaries, now the possessors of them.

Walpole has carelessly stated that Vertue, himself, re-engraved this copy, in which he has been followed by others. But it is proper to remark (and I have to thank Mr. Douce for first informing me of this fact), that both in the library of the Antiquarian Society, and at the British Museum, there exists an impression of these plates, evidently taken off, I should say, long before Vertue was born. Nor are these, strictly speaking, first impressions; as marks of the erasure of an inscription of two short lines, perhaps con-

taining the name of the artist who made the copy, with its date—are, upon a careful examination, to be discovered in that part where Vertue afterwards put his name, especially in that impression which is preserved in the library of the Society of Antiquaries.

I ought not to omit to mention that in this copy, as published in 1737, by Vertue, and as it is now printed, a few small alterations appear from what it was at first; as in the church and palace of Lambeth, the houses built against St. Paul's, and two or three other places: but these, made I suppose by some ignoramus, before Vertue had the plates, are, except the first, very trifling; and I can confidently assure those lovers of topographical antiquities who have not leisure to investigate the subject for themselves, that, with these small exceptions, they have in this print a faithful copy of the first edition of the old plan in question; a true representation of the metropolis of this now great empire 'Ano. Dni. M.D.LX.': for this, I doubt not, was the date upon the first edition, as it is the date affixed after the title, 'CIVITAS LONDINUM,' in the copy; the word 'circiter,' inserted in smaller characters, above, having been added by the copyist, I suppose, because, in his time, it was thought by some, as Vertue has hinted—see article, Aggas in Walpole—that the old plan represented the city as it was in the time of Henry VIII., or Edward VI.

The genuineness of this copy, and, as a consequence, the antiquity of the original plan of the first edition, from which it was taken, is proved, beyond all controversy, by its exact conformity in every part (even to a small tree noticed and justly insisted upon by Mr. Smith, the intelligent gentleman who presides in the print-room at the British Museum), with that engraved about 1570, upon a reduced scale, and published two or three years afterwards, in Braun's large work, entitled 'Civitates Orbis Terrarum,' which it is certain was copied from the old wood-print; which small plan was also copied, in 'La Cosmographie Universelle,' &c. printed at Paris Anno 1575, in fol. When I first ascertained this fact, after a long and careful comparison of Brann's plan with the large one in question, at the British Museum, I prided myself not a little upon having made a new and important discovery; but I now find, though it is not I believe generally known, that Bagford found it out before me, and let him therefore have the credit of it.

I shall only add respecting the large copy, that any person conversant in the characteristics of wood engraving, will, upon examination, be soon convinced that it was made after and in imitation of a wood-print. This appears, throughout, in the absence of cross-hatchings, so difficult of application in wood engraving, but easy in engravings on metal, and most strikingly in the broad black line surrounding the print, done by many strokes of the graver, placed close to each other, so as to imitate the broad black line constantly surrounding old wood engravings.

As far as I can learn, no impression of the FIRST EDITION of the original wood-print in 1560, is now known; nor of a SECOND EDITION which there is good reason to believe was published with the addition of new streets or buildings lately erected, many years later in Queen Elizabeth's reign; for Aggas, in his verses upon the plan of Oxford, hereafter to be mentioned, published 1588, expresses a strong desire to compliment her majesty by publishing the plan of London, with all its improvements, as it then appeared.

But of a THIRD EDITION, published in the reign of James I., and a FOURTH, dated 1628, two or three impressions, at least, appear to be in existence. Mr. Dodd many years ago possessed one of these, of which he has given a description in the 1st Part of his 'Repertorium.' Instead of the arms of Elizabeth, on the left, over the City of Westminster, as in the large copy and in Braun's print, it had the Arms of James I., England, France, and Scotland: but Mr. Dodd observes that part of the block had evidently been taken out in that place, and a new surface supplied, upon which the Arms of James had been afterwards engraved; and Bagford formerly remarked the same of the two or three impressions which had come under his notice.

On this print, says Mr. Dodd, are two tablets, one on the left of the observer, the other on the right. The tablet on the left has the title and a long prose inscription, beginning thus:

‘ CIVITAS LONDINUM.—This ancient and famous City of London was first founded by Brute the Trojan, in the year of the world two thousand eight hundred thirty and two, and before the nativity of our Saviour Christ, One thousand one hundred and 30, so that since the first building it is 2 thousand 7 hundred 30 and 3 Years. And afterwards was repaired and enlarged by King Lud,’ &c. &c., and ending with this pious wish: ‘ God prosper it at his pleasure. Amen.’

I take it for granted, that, in this inscription, Mr. Dodd has followed the spelling of the original. It is somewhat surprising that he did not remark upon the date contained in it, *viz.* A. D. 1603, the precise year of James’ accession to the throne.

I would further remark that this inscription, which is given entire by Mr. Dodd, was I think probably printed from moveable type placed within the above mentioned tablet (the alteration of the date, in each edition, seeming to render this necessary), and also that the size of the tablet on the left, in the large copy already spoken of, appears to be of proper dimensions to receive it; whilst the smaller tablet, on the right, seems equally well adapted to the reception, without waste of space, of the verses about to be noticed. For within the tablet on the right, in Mr. Dodd’s print, were these lines:

‘ New Troy my name when first my fame begun  
By Trojan Brute, who then me placed here,  
On fruitfull soyle, where pleasant Thames doth run.  
Sith Lud my Lord, my king and lover dear,  
Encreast my bounds, and London, far that rings  
Through regions large, he called then my name.  
How famous since, I, stately seat of Kings,  
Have flourish’d, aye; let others that proclaim:  
And let me joy, thus happy still to see  
This vertuous peer my sovereign King to be.’

The last line, which is awkward enough, refers of course to James I., whose arms were at the top of the print, in this edition. I strongly suspect that in the former edition, or editions, printed in the reign of Elizabeth, the line ran thus:

‘ This vertuous *fair* my sovereign *Quene* to be,’

which, besides the compliment to her Majesty, would have been prettily contrasted to the seventh line, in which the *Kings* of England are spoken of.

Upon the whole it appears certain that an edition of this plan was published in 1560; and it is probable that a second was published soon after 1588; as we learn from an inscription, already mentioned, in Aggas’ Plan of Oxford, printed in that year, that ten years before he had been desirous of publishing it, and we may conclude had been making preparations for it; a third edition, printed in 1603, has been just described; and a fourth with the date of 1618 is spoken of by Vertue and other writers of the last century: so that this old plan continued to be printed, doubtless with the requisite additions of new buildings, from the early part of Elizabeth’s reign till the last-mentioned date; after which it is probable the blocks were thrown aside and lost.

I cannot quit this subject, without remarking briefly on an indiscreet and unfounded attack made by Mr. Dodd upon Vertue; though so far from doing this with any adverse feeling, I wish to say that I think the public much indebted to Mr. Dodd for the information he has given us respecting this old plan, as well as for other original and interesting matter contained in his work.

Walpole, as has been observed, when speaking of the large copy, erroneously says it was *re-engraved* by Vertue; and Mr. Dodd terms it ‘ a fabricated copy, engraved on pewter, and published by Mr. Vertue in the year 1748;’ he should have said 1737.

‘ The reason that I give,’ continues Mr. Dodd, ‘ for terming it a fabricated copy, is, that it is not a faithful representation of the original, but given as if taken from a plan of *prior* execution.’ That is, it does not agree, in some, nay, perhaps, several parts, with the original wood-print which Mr.

Dodd formerly possessed. 'Of such,' he continues, 'I have good reason to believe that none was ever in existence; for, if any plan so similar to this did exist, there could have been no reason for Aggas producing another of the same shape and form, with corrections.'

Vertue's character as an antiquary, ought to have deterred Mr. Dodd from preferring this random accusation against him. But, laying aside this consideration, it may be affirmed, in answer to the above objection, that from the first introduction of engraving in Europe, and the application of it to Maps, Plans of Cities, &c., it has every-where been customary, upon a new edition of a map or plan being called for, so to alter the plate, plates, or engraved blocks of wood, as that the work should exhibit the city or country with the improvements or discoveries which had been made, since the publication of the preceding edition.

I have nothing to add concerning Aggas' Map of London, save that, in the old editions, slips of paper were probably added at bottom, printed with moveable type, and explanatory of certain initial letters, which appear, here and there, upon the body of the print.

2. A PLAN, OR BIRD'S-EYE VIEW OF CAMBRIDGE, *four feet long by three feet in height*, engraved, it is said, on a plate, or plates, of metal, and published in 1578.

3. A PLAN, OR BIRD'S-EYE VIEW OF OXFORD, also engraved on metal, and of the same dimensions as that of Cambridge. A description of this print, made from a damaged impression preserved in the Bodleian library, is given in the work of Mr. Dodd, from which I extract the following particulars:

It is entitled 'Celeberrimæ Oxoniensis Academiæ Aularum et Collegiorum,' &c. 'elegans simul et accurata Descriptio.—Radulpho Agaso autore. An<sup>o</sup>. Domi. 1578.' In illustration of the meaning of the term '*autore*,' in this place, see our account of Robert Adams. The print, as will be presently shown, was not published till ten years afterwards. Distinct representations of the different Colleges and Halls are added at the sides of the plan. Upon a large tablet in the body of the print are these verses:

Near tenne yeares paste the authour made a doubt  
Whether to printe or laye this work aside  
Untill he firste had London platted out,  
Which still he craves, although he be denied,  
He thinks the Citie now in hiest pride,  
And would make shewe how it was beste beseen,  
The thirtieth yeare of our moste noble Quene.

The charge not greate, the thing a work of praise,  
Her present shapp hereafter still to see,  
To keepe length, breadth, and coursinge of the waies,  
Number, height and forme of buildinges as they bee,  
Each man to knowe his owne by juste degree,  
With all thinges else that maie adorn the same,  
And leave her praise unto eternall fame.

Meantime, the measure forme and sight I bringe  
Of ancient Oxford, noble nurse of skill,  
A Citie seated ritch in everye thinge,  
Girte with woode, water, pasture, corn and hill,  
He tooke the vewe from north, and so he leaves it still,  
For there the buildinges make the bravest showe,  
And from those walkes the Scholers beste it knowe.'

Upon a second tablet is inscribed '*Augustinus Ryther, Anglus, deliniavit, 1588.*' Ryther, we know, practised engraving, and probably assisted in engraving the present work; if it be not entirely by his hand. Perhaps, also, he had been employed to draw the elevations of the principal buildings, above noticed, and the ornamental parts; and therefore used the term '*deliniavit*' upon this occasion, as more honourable than '*sculpsit*.'

I have before observed that the two first stanzas of the above verses refer to



an intended second edition of Aggas' Plan of London; although I admit that they contain nothing, in itself, indicative of the existence of a former edition.

### FRANCOIS GERMAIN D'AGINCOURT.

1758.

I give his name solely upon the authority of Zani's Index, where he appears as an amateur who practised etching.

### CHEVALIER I. B. SEROUX D'AGINCOURT.

1782.

Resided the greater part of his life at Rome, where he prepared a very extensive work, since published at Paris, under the title of 'Histoire de l'Art par les Monumens,' 6 vols. fol., containing 325 plates. Some of the plates were etched by Piroli, but the greater part were done by an inferior French artist whom Agincourt kept with him for that purpose. I knew him intimately at Rome, from 1792 to 1799, and indeed lent him several drawings for his work. He was then far from young. According to Zani, he was still living in 1814. In early life he made the following etchings, which are but indifferent:

1. AN ANTIQUE BASSO-RELIEVO, representing two Satyrs standing opposite each other and looking into a basin. Above, upon the same plate, are two small vases, one over the other. In the marg. 'frago (Fragonard) del.—S. d'Agincourt sculp.' h.  $8\frac{1}{8}$  w.  $5\frac{1}{2}$ . It is slightly etched, something in the manner of Comte Caylus. The upper vase has been cut off this plate, since its first publication, and later impressions are square.
2. The PORTRAIT OF THE PRINCESS DASZHOW in an *upr.* oval, though the print is l.  $7\frac{3}{4}$  h. 5. 'S. d'A. . . Sc. d. d. d. Roma 1782.' In the impression before me the name of the princess and the other inscriptions are added with a pen.
3. A CARICATURE OF AN OLD MUSICIAN, standing in profile, with a piece of music in his hand. 'S. d'A. Sculp.' 8vo.
4. The PORTRAIT OF 'FRANC. JOACH. CARD. DE BERNIS,' head, profile in an oval. 'Les vertus, les talens, &c.—S. d'Agincourt.' 8vo. The Cardinal was many years the French ambassador at Rome. The print was done as the frontispiece to a poem entitled 'La Religion vengée.' D'Agincourt appears to have employed some indifferent professor to touch it with the graver.
5. MADAME LE BRUN, seated with her little girl in her arms, after a picture by herself. 'S. d'Agincourt Sc. d. d.—Viens ma fille,' &c. *upr.* 8vo. I conceive him to have received a more than ordinary degree of assistance in this plate.

### A. AGLIO.

1810.

An Italian painter of landscape, who has for some years resided, and I believe is still living, in England. We have by him some slight etchings, little more than outlines, of Landscapes and figures after G. Poussin and others.

### CLAUDE D'AGLIO, See DAGLI.

### GIOVANNI ANTONIO AGNELLI.

1590.

I find him mentioned, as an engraver and publisher of Milan,

in the Index of Zani, who, I doubt not, met with some print bearing his name. He was probably of the same family with the artist spoken of in the following article.

### FEDERIGO AGNELLI.

1656—1714.

An indifferent engraver of Milan. Heinecken mentions by him :

1. The PORTRAIT of SIMPLICIEN, BISHOP OF MILAN.
2. That of FRANC. ARISIO. Ord. Conserv. Civit. Cremon. Angelus Maserotus Cremon. pinx.
3. THE DUOMO OF MILAN, represented on several folio plates. Carolus Butius Architect. aedif. *Fridericus Agnellus sculp.* One of these is now before me, 'Disegno della Facciata, &c.—*Agnelli f.*' It is very coarsely engraved.
4. A SUBJECT FOR A THESIS, wherein Hercules is represented on his knees presenting a deer to Jupiter and Diana, after a design of Cæsar de Fioribus. Add
5. The PORTRAIT OF POPE INNOCENT XI. (created 1676), in an ornamented oval, very well engraved, in the manner of Mellan, without cross-hatchings. '*Agnellus scul.*' h. 8½ w. 6.
6. A VIEW representing MANY PIOUS EDIFICES, situated upon a romantic mountain: 'Disegno della Fabrica del Smo. Rosario nel Sagro Monte sopra Varese.—*Federico Agnelli sculpi in Milano M.DC.LVI.*' l. 20¼ h. 15¾. This piece is a copy, coarsely engraved, from one by Cesare Bassano.
7. The MADONNA SEATED ON THE CLOUDS, between two Angels with musical instruments, and below shepherds with their cattle, &c. 'Nuovo disegno dell' Aparicione della B. V. dell' Bosco,' &c. In the margin at bottom is a dedication to the Count Antonio Corio; and within the subject we read: 'Benedeto de Resegati Inventor.—*Fed. Agnelli fece.*' upr. fol., very bad.  
If all the engravings to which we find the name of *Agnelli* were the work of the same artist, he must have lived to a great age. But perhaps this was not the case; and I am the more inclined to think so, as the earliest prints bearing the name are commonly the best.
8. The FRONTISPIECE to the 2d edition of 'Il Ritratto di Milano' by Torre, 4to., printed at Milan in 1714, a miserable performance, is marked '*Agnellus scul.*' and the book itself was published '*Per gl' Agnelli Scult. & Stamp.*' that is by *the Agnelli*, engravers and printers.

### AGOSTINO DI SANT' AGOSTINO.

c. 1600?

I find no account of this artist. Judging from the first of the two following etchings, for I have not seen the other, which I describe on the authority of Heinecken, I should suppose him to have been a painter.

1. ST. JOHN THE EVANGELIST, seated beneath an Arch, writing; after a fresco by Coreggio, in the church of S. Giovanni at Parma. The figure of the saint is turned to the left, but he looks upwards towards the right. At his feet is the Eagle. 'All Illmo. Sigr. Priore Francesco Rensi,' &c. &c. 'Suo Divotiss. Serre. *Agostino di S. Agostino,*' l. 8 h. 5. It is a masterly painter's-etching, something in the manner of Bart. Passarotti. The same picture has been engraved upon a larger scale by Rosaspina.
2. THE MADONNA SEATED IN A LANDSCAPE, with the infant asleep in her lap, and at her feet a rabbit; from the admired picture by Coreggio commonly called 'La Zingera;' upr. in fol.

AGOSTINO VENEZIANO, See DI MUSIS.

D'AGOTY, See DAGOTY.

## CHRISTOPH LUDWIG AGRICOLA.

b. 1667. d. 1719.

A landscape and portrait painter, who, according to Heinecken, was born at Ratisbon, and, after having travelled into various countries, died in his own. The first of the two following etchings is mentioned by Heinecken; the second by Huber, in the catalogue of the 'Cab. de Brandes.'

1. A LANDSCAPE, with the Story of Acteon, marked '*Agricola f.*'
2. A LANDSCAPE, with a river in the foreground: '*C. L. Agricola.*' l. 4 $\frac{1}{2}$  h. 3. very rare; few impressions having been taken, and the plate being lost.

## CHARLES AGRICOLA.

1807—1817.

Born in 1779 at Seckingen in Baden, and now living at Vienna. He is said to have practised painting as well as engraving. The plates which I have seen by him are delicately etched and finished with great softness and beauty of effect, with the burin.

1. CHRIST WITH HIS DISCIPLES, IN THE SHIP, during the storm, after Elsheimer, 1807, l-w. in 12mo.
2. TOBIT AND THE ANGEL, after ditto, 1812, l-w. in 12mo.
3. THE DEAD BODY OF CHRIST, attended by an angel. 'Hannibal Carrach p. C. Agricola Sc. (1)809,' sm. upr. 4to.
4. THE VIRGIN AND CHILD, after Holbein, upr. 8vo.
5. THE NATIVITY, a design of great elegance. 'F. Parmigianino pinx. C. Agricola Sc. (1)817,' l-w. in 4to.
6. DIANA AND CALISTO, after Domenichino, large 4to. l-w.

## GIOVANNI AGUCCHIA.

c. 1535? 1560?

'An engraver of Milan who lived in the 16th century. He sometimes marked his plates, G. A.' So says Heinecken, who adds, that 'we have by him:'

1. THE DESIGN OF THE CATHEDRAL OF MILAN, a large plate, marked '*Agucchi fece. Milano.*' And
2. 'THE BEAUTIFUL PORTAL OF A LARGE BUILDING, marked upon the pedestal on the left: G. A.'

Upon referring to Zani's Index, I find Giovanni Agucchia mentioned by him as an architect of ability, and a designer of architecture, who lived at Milan in 1560, and practised etching. But I am obliged to confess that in general this writer's tables are very little to be depended on.

From the words of Heinecken, I have been much disposed to consider the print last mentioned as the same of which Bartsch, in his '*Peintre Graveur*,' vol. 15, p. 540, gives the following description: 'AN ANCIENT TRIUMPHAL ARCH. In the middle of this arch is a large portal, and on either side are two pilasters, each of which has a column of the corinthian order. Over the entablature is a pediment. The *mark* is engraved on one side of the base of the pedestal which is on the left of the print.' h. 9 $\frac{3}{4}$  w. 7 $\frac{1}{2}$ .

Now the *mark* referred to by Bartsch consists of the initials G. A. surmounted by an instrument resembling a star with four points, which by Christ and other writers on Monograms, &c. is called '*La Chausse-trappe.*'

Could we be certain that Heinecken had compared the above two prints

together, and had found exactly the same style in both, we might reasonably conclude that the mark in question is that of *Agucchia*. But this print of the Triumphal Arch, as well as others bearing the mark, appears to have been done entirely with the graver, about the year 1535; whilst, according to Zani, what *Agucchia* did was in the way of etching, and about five and twenty years afterwards. So that the matter still appears very doubtful.

3. We have also with the above mark, several engravings of **BASES** and **CAPITALS OF COLUMNS**, **ENTABLATURES**, &c. of different dimensions, in 4to. or 8vo., part of a set of Architectural studies, and if my memory does not deceive me, others, apparently of the same set, bear the initials of *Agostino Veneziano*.

### AHUMADA.

c. 1730.

Probably a Spanish artist. The following small print by his hand is poorly engraved, and finished in the flesh with dots.

A SAINT, IN THE HABIT OF AN ECCLESIASTIC, with the infant Jesus in his arms, a half-figure in an oval. 'Venerabilis Pater Emmanuel Padiol, &c. Obiit, &c., 1725.—*Ahumada En.*' upr. 12mo.

### JEAN BAPTISTE BOYER, MARQUIS D'AIGUILLES.

1698.

He was counsellor and procurator general of the King of France, at the Parliament of Aix in Provence, and a lover and practitioner of the arts. Having made a large collection of pictures, he caused them to be engraved; the greater part by Jacques Coelmans and Seb. Barras; for he did a few of the plates himself. The first edition of this collection of engravings was published soon after the year 1700, and is now very rare. It contained the following pieces by the Marquis' own hand, which are not to be found in the later editions, the plates having been lost.

1. THE MARRIAGE OF ST. CATHERINE, after And. del Sarto, engraved with the burin.
2. ST. JOHN THE BAPTIST, after Manfredi, in mezzotinto.
3. A SMALL BUST OF A MAN, in mezzotinto.
4. TWO SMALL SUBJECTS, representing the infant Christ, done with the graver, both upon the same plate.
5. TWO LANDSCAPES, after Brécourt, done with the graver.

A second Edition was published at Paris, by Pierre Jean Marriette, in 1744, and contained several plates not in the first; among them the four following by the hand of the Marquis, which are distinguished by a star with five points.

6. THE PORTRAIT OF THE MISTRESS OF ALEX. VERONESE, (No. 11) a circle within a square, 8vo. 'Alexander Veronensis sic suam pinxit, Venetia.'
7. A BUST OF ST. JOHN. 'An. Caracci pin.' (No. 16.) sm. 4to.
8. A MAGDALEN. 'Romanelli pinx.' (No. 36.) 4to.
9. THE ADORATION OF THE MAGI, from a picture painted by himself. (No. 113.) sm. fol.

### WILLIAM AIKMAN.

b. 1682. d. 1731.

A native of Scotland, who enjoyed considerable reputation in

his time as a portrait painter; and indeed his own head is honoured with a place in the well-known collection in the Florentine Gallery. We have by him the two following etchings:

1. THE PORTRAIT OF GEORGE EDWARDS, the naturalist, in an oval, surrounded by birds' feathers, &c. Signed 'W. A. fecit.' sm. 4to.
2. A PORTRAIT, Anonymous, head and shoulders, of a young man in a wig; said to be that of a Mr. Harrison an apothecary. It is a rough, scratchy, painter's-etching, marked in the marg. on the right: 'W. A. Delin.' h. 4½? w. 3¾.

### JOHN AIKMAN.

b. 1713.—d. 1731.

The only son of the above, died at the age of 18, having already given promise of his future excellence as an artist. The father, in consequence, died of grief, and both were buried in the same grave. This youth has left behind him, according to Mr. Dodd, a few studies of heads, *l-w.* in 4to., etched by him after the portraits of Vandyck, two, or more, on a plate; which, judging from the following specimen, the only one I have seen, may be truly termed very creditable performances. These prints appear to be of very rare occurrence.

TWO HEADS IN RUFFS, after Vandyck; namely the portraits of L. Vorsterman, and Jac. di Cachopin, but without their names; a slight but masterly etching. 'Jo. Aikman fecit aquaforte.' l. 8¾ h. 5½.

### JAN VAN AKEN.

1653.

The biographers of the Dutch school of painting furnish no account of this artist; for it is clear that the Jan Van Assen spoken of by Houbraken and, after him, by Weyderman, was a different person. That Van Aken was a landscape-painter, cannot be doubted, and that, in his time, he was considered a good one, appears from the inscription on a print by a contemporary artist, which, as it has not I believe been noticed by any previous writer, I here describe.

This print, h. 8¾. w. 7¼, is etched by Jacques Lutma, and 'appears to have been intended as the frontispiece to a set of, I believe, twelve designs of shields, or cartouches, of like dimensions, ornamented with the scroll-work so much in vogue at the time. It represents, in a circle, 3¾ in diameter, surrounded by a similar ornament, the PORTRAIT OF JAN VAN AKEN, and those of one Paul van Vianen, and a third person unknown. Paul van Vianen is seated at work upon an oval picture of Van Aken, which rests on his easel. All three appear in the prime of life: they wear ruffs, and look towards the spectator. Under the circle we read: 'In hac tabella qui pingitur, Joannes ab Aken; qui pingit, Paulus Vianensis; uterque arte celeberrimus;'—and below, in the margin: 'joannes lutma de oude inv.—jacobus lutma fecit aquaforti et exc.'

The TITLE to the set represents a shield, with two winged infants standing, one on each side, with the attributes of Hercules and Minerva, and, above, another genius flying, with a wreath in each hand, in compliment, as I suppose, to the two above-named artists. Upon the shield: 'Veelderhande Nieuwe compartemente Getekent, door Johannes Lutma de Oude, tot Amsterdam, A<sup>o</sup>. 1653.' and below 'Jacobus Lutma Fecit et excudit.'

We have by Jan van Aken one and twenty masterly etchings, which, as Bartsch observes, are in a style much like that of Herman Saftleven, of whom perhaps he was a disciple. Indeed, four of his plates are from the designs of that artist.

1. A SET OF HORSES, beautifully etched, and full of spirit. Six pieces, (Bartsch 1—6) *l.*  $3\frac{3}{4}$ . *h.*  $2\frac{7}{8}$ , numbered on the left at top. On the first print, at top, '*J. V. Aken fecit.*' and at bottom '*Clement de Jonge excud.*' The others have neither name nor address. (1) A horse plucking leaves off a tree on the right, another horse behind, and two men upon the ground on the left. (2) A horse standing, and a man on horseback looking at him. (3) A saddled horse, with the bridle thrown over a stump on the right. (4) A horse standing, turned towards the left, and a man lying on the ground. (5) A horse standing, and turned towards the right, and in the background a man leading a horse to water. (6) A horse watering. In the background a horse with its hinder parts towards the spectator, and a man sitting.

The address of C. de Jonge, on the first print, and the numbers, are erased in later impressions.

2. A SET OF ROMANTIC LANDSCAPES, ten pieces, (B. 7—16) *l.*  $5\frac{5}{8}$ . *h.*  $3\frac{7}{8}$ , numbered on the right at top. On the 1st print, on the left, at top, and on that only, '*J. van Aken fecit.*' and at bottom on the left, '*Clement de Jonge excud.*' (1) In the middle, a wooden bridge over a river, and above it, in the distance, a church with pointed steeple. (2) A lake with two men in a boat. A large rocky mountain on the left. (3) A road leading over sand-hills to a village with two churches. Towards the left, a man with a stick driving before him a sheep. (4) In the middle a group of trees on a hillock. In the foreground, a man seated with his back to the spectator conversing with another who is standing. (5) Hunting a deer. (6) A large ruined building, with an ass, two goats, and three sheep. (7) On the right, a broken bank topped with two stunted trees. In the middle, a winding road, by the side of which, at some distance, is a man seated on the ground. (8) On the right a large piece of water. On the left, a man seated by the side of a road. (9) A rocky landscape. Towards the right, a man with his stick over his shoulder. On the left, a small wooden bridge. (10) In the foreground, near the middle, a man on horseback. On the left a road, and on the right a winding river.

3. A MOUNTAINOUS LANDSCAPE WITH FIGURES, (B. 17). In the middle of the foreground, a back figure of a traveller seated on the ground, his horse, with pack-saddle standing beside him. On the right, a woman on a mule and a man on an ass, descending a road. Beyond on that side a bridge of one arch, and a ruined castle on an eminence. At bottom on the left, '*J. V. Aken inv. et fecit.*' *l.* 10. *h.*  $7\frac{1}{4}$ .

There exists a *proof* before the engraved sky, the marginal line and the name. In the latest impressions, the name of V. Aken is erased, and '*P. Pot.*' is substituted at the top of the sky on the left.

4. A SET OF ROMANTIC LANDSCAPES, said to be views on the Rhine, four pieces, after Herman Saftleven, (B. 18—21) numbered on the left at top. At bottom, on the left, in the first print '*H. S. L.* (in cypher) inventor.' *Jan v. Aken fecit.*—*Clement de Jonge excudit.*' The other three have no address of publisher; but they have the '*H. S. L. inventor.*' and '*J. v. Aken fecit.*' (1) The foreground on the right is a steep road, all in shadow, on which are four peasants, one of them on horseback. (2) On the right, a winding piece of water with five boats, one of them having a sail. The foreground on the left is a steep rocky bank, tufted with shrubs and trees, at the top of which is seen a traveller with his stick over his shoulder and a large bundle on his back. (3) A broad navigable river, emptying itself into the sea. On the shore, on the right in the foreground, are three fishermen with their boat, and at the opposite bank of the river, which is bounded in the middle by a steep rock, are two other boats, one of them covered by a tarpauling. (4) In the middle of the foreground are three travellers

reposing by the road side, one of them tying his shoe, and a fourth man standing, leaning on his staff.

There exist *proof* impressions of these four pieces, before the numbers, the name, and the engraved skies. Next comes the edition with the address of Clement de Jonghe. In the last impression the name of Clement de Jonghe upon the first plate is erased, and that of 'Nicolaus Visscher' substituted. But I think Visscher must have purchased the plates very early, as some of his impressions appear as good as the others.

**FREDERIC AKEREL, or AKREL.**

1770—1795.

A Swedish artist, born 1748, who began to practise engraving without the help of a master; but afterwards studied with one Akerman, at Upsal, and at Stockholm under Bergquist. In 1773 he visited Paris for a few months; after which he returned to Stockholm, where he engraved many portraits which are well spoken of by Huber, and where he continued to practise his profession in 1795.

1. A Set of VIEWS OF BUILDINGS AT UPSAL, engraved there in 1769 and 1770.
2. The PORTRAIT OF DOCT. HYDREN, a Dean at Upsal, engraved there in 1771. That of OLOF VON DALEN, a head in the taste of the Antique, 1772.
3. AN EMBLEMATICAL SUBJECT, representing a Nymph carried off by a Triton, a large piece, dedicated to the deputation of commerce and manufactures at Stockholm, where it was engraved.

All the above were engraved before Akerel's visit to Paris. The following were done afterwards.

4. The PORTRAIT OF NILS ROSEN VON ROSENSTEIN, a very small oval. That of GEORGE STJERNHJELM, 8vo., 1777. LAURENTIUS PETRY, ARCHBISHOP, 8vo. HERR NICOLAS SAHLGREEN, 4to., 1776. MARGARET, second wife of Gustavus I., 4to. GUSTAVUS III., King of Sweden, 4to.

**BERNARD CHRISTOF. AKERMANN.**

c. 1760.

'He was,' says Heineken, 'engraver to the university of Upsal; but acquired more reputation by his skill in mechanics than by his engravings.'

**WILHELM AKEKSLOOT.**

1624—1627.

Lived, it is said, at Haerlem, and practised a close manner of engraving, much like that used by J. Vander Velde in his beautiful prints of night-pieces. Indeed Akersloot himself appears to have been partial to subjects of this kind. His prints are not numerous.

1. The PORTRAIT OF FREDERICK HENRY, PRINCE OF ORANGE, whole-length in armour, standing in the court of his palace, and holding a shield with the arms of the seven united provinces. 'A. v. Venne pinx.—W. Akersloot, fecit,' *upr.* 4to. Also that of AMELIA, PRINCESS OF ORANGE, his consort, standing between her two children, with many small figures in the background. 'A. van Venne pinx.' *upr.* 4to.
2. CHRIST DRAGGED ALONG BY THE SOLDIERS, through a piece of water, by torch-light, after his capture in the garden. 'H. H. (Hondius) Inventor.

*W. Akersloot Sculp.* 1624.' *h.* 11 $\frac{3}{4}$ . (beside marg.) *w.* 9. Eight latin verses: 'Aspice,' &c. PETER DENYING CHRIST, with soldiers in the foreground playing at cards by fire-light. 'P. Molynev. — *W. Akersloot fecit.* 1626. Qui ferus,' &c. Same dimensions.

3. CERES INQUIRING OF THE OLD WOMAN concerning her daughter Proserpine, with the transformation of the youth who had insulted her into a lizard: a night-piece. 'I. V. Velde inv. — *W. Akersloot fecit*;' *h.* 8 $\frac{1}{4}$  (incl. marg. with Dutch verses) *w.* 6 $\frac{1}{2}$ .
4. The TITLE to a book in fol. 'Fortification ou Architecture Militaire,' &c. par Samuel Marolois, Amsterdam 1627. — *W. Akersloot Sculp.*' *h.* 10 $\frac{3}{4}$ . *w.* 6 $\frac{3}{4}$ . The TITLE to a book on Arithmetic, 8vo., with the bust of the author, 'Jacob vander Schuere' in an oval. 'Tot Haerlem,' &c. 1625. — *W. Akersl. fecit.*' *h.* 5 $\frac{1}{2}$ . *w.* 3 $\frac{1}{2}$ .

## GIROLAMO ALAMANDINI.

c. 1680?

No writer that I am acquainted with, makes mention of this artist. He was perhaps a painter, and is placed here upon the authority of the following etching, marked *G. A.*, upon which some one of the time has written the name at length.

On the left is an altar, raised upon two steps, at which a priest is performing mass. Two boys, his assistants, kneel behind, as well as an old man in a short dress, with a diadem over his head, intended for St. Isidor, and a woman. In the distance are two oxen drawing the plough, guided by an angel. 'Al merito dell Illmo. Sigr. Co. Giuseppe Filippo Caldarini. G. A. D. D. D.' Upon a marg. of an inch and a half, added at bottom by means of another plate, we read 'Vera effigie di S. Isidoro Agricoltore,' &c. and a prayer. The name of *Girolamo Alamandini* is twice written with a careful hand upon this margin. *h.* (incl. marg.) 12. *w.* 7 $\frac{7}{8}$ . The print is a slight painter's-etching, something in the manner of Marco San Martino.

ALARDO DE POPMA, See POPMA.

## ANGELO ALBANESI.

1765?—1784.

An Italian artist, as I suppose, by whom we have a few clever etchings of views of ancient edifices at Rome, which Strutt thinks were done soon after the year 1700. Judging from the only specimen I have seen, for they are not of common occurrence, I should place them much later. We have also, with the same name, several small prints in the dotted manner, which Albanesi appears to have engraved at a more advanced period of his life in England.

1. A VIEW OF THE ARCH OF CONSTANTINE and the COLOSSEUM, one of the etchings above-mentioned, oval. *l.* 10. *h.* 6 $\frac{3}{4}$ . 'Jo. Bo. Fecit. — *Angelo Albanesi Sculp.*'
2. ST<sup>a</sup>. M. MAGDALENA, after a picture by Guido in the palace Colonna-Pamphili, at Rome. '*A. Albanesi fe.* 1779.' In the dotted manner, oval. *h.* 14. *w.* 10 $\frac{3}{4}$ .
3. The PORTRAIT OF CAPT. EDW. GARNER of the Navy, sm. oval, after Sharples, 1780. GIOVANNA BACELLI, an Opera dancer, whole-length. — 'J. Roberts del. *A. Albanesi sc.*' 8vo. These, also, and the following, are in the dotted manner.
4. Various, of NYMPHS DANCING, OR EMPLOYED IN SACRIFICE, &c. small



circles, with dark backgrounds. 'Ang. Kauffman del. A. Albanesi sculp.'  
English verses, &c. underneath. Published in London 1784, 8vo.

## FRANCESCO ALBANO.

b. 1578. d. 1660.

A native of Bologna, and one of the most eminent painters of the school of the Caracci. He executed some large works, as well in fresco as in oil; but most of all excelled in small pictures of poetical subjects, in which he often introduced groups of nymphs and cupids which are deservedly admired for their beauty and gracefulness. The following etching is ascribed to the hand of Albano by Heinecken and other writers; and although it is by no means a successful performance, still it has so much of the character of a painter's work about it, that I should not feel justified in refusing it a place here.

**DIDO KILLING HERSELF.** She reclines upon the funeral pile, looking up to heaven, and elevating her right hand; whilst, with the other hand, she holds the blade of a long sword, the point of which has penetrated her body. Under her figure, resting against the pile, is an oval medallion of a warrior's bust in profile, and towards the left, at bottom, is the artist's name, thus: '*Albani In.*' The head of Dido has a disagreeable character and coarse appearance, principally owing perhaps to the aquafortis having bitten the work into holes in some places, in consequence of the hatchings being placed too close together. *h.* 10½? *w.* 7¾. This print is extremely rare.

## CHERUBINO ALBERTI.

b. 1552.  d. 1615.

Was a native of Borgo S. Sepolcro, a town in the Florentine state, and the son of Alberto Alberti, a skilful carver in wood; though some writers have erroneously supposed his father to have been one Michele, an assistant of Daniello di Volterra; and, amongst them, Bartsch, who, nevertheless, in composing his catalogue of Cherubino's prints, was called upon to transcribe an inscription which declares the fact to be as above stated.

Cherubino is best known as an engraver of the inventions of others. But he was also a learned designer, and in the latter part of his life applied himself to painting, with good success. Lanzi speaks with praise of a picture by him, representing the trinity and various saints, in the cathedral at Borgo, and of the façade of a palace in that town, painted by him in fresco, with friezes and other decorations, fancifully disposed. At Rome, also, in the church called '*la Minerva,*' is still to be seen, by his hand, the vault of a chapel, painted in fresco, with figures and ornaments upon a gold ground.

This artist's style of engraving is bold, and in a great measure original. When Strutt hazarded the remark, which I find since copied by Huber and others, that he owed much of the freedom of his burin to the example of Francesco Villamena, he forgot that by far the greater part of Cherubino's engravings

were executed before there is reason to believe Villamena had engraved at all. His prints are sufficiently numerous; masterly in their execution, but coarse. It is evident that he worked with great rapidity, and was little careful to preserve that delicacy and clearness in his strokes, which are so necessary to give to engraved plates a soft and harmonious effect. He commonly marked his plates with the monogram given above, though sometimes we find the B omitted, and to a few he has signed his name.

It is proper to observe that several of Cherubino's plates appear to have been published for the first time by his heirs, so late as the year 1628, though perhaps not so many as is generally supposed; as of some of the plates, commonly seen with that date, we now and then meet with an impression dated forty or fifty years before, upon the occasion of its first publication by the artist himself. With reference to this subject, the work entitled 'Lettere sulla Pittura,' &c. furnishes the following interesting communication, addressed in 1627 by a son-in-law of Cherubino to the Cav<sup>r</sup>. del Pozzo, a gentleman of consideration in those times, and a patron of the arts:

'I have received the letter, most Illustrious Sir, in which you kindly congratulate me upon my safe arrival in my own country, and in which you suggest that, as well in honour to the memory of my father-in-law Sig. Cherubino Alberti, as for the benefit of the property left by him, it would be advisable for me to have those plates of his printed; expressing, at the same time, your readiness to obtain for us a most ample privilege from the Pope, and, if necessary, from the Grand-Duke of Tuscany, and also assuring us of the Cardinal Barberini's protection of the work; for which I return you my most grateful thanks. With regard to the printing of the plates, it will be my chief care to obey any commands that may be received from the Cardinal, and to fulfil your wishes; but upon this matter being resolved on, which is of some importance, it will be necessary that you, most Illustrious Sir, should procure for us other privileges, and also that you should advise us how we ought to act with regard to the dedications; &c. &c.—Borgo S. Sepolcro; Li 8. Giugno 1627. Devotiss. Servitore, Lattanzio Pichi.'

Upon this letter Bottari, the editor, remarks that 'these plates were never collected and printed together, but are still in the possession of the heirs of the Alberti family;' meaning to intimate that the intention expressed in it was never fulfilled. But in this he is clearly wrong; for Pichi does not speak of the whole of Cherubino's works of engraving, many of which had been done by him for different Roman publishers of prints, or sold to them during his life-time, but of those plates only of which he was possessed at his death; and these, which were numerous, were certainly published, or re-published, by the heirs of Cherubino, several of them with dedication to the Card. Barberini, and one or two with dedication to the Cav. del Pozzo himself, the year after the date of the said letter. I have thought it the more necessary to say thus much, as Heineken and others have adopted Bottari's erroneous interpretation of Pichi's words.

In the following catalogue of this artist's engravings, I have availed myself of Bartsch's valuable work for the description of those pieces which I have not before me, or am not well acquainted with; omitting however, as in some degree doubtful, many of those which have neither the name or cypher of Cherubino: though of them also I give a brief list at the end. It will be seen that in two or three instances I dissent from Mr. Bartsch's opinion; and I have classed the prints in a different manner.

AN ETCHING.

1. THE MADONNA, a half-figure, seated with the infant Saviour in her lap, with landscape background. The monogram of Cherubino is on the left, and on the same side, over the entrance to a building, is the date 1568, when Cherubino was only 16 years of age. An etching, in a circle  $8\frac{1}{2}$  in diameter, supposed to be the only one by his hand. (B. 31.)

PORTRAITS;

*Most of them, in all probability, after Cherubino's own Designs.*

2. POPE GREGORY XIII—bust, within an ornamental frame. Upon a scroll, at bottom: 'Gregorius XIII. Pon. op. max.' Without the artist's name. *h.*  $10\frac{5}{8}$ . *w.*  $7\frac{3}{4}$ . (B. 122.)

3. THE SAME PONTIFF—half-figure, within an architectural decoration, with the figure of Justice on the left, and on the right Prudence. At bottom: 'Gregorius XIII. Bononien. Pont. max.' &c. Without artist's name. *h.*  $16\frac{3}{4}$ . *w.*  $10\frac{1}{2}$ . (B. 123.)

4. POPE SIXTUS V.—bust within an ornament, and above two angels supporting the papal crown. At bottom: 'Xystus V. Pont. Max.' and on the left 'Cherub. Albertus sc. 1585.' *h.*  $10\frac{1}{2}$ . *w.*  $7\frac{3}{4}$ . (B. 126.)

In a second impression, the portrait of the Pope is turned into that of Henry IV. of France, the royal crown is substituted for the papal, and the name of Cherubino is effaced, &c. In a third impression King Henry is rubbed out to make way for the Emperor Matthias I., and this impression has the date 1612.

5. POPE URBAN VII.—bust within an ornamented oval; below, on the left, Justice, and on the right, Charity, and above two angels supporting the tiara, &c. At bottom: 'Urbanus VII. Pont. Max.—Cherub. Albertus In. sc.' *h.*  $15\frac{3}{4}$ . *w.*  $11\frac{1}{4}$ . (B. 127.)

Urban VII. was Pope only from the 15th to the 27th September 1590. This plate was doubtless commenced, and perhaps finished, during that short interval. It is in every respect a very masterly performance. The head, however, which was engraved with delicacy, was soon effaced, in order to make room for that of Gregory XIV. the successor of Pope Urban, and in this second impression the name of the artist does not appear.

6. HENRY IV. King of France—bust within an ornament surrounded by figures. 'Henricus IV. Gall. et Nav. Rex Christianissimus.—Romae. 1595.—Cherub. Albertus Invent. sc.' *h.* 15. *w.* 10. (B. 124.)

7. PIETRO ANGELI DI BARGA, a poet—bust, within an ornamented oval. He is crowned with laurel, and above are two winged genii holding an open book with inscription: 'Quas bonus,' &c. Round the oval: 'Petrus Angelius Bargaesus ann. LXXII.' and on the right at bottom: 'Cherub. Albert. sc.' *h.*  $8\frac{1}{4}$ . *w.*  $5\frac{7}{8}$ . (B. 116.)

In a second impression of this plate the portrait of P. Angeli was effaced, and that of the Emperor Matthias I. substituted, &c.

8. JACOPO BAROZZI, called VIGNOLA, a sculptured bust upon a pedestal with architectural accompaniments, a Frontispiece, with title: 'Le due Regole della prospettiva,' &c.—and Ded. to Jac. Buoncampagni. 'Cherubinus Albertus f.—In Roma, &c. 1583.' *h.*  $12\frac{1}{2}$ . *w.*  $8\frac{3}{4}$ . (B. 117.)

A second impression is dedicated to the Prince Marc-Ant. Borghese, and dated 1611; and a third to Prince Camillo Panfilii, with the date 1644.

9. WILHEL. DAMAS LINDANUS, Bishop of Ruremonde, and a celebrated controversialist—bust in an oval: ‘anno Dni 1585—suæ ætat. 60.—Cherub. Albertus fe.’ *h.* 4 $\frac{3}{8}$ . *w.* 3 $\frac{3}{8}$ . (B. 120.)

Of this plate there are three different impressions. In the first, the background on the right is covered with only one row of hatchings, and the margin, on which is inscribed ‘Cherub. Albertus fe.’ is all white. In the second, the background on the right is darkened by cross strokes, and the marg., except in that part which has the artist’s name, is covered by strokes of the graver. In the third, a small scroll is added, on the left of the head, with the words: ‘Quæ sursum sunt.’

SACRED AND DEVOTIONAL SUBJECTS,

*Whether engraved by Cherubino from his own Designs, or after those of Artists unknown.*

10. THE ANNUNCIATION. On the left, at bottom, the date 1571, and the cypher of Cherubino. *h.* 17 $\frac{3}{4}$ . *w.* 13. (B. 9.)
11. THE NATIVITY, a large composition, after his own design. At bottom, the arms of Pope Clement VIII. between two tablets with inscriptions: ‘En Deus, &c.—Adspice virginæ, &c.’ and on the right: ‘Cherubinus Albertus Inv. perpetuæ observantiæ ergo D. D. D.’ *h.* 23 $\frac{3}{4}$ . *w.* 18 $\frac{3}{4}$ . (B. 11.)
12. THE FLIGHT INTO EGYPT. Two angels are leading the ass; others are gathering and presenting the infant with dates. On the left, at bottom, is the cypher of Cherubino, with the date 1574. *h.* 18 $\frac{1}{2}$ . *w.* 13 $\frac{1}{2}$ . (B. 15.)
13. THE TRANSFIGURATION. On the left at bottom: ‘Romæ, 1575, and the cypher. *h.* 15 $\frac{1}{2}$ . *w.* 10 $\frac{3}{4}$ . (B. 25.)
14. CHRIST BEARING THE CROSS, his figure seen to the knees. At bottom on the right: ‘Charbino. alberti fe. 1573’, and in the margin: ‘Ne lacrymis, matres, &c.—Antonij. Lafrerij.’ *h.* 8 $\frac{7}{8}$ , besides marg. *w.* 6. (B. 20.)
15. THE DEAD BODY OF CHRIST, SUPPORTED BY AN ANGEL. The cypher at bottom, on the left. Oval. *h.* 9 $\frac{7}{8}$ . *w.* 6 $\frac{3}{8}$ . (B. 21.)
16. THE MADONNA SEATED ON THE CLOUDS, with the Infant Christ on her lap, and in her right hand a lily. At bottom on the left: ‘Cum privilegio,’ &c., and on the right the cypher of Alberti. *h.* 5 $\frac{3}{4}$ . *w.* 5 $\frac{3}{4}$ . (B. 27.)
17. THE HOLY FAMILY, with the Angel presenting the young Tobit. Apparently one of Cherubino’s earliest performances. On the right at bottom is the cypher. *h.* 9 $\frac{1}{2}$ . *w.* 8. (B. 32.)
18. THE HOLY FAMILY. The Infant holds with both hands an open book; turning his head round towards the Madonna, the upper part only of whose body is seen. Joseph is behind on the left, and under his figure is the cypher of Cherubino. Bartsch erroneously ascribes the invention to Raffaelle. It has something of the manner of Pierino del Vaga. *h.* 11. *w.* 8 $\frac{1}{4}$ . (B. 33.)
19. THE ASSUMPTION OF THE VIRGIN. On the left, at bottom, the cypher of Cherubino, and on the right the date 1571. ‘Cum privilegio,’ &c. *h.* 14 $\frac{1}{2}$ . *w.* 9 $\frac{3}{4}$ . (B. 36)
20. THE MADONNA OF THE ROSARY. St. Dominic and another saint distributing rosaries to people of every rank and sex. At bottom on the left: ‘Privilegio Sti. D. N. greg. Pp. XIII.’ and on the right the cypher. *h.* 16. *w.* 10 $\frac{7}{8}$ . (B. 37.)
21. THE MADONNA SEATED WITH THE INFANT UPON A CRESCENT, and surrounded by a glory. At top: ‘Mater divine gratiæ,’ &c., and at bottom a Dedication to Cardinal Justiniani. ‘Cherubinus Albertus D. D.’ *h.* 17 $\frac{1}{2}$ . *w.* 13 $\frac{3}{8}$ . (B. 39.)
22. ST. CARLO BORROMEIO, kneeling in the Clouds, in adoration of the Madonna, who appears with the infant Saviour at the top of the print, on the left. Various boy-angels, one of them with a scroll: ‘Effigies Sti. Caroli,’

&c., and in an oval tablet at bottom a Dedication to Maria Madalena, wife of Cosmo II. Grand Duke of Tuscany: '*Cherubinus Albertus D. D. Romæ A. 1611.*' This is certainly from his own design. *h. 17. w. 11 $\frac{1}{8}$ .* (B. 48.)

According to Bartsch there exists a copy of this print, with the cypher of Cherubino, instead of the name, and without the date.

23. ST. CHRISTOPHER, with the Infant Saviour on his shoulders, traversing a river. In the middle at bottom is the cypher, with '*Cum privilegio,*' &c. *h. 13 $\frac{3}{8}$ . w. 8 $\frac{1}{2}$ .* (B. 49.)
24. ST. FRANCIS RECEIVING THE STIGMATES, supported by two Angels. At bottom a Dedication to Alfonso Visconte, the cypher of Cherubino, and the date 1577. *h. 11 $\frac{1}{2}$ . w. 7 $\frac{7}{8}$ .* (B. 56.)
25. ST. CATHERINE OF SIENNA RECEIVING THE STIGMATES, supported by two Angels. At the bottom corner on the right is the cypher, and a little above the date 1574. *h. 14 $\frac{3}{8}$ . w. 10.* (B. 60.)
26. ST. CHRISTINA WALKING ON THE WATER. Two scrolls held by angels: '*XPS Christianam ex unda levat.—Unda lavat,*' &c., and below: '*Serenissimæ Christianæ Lotharingiæ.—Cherubinus Albertus d. B. S. S. invent. D. D. h. 17 $\frac{1}{4}$ . w. 11 $\frac{3}{8}$ .* (B. 61.)
27. ST. MARY MAGDALEN CARRIED UP TO HEAVEN BY ANGELS. At bottom on the right is the cypher: one of his early works. *h. 11 $\frac{1}{8}$ . w. 7 $\frac{7}{8}$ .* (B. 63.)

### PROFANE AND FANCY SUBJECTS,

*Engraved by Cherubino from his own Designs, or after those of Artists unknown.*

28. PROMETHEUS TORMENTED BY THE VULTURE, one of the artist's finest prints, probably done after a painting executed by himself in a triangular compartment in a vault. The design is excellent; but certainly not by Michelangiolo, to whom Bartsch has attributed it. At bottom: '*Cherubinus Albertus fe. Romæ 1582,*' with Dedication by the Heirs of Cherubino to the Card. Magalotti. *h. 16? w. 11?* (B. 92.)
29. VENUS STANDING IN A SHELL UPON THE SEA, and holding with both hands a sail filled with the wind. The cypher is on the left at bottom. *h. 8 $\frac{1}{4}$ . w. 5 $\frac{3}{8}$ .* (B. 97.)
30. THE FOUR SEASONS, four pieces, entitled, at top: '*Primavera—Estate Autumnus—Hyems;*' after triangular compartments painted in a vault, perhaps by Cherubino himself; but certainly not by Polidoro, to whom they are ascribed by Bartsch. Spring is represented by Flora; Summer, by Ceres; Autumn, by Bacchus; and Winter by an old man with a long beard. At the bottom of each is the cypher of the artist. *h. 9 $\frac{1}{2}$ . w. 6 $\frac{1}{4}$ .* (B. 101—104.)
31. DIANA, walking towards the right, accompanied by a dog and a stag. On the right at bottom are the cypher and the date 1580. *h. 10 $\frac{7}{8}$ . w. 7 $\frac{7}{8}$ .* (B. 105.)
32. THE ARMS OF THE CARD. ALDOBRANDINI, accompanied by allegorical figures, Theology, Philosophy, &c. The cypher is on the left at bottom. *l. 11 $\frac{1}{8}$ . h. 9 $\frac{1}{8}$ .* (B. 114.)
33. THE ARMS OF A PRELATE. On one side Minerva sitting, and on the other Perseus, with other allegorical figures. On the left at bottom: '*Cherub. Albertus fe.*' *l. 15 $\frac{3}{8}$ . h. 11.* (B. 115.)
34. AN INFANT MOUNTED ON A SEA-HORSE, which moves towards the right. The cypher is on the left at bottom. *h. 3 $\frac{1}{2}$ . w. 2 $\frac{3}{8}$ .* (B. 129.)
35. A WINGED GENIUS, standing, and turned towards the right, with a globe on which are three fleurs de lis in the right hand, and a trumpet and palm-branch in the left. The cypher is at bottom on the left. '*Cum Privilegio, &c.—Unita Virtus,*' in the margin. *h. 7 $\frac{3}{8}$ . w. 5 $\frac{3}{8}$ .* (B. 130.)  
There exists an impression before the inscription.
36. A FEMALE FIGURE, standing, and seen in a back-view. She blows a trumpet,

- and on her head is a globe marked, according to Bartsch, with the arms of the Medici. The cypher is on the left at bottom. *h.* 8. *w.* 5. (B. 135.)
37. VICTORY, a flying figure with wings, a shield on her right arm, and in her left hand a trophy. The cypher and date 1628 are at the left bottom corner. 'Laboris Merces.—Cum Privilegio,' &c. in marg. *h.* 7 $\frac{1}{2}$ . *w.* 5 $\frac{3}{8}$ . (B. 136.)  
There exists an impression before the 'Cum Privilegio,' &c.
38. A WINGED GENIUS, FLYING, with a palm-branch in one hand, and in the other the crown of the Grand-Duke of Tuscany. 'Digna sola regnare. Per astra,' &c. The cypher is on the right at bottom. *h.* 9 $\frac{3}{8}$ . *w.* 6 $\frac{1}{2}$ . (B. 137.)
39. ANOTHER GENIUS, FLYING, with the arms of the Farnese family, three fleurs de lis, in the right hand, and a palm and an olive-branch in the left. Above in a scroll: 'Polo florescere digna.' At bottom on the right is the cypher. *h.* 9 $\frac{5}{8}$ . *w.* 6 $\frac{3}{8}$ . (B. 138.)
40. ANOTHER GENIUS, FLYING, with a scroll in the left hand, and in the right a palm. At bottom: 'Non sine labore.' The cypher, with 'Cum Privilegio,' &c. is on the left, and on the right: 'Romae, 1628.' *h.* 9 $\frac{3}{8}$ . *w.* 6 $\frac{3}{8}$ . (B. 139.)
41. ANOTHER GENIUS, FLYING. He points upwards with the right hand, and in the left has a palm. On the left is the cypher, and on the right the date 1628. In the margin: 'Non sine vertute.' *h.* 9, *w.* 6 $\frac{1}{2}$ . (B. 140.)
42. A GENIUS SEATED ON A CLOUD, sounding a trumpet, which he holds in the right hand. At bottom: 'Virtutis proemium;' on the left the cypher, and on the right the date 1628. 'Cum Privilegio,' &c. *h.* 9. *w.* 6 $\frac{1}{2}$ . (B. 141.)
43. A WINGED GENIUS in the air, supporting a cardinal's hat over which is a dragon, within a round cartouch. The cypher and date, 1607, on the right, and at bottom: 'Illustriss. et reverendiss. Domini D. Card. Vicecomiti, &c.—Ex picturis quas Cherubinus Albertus in eius Villa Tusculana pinxit, has ipsemet incidit.' *h.* 10 $\frac{3}{8}$ . *w.* 6 $\frac{7}{8}$ . (B. 142.)
44. A NAKED YOUTH STANDING ON A DOLPHIN, with a trident in his right hand, and a globe bearing the Farnese arms in his left. The cypher is on the left, at bottom. *h.* 12 $\frac{1}{2}$ , including margin. *w.* 6 $\frac{1}{2}$ . (B. 144.)
45. A WINGED GENIUS, STANDING ON A GLOBE, whereon are the arms of the Barberini family. He supports with the left hand a tablet with Dedication to Card. Barberini: 'Haeredes Cherubini Alberti D. D. D.' &c. At bottom on the left is the cypher, and on the right the number I. *h.* 11 $\frac{1}{2}$ . *w.* 6 $\frac{1}{2}$ . (B. 145.) ANOTHER WINGED GENIUS, standing on a globe, and holding with both hands a tablet. On the left at bottom is the cypher, and on the right the number II. Same dimensions. (B. 146.)  
There exists an impression of these two pieces before the cypher and number; the second having the date 1571 upon the tablet, near the bottom.
46. FAME, represented by a naked female with wings, who is standing on a sort of a lamp and blowing a trumpet, the figure turned towards the right. The cypher is at the left bottom corner, and in the margin is a latin dedication by the heirs of Cherubino to the Cav. del Pozzo, dated 1628. *h.* 12 $\frac{3}{4}$ . *w.* 6 $\frac{3}{8}$ . (B. 152.)
47. A NAKED FEMALE, SEATED ON THE CLOUDS, with a balance in her hand. At top: 'Nuda veritas,' and at bottom: 'Justi tenor,' &c. with Dedication to Cosmo II. Grand Duke of Tuscany. The cypher is on the left at bottom. *h.* 15. *w.* 8 $\frac{3}{8}$ . (B. 153.) There exists a copy without cypher, &c.  
As I am acquainted with Cherubino's style of design, having once possessed some of his sketches, I wish here to state my opinion that all the above single figures were engraved by him after his own drawings or paintings.

PRINTS BY CHERUBINO ALBERTI AFTER KNOWN MASTERS.

After ALESSANDRO ALBERTI.

48. S. SUSANNA, standing on a pedestal, with the palm of martyrdom in her right hand, and in her left a book. On the right: 'S. Susanna Vir. et Mar.' On the left: 'Alexander al Bertus inven.,' and in the margin, 'Ex ea quam

illmus. et Rs. card. Rusticus Romae supra ostium. S. Susannae. Tit. sui. Po. M.D.LXXVIII.' *h.* 11. *w.* 7 $\frac{3}{4}$ . (B. 64.)

This plate was afterwards cut smaller at the sides and at bottom, and so published with the address: 'Romae Neco. Van Aelst for.'

After MICHELANGIOLO BUONAROTI.

49. THE DEAD BODY OF CHRIST, SUPPORTED BY JOSEPH OF ARIMATHEA, THE MADONNA, AND MARY MAGDALEN; from a group in marble, which was intended by Michelangiolo for his monument, but left unfinished at his death. It is now behind the great altar, in the Duomo at Florence, with an inscription: 'Postremum Michaelis Bonarotae opus,' &c. Cherubino, in his print, has added a landscape background. At bottom: 'Mich. Angeli Bonaroti Florentini manu Sculpta. Romae.—Cum Privilegio D. Greg. XIII.' Without the name of Alberti. *h.* 18 $\frac{1}{4}$ . *w.* 12. (B. 23.)

50. ST. JEROME SEATED IN THE DESERT, MEDITATING UPON A CRUCIFIX, On the left at bottom: 'Michelangelus inven.—Cum privilegio,' &c. the cypher of Cherubino, and the date 1575. *h.* 19 $\frac{1}{4}$ . *w.* 13 $\frac{3}{4}$ . (B. 54.)

51. PROPHETS AND SYBILS, in the vault of the Sistine Chapel. Six pieces. (a) THE SYBIL LYBICA, and the PROPHET DANIEL, with the accompanying figures, on one plate. At top: 'Opus quod in Capella, &c.—Maximo Hetruriae Ducis, &c.—Romae, A.D.M(D)LXXVII.—Cherubinus Albertus de Burgo S. Sepulcri Dicavit.' At bottom: 'Cum privilegio summi Pontificis, 1628.' (b) THE SYBIL CUMAEA, with the accompanying figures. At top: 'Opus in Capella Vaticani.—Principi Franciseo Card. Barberino. Romae. 1628.' and at bottom: 'Cum privilegio,' &c. (c) THE PROPHET ESAIAS, with the surrounding figures, but without his name, the plate being unfinished. On the right at bottom: 'Cum privilegio Smi. Pont.' (d) THE SYBIL DELPHICA, with the surrounding figures. At bottom on the left: 'Cum privilegio,' &c. (e) THE PROPHET EZECHIEL, &c. but without his name. The plate unfinished. At bottom on the right: 'Cum privilegio,' &c. (f) THE SYBIL PERSICA, &c. but without her name. At bottom on the right: 'Cum privilegio,' &c. The first of these six pieces, containing a Prophet and a Sybil; measures, *l.* 21 $\frac{1}{2}$ . *h.* 17. The others, *h.* 17. *w.* 11. (B. 72—77.)

It is to be regretted that Cherubino did not take more pains with these plates, and that he did not complete the set. The five last, it is probable, were never published till 1628.

52. ACADEMY FIGURES, from the vault of the Sistine chapel, four pieces, each representing a naked man seated and supporting a Festoon of oak-leaves and acorns, &c. 'M. Ang. B. Fl. Pinx. in Vatic.;' 'Michaelangelus pinxit in Vaticano.' &c. The plates were afterwards retouched by Phil. Thomassin. They measure *h.* 11 $\frac{1}{2}$ , to 12 $\frac{3}{4}$ . *w.* 7 $\frac{3}{4}$ , to 8 $\frac{1}{2}$ . (B. 147—150.)

53. THE FIGURE OF THE POPE'S MASTER OF THE CEREMONIES, in the character of Minos, surrounded by devils, with a serpent twisted round his body; from the Last Judgment. On the right the cypher of Cherubino and the date 1575. *h.* 12 $\frac{3}{8}$ . *w.* 8 $\frac{1}{4}$ . (B. 76.)

54. A NAKED FIGURE RESTING WITH HIS BACK AGAINST A CROSS, from the same picture. 'M. Ang. B. Pinx. in Vaticano.—Cherubinus Albertus f. 1580.—Cum privilegio,' &c. *h.* 13 $\frac{1}{2}$ . *w.* 6. (B. 69.)

55. A GROUP OF TWO FIGURES FIGHTING IN THE AIR; from the same fresco. At bottom: 'M. Ang. B. Fl. Pinx. in Vatic.—Cherub. Albertus fe. 1580. Cum privilegio,' &c. *h.* 13. *w.* 6 $\frac{1}{2}$ . (B. 70.)

56. THE FIGURE OF ADAM, (a) in the Last Judgment, not St. John Baptist, as Bartsch supposes, being a standing figure seen in front, the face in profile turned towards the left. (b) THE BACK-FIGURE OF A MAN climbing up to Heaven, from the same fresco. These two studies which Cherubino has placed in oval compartments, each decorated with scroll-work, festoons, and two little angels at top, of his own invention, are I think the finest productions of his burin, and prove him to have possessed a more complete knowledge of the human figure than perhaps any engraver of his time, if we except Agostino Caracci. Upon the first, at top: 'Nuda Veritas,' and in a circle, 'Illmo. et Rmo. D. Alexandro Medices. S. R. E. Car. Ampliss.' At

bottom: 'M. Ang. Pinxit in Vaticano. — Cum privilegio, &c.—*Cherubs. Albertus f. Romæ*, 1591.' The second is entitled at top: 'Petit Aethera:' the other inscriptions upon it are the same as in the first. They measure  $h. 16\frac{3}{4}$ .  $w. 9$ . (B. 67. 68.)

Of these two pieces there exist very boldly executed copies of the same size, but in an opposite direction, and without the dedication and the name of Alberti. They are dated in the circles at top: 'Romæ, 1591,' and were perhaps engraved by Raffaele Guidi.

57. THE FIGURE OF A SOLDIER, seen a back-view; a study, within an ornamented oval, taken from the fresco of the Conversion of St. Paul, in the Pauline chapel in the Vatican. At the bottom on the right: 'Romæ, 1590,' and the cypher of Cherubino.  $h. 10\frac{3}{8}$ .  $w. 5\frac{1}{2}$ . (B. 143.)

After POLIDORO DA CARAVAGGIO.

58. THE CREATION OF ADAM. At bottom: 'Romæ.—Polidorus de Caravag. invent.'  $l. 10\frac{5}{8}$ .  $h. 7$ . (B. 1.)

59. ADAM AND EVE DRIVEN OUT OF PARADISE; and EVE SEATED, WITH THE INFANTS CAIN AND ABEL, WHILST ADAM TILLS THE GROUND: two pieces, both marked: 'Polidorus de Caravagio invent.' and dedicated in the margin to Card. Magalotto by the heirs of Cherubino, with date 1628. The first has also the cypher of the artist on the right, and the second: 'for Romæ C. Albertus.' There exist impressions of both before the dedication.  $h. 8\frac{1}{4}$ , including margin.  $w. 6\frac{3}{4}$ . (B. 2. 3.)

60. ABRAHAM PREVENTED BY THE ANGEL FROM SACRIFICING HIS SON ISAAC. 'Polidorus de Caravagio inve.—Ill<sup>mo</sup>. Principi Laurentio Magalotto, &c.—Haeredes Cherubini Alberti D. D. D. Romæ.' With the cypher of the artist. 'Cum Privilegio, &c. 1628.'  $l. 8\frac{1}{2}$ .  $h. 7\frac{3}{8}$ . (B. 4.)

61. THE ISRAELITES WITH VASES AND BASKETS, COLLECTING MANNA. Towards the right: 'Polidorus de Caravagio Inven.' and the cypher of Cherubino. In the margin a Dedication by J. Orlandi to Cæsandro Adriano, with date 1602.  $l. 16$ .  $h. 9$ . including margin. (B. 5.)

The first impression is dated 1576, on the right, and is without the Dedication; which, again, is effaced in a third impression, marked: 'Nico. Van Aelst for.'

62. JUDITH, (a) standing, with the head of Holophernes in her right hand, and a sword in her left. The cypher on the left at bottom. Certainly, I think, from Polidoro, though without his name. (b) The companion represents VENUS AND CUPID, the goddess a back figure. At the bottom corner, on the right, is the cypher, and in the margin: 'Polydorus. I.'  $h. 8\frac{3}{4}$ , including margin.  $w. 5$ . (B. 6. 93.)

63. ANGELS, WITH BOOKS OF MUSIC, SINGING, four pieces, not numbered, from paintings by Polidoro in the church of S. Silvestro at Rome. Each piece represents a group of two boy-angels. The first has at bottom a long Dedication by Cherubino to Alfonzo Visconti dated 1583. The others have 'Polydorus de Caravagio In.' and the cypher of Alberti.  $h. 8$ , including margin.  $w. 4\frac{1}{2}$ . (B. 131—134.)

64. NEPTUNE, (a) standing in a niche, with the trident in his left hand. On the left, '*Cherub. f.*' and at bottom, 'Polidorus invent.' The name 'Pluto' is written at top, by error. (b) SATURN, resting with the right hand on his scythe. Below is the cypher, and 'Polidorus de Caravagio I.,' and at top the title 'Saturnus.' (c) PROMETHEUS, standing on a pedestal, and holding with both hands a flaming torch. On the pedestal, the cypher, '1590, Polidorus in.' These three pieces are  $h. 8\frac{1}{2}$ .  $w. 4\frac{5}{8}$ . (B. 91. 94. 95.)

The same figures will be found in the set of eight heathen deities engraved after Polidoro by Goltzius.

65. TWO CUPIDS, SUPPORTING A FESTOON, which hangs over their shoulders; their figures turned towards the left. In the middle, near the top: 'Polidorus de Caravagio invent.' and at bottom on the right 'Romæ, 1576,' and the cypher.  $l. 8\frac{3}{4}$ .  $h. 5$ . (B. 158.)

66. A SMALL FRIEZE, THE SUBJECT UNKNOWN. On the left, a man asleep



under a drapery which hangs from a tree, and a little child, followed by a naked female with a large bundle. On the right, a loaded mule, with a woman taking an infant from off its back, and, without the subject, Fame, 'fama,' blowing two trumpets. In the upper margin, 'Polidorus de Caravagio. excellentissimus pictor. Romæ. pinxit;' and under the man sleeping, the date 1609. It has not the cypher of Cherubino, but the lower margin is wanting in the impression before me, and may have had it. Not mentioned by Bartsch or Heineken. *l.*  $4\frac{1}{8}$ ? *h.*  $1\frac{1}{4}$ ?

67. THREE FRIEZES, each with: 'Polydorus de Caravagio invent.' and two latin verses. (a) THE MUSES AND POETS UPON PARNASSUS: 'Pegasus eliciens,' &c.; the cypher of Cherubino on the right at bottom. (b) PERSEUS TURNING POLYDECTES AND HIS COMPANIONS INTO STONE: 'Quod vultus mutent,' &c. and on the left at bottom: 'Cherub. Albertus.' (c) THE RAPE OF THE SABINES: 'Romulidae spreti ludi,' &c. The cypher, at bottom on the left. *l.*  $8\frac{3}{8}$ , to  $9\frac{1}{4}$ . *h.*  $5\frac{5}{8}$ . (B. 110—112.)

68. PERSEUS TURNING ATLAS INTO STONE, and THE GARDEN OF THE HESPERIDES, two pieces numbered 1. 2. and forming a frieze. On No. 1: 'Polidorus de Caravagio inv. Romæ,' with dedication to Card. Barberini in the margin, and date 1628. On No. 2., the cypher, on the right, and in the margin: 'Cum Privilegio,' &c. *l.* (the two pieces)  $22\frac{3}{4}$ , *h.* with marg.  $6\frac{1}{8}$ . (B. 108. 109.)

69. A FRIEZE, in five pieces, numbered at bottom, representing at one end THE RAPE OF THE SABINES, and at the other, THE TRIUMPH OF TWO ROMAN EMPERORS, with inscriptions in the margin below. (1) 'Sabinarum raptum a Polidoro Caravagiensi celebr. pictorem delineatum,' &c. (2) 'Sereniss. Ferdinando Medicis,' &c. (3) 'Ac Cosmo II. Paternae Virtutis,' &c. (4) 'Albertus Albertus observantiae ergo. D. D.—Cherubinus Albertius Alberti F. (filius) Fecit Romae, Cum Privilegio,' &c. (5) 'Illustrissimo Principi Francisco Cardinali Barberino, &c.—Cherubini Alberti opera, &c. Haeredes dant dicant, &c. Anno Dni 1628.' These pieces measure, *l.*  $15\frac{3}{4}$ , to  $19\frac{1}{2}$ . *h.*  $6\frac{1}{2}$ . (B. 159. 160.)

70. MYTHOLOGICAL SUBJECTS, IN CIRCLES, ten pieces numbered on the right at top, except the last; besides title. THE TITLE represents a winged Genius standing on a globe and supporting a tablet with Dedication: 'Ilmo. Chiappino Vitellio,' &c. and date 1590. It is from Cherubino's own design. *h.*  $9\frac{1}{8}$ . *w.*  $6\frac{1}{8}$ . (1) Jupiter embracing Cupid. (2) Jupiter and Hermophrodite. (3) Neptune in his Car. (4) Pluto carrying off Proserpine. (5) Jupiter and Antiope. (6) A winged Venus with Cupid. (7) Mercury and Argus. (8) Bacchus, with Fauns and Satyrs. (9) Apollo and Daphne. (10) Mars and Venus surprised by Vulcan.

These circles measure  $5\frac{1}{2}$  in diameter; but the plates vary in size, some having a wider margin than others. They have all the cypher of Cherubino, except the 5th and 10th, and Nos. 1. 2. 8. and 9. have the name of Polidoro in the margin. (B. 78—88.)

71. A SET OF VASES, ten pieces, numbered on the right at top, with below the name of Polidoro, and that of Cherubino, or his cypher. Two pieces, representing fanciful designs for knives, after F. Salviati, sometimes accompany the set, but they are not numbered. The first plate is inscribed: 'Vasa, a Polydoro, &c. &c.—Cherubinus Albertus in aes incidit atque edidit. Romae, anno 1582.' This plate measures, *h.*  $10\frac{7}{8}$ . *w.*  $7\frac{1}{8}$ . The remainder of the series are only: *h.*  $9\frac{1}{4}$ . *w.*  $6\frac{1}{4}$ . These, again, were re-published in 1628, by the heirs of Cherubino, with dedication to Card. Barberini. (B. 161—172.)

After JACOPO LIGOZZI.

72. AN ALLEGORICAL DESIGN; Florence seated on a throne, &c., figurative of the dominion of the Medici family. On the left, 'Jacobus Ligotius invent.' and in the margin: 'Diadema Porsenae regis, &c.—Cherub. Albertus Burgis. inc. Dicit, 1589.' *l.*  $10\frac{1}{4}$ . *h.* 10. including margin. (B. 157.)

After FRANCESCO POTENZIANI.

73. THE HOLY FAMILY. The Madonna is seated on the ground, giving suck to the Infant. Joseph sleeps. On the right at bottom, 'Roma,' the cypher

of Cherubino, 1576, 'Francs. Potentianns inven.' and in the margin 'Cum privilegio,' &c. *h.* with margin, 8 $\frac{3}{4}$ . *w.* 6. (B. 30.)

After Rosso.

74. THE ADORATION OF THE MAGI. On the left at bottom: 'Cum privilegio, &c.—Rubeus florentinus inven.' in the middle the date 1574, and on the right: 'Romae,' and the cypher of Cherubino. *h.* 14 $\frac{3}{8}$ , besides margin. *w.* 10 $\frac{1}{2}$ . (B. 12.)

75. CHRIST PRAYING ON THE MOUNT OF OLIVES—the three disciples asleep below. In the middle at bottom: 'Rubeus florentinus Inven.' and on the right: 'Cum privilegio,' &c., the cypher of Cherubino, and 'Romæ, 1574.' *h.* 15, besides margin. *w.* 10 $\frac{3}{4}$ . (B. 17.)

This plate was among those re-published by the Heirs of Cherubino. In this second impression the 'Cum privilegio' is changed, the date is altered to 1628, and the margin has a Dedication to Card. Barberini.

76. THE STONING OF ST. STEPHEN. In the middle at bottom: 'Rubeus Florentinus inven.' and on the right: 'Romae, A. 1575.' Lower down is the cypher of Cherubino, and on the right, in the margin: 'formis romae, 1602.' *h.* 16, including margin. *w.* 11 $\frac{1}{8}$ . (B. 51.)

A previous impression has, on the left at bottom: 'Nobili viro d<sup>no</sup>. ponpeo Nigrio Bononiensi, &c. dicatum.'

77. A TABERNACLE, WITH COLUMNS AND FIGURES—among them four Prophets, and Christ holding his cross, placed in niches. On the left at bottom: 'Rubeus Florentinus inventor,' on the right: 'Cherubinus Albertus Fecit, Romae. 1575,' and in the middle: 'Con privilegio de Papa Gregorio XIII.—denuo cum privilegio Urbani VIII. 1628.' On two plates joined: *h.* 29 $\frac{1}{2}$ . *w.* 18 $\frac{1}{4}$ . (B. 66.)

After RAFFAELLE SANZIO.

78. THE RESURRECTION OF CHRIST. 'The Saviour appears about to fly, an angel is seated before the entrance of the Sepulchre upon a large stone, the terrified guards are on the left, and in the distance, towards the right, are seen St. Peter, St. John, and the three Maries.' (Heinecken.) On the left at bottom: 'Raphael Urbin. inven. Cum privilegio de papa Gregorio XIII.' the cypher of Alberti, 'Romae, et denuo cum privilegio Urbani VIII. 1628.' In the middle, within a cartouch, is a Dedication by the Heirs of Cherubino to Card. Barberini, with date 1628, repeated. *l.* 21 $\frac{1}{2}$ . *h.* with margin, 16 $\frac{3}{4}$ . (B. 24.)

79. THE HOLY FAMILY, with Elizabeth and the little St. John, who is presenting a bird to the infant Saviour. At the bottom on the left: 'Cum privilegio de Pap. Gregorio XIII., et denuo cum privilegio Urbani VIII. P. M.' and in the margin: 'Opus quod Raphael Urbin. invenit.—D. D. Romae, 1582.' *h.* 21 $\frac{1}{2}$ , including margin. *w.* 16. (B. 40.)

80. TWO TRITONS, one playing on a reed-pipe, the other sounding a shell. At bottom: 'Rafaello Urb. inven.—Romae 1579,' and the cypher of Cherubino. *h.* 7 $\frac{3}{4}$ . *w.* 4 $\frac{1}{4}$ . (B. 90.)

81. CUPID, WITH HIS BOW AND QUIVER, flying towards the right—a study from a figure by Raffaele in the Farnesina. Without the cypher. *l.* 8. *h.* 5 $\frac{1}{4}$ . (B. 96.)

82. JUPITER EMBRACING CUPID—also from the Farnesina. At bottom on the left: 'Raphael. Urbin. in. Romae,' and on the right, 1580. *h.* 13 $\frac{1}{4}$ . *w.* 9 $\frac{3}{4}$ . (B. 100.)

Later impressions have the address of Nic. van Aelst.

83. TWO OTHER PIECES FROM THE FARNESINA, each containing two of the principal compartments, with the accompanying figures and decorations. (a) THE THREE GRACES, and VENUS WITH JUNO AND CERES. In the middle at bottom: 'Raphael Urbinas pinxit.—Romae, 1582.—Cum privilegio Urbani VIII. P. M.' (b) VENUS MOUNTING TO OLYMPUS, and VENUS ADDRESSING JUPITER, with dedication by the heirs of Cherubino to Card Magalotti, 1628. *l.* 22. *h.* 12 $\frac{1}{4}$ . (B. 106. 107.)

After ANDREA DEL SARTO.

81. THE ANNUNCIATION. On the right at bottom: 'Andreas Sutoris florentinus. Inven. 1574,' and the cypher of Cherubino. *h.* 11? *w.* 8½. (B. 8.)
85. JOHN BAPTIZING CHRIST. On the right at bottom: 'Andreas Sutoris Florentinus Inven. 1574,' and the cypher of Cherubino. *l.* 15¾. *h.* 10¾. (B. 16.)
86. S. FILIPPO BENIZZI, CALLING DOWN LIGHTNING FROM HEAVEN UPON MEN WHO HAD DESPISED HIS EXHORTATIONS—from a fresco in the cloister of the Convent 'dell' Annunziata' at Florence, in two pieces joined. In the middle at bottom, a tablet with Dedication by Cherubino to Card. Ferd. de Medicis, dated 1582, and in the margin six latin verses. I agree with Strutt that this is one of the artist's finest prints. *h.* 21¾, besides margin. *w.* 19¼. (B. 42.)
87. FAITH, represented by a female holding a pix and a cross. At bottom, towards the right: 'Andreas Sutoris inv., the cypher, 1580, Romae,' and in the middle: 'Fides.' *h.* 8¾. *w.* 5¾. (B. 65.)

After MARCO DA SIENNA.

88. THE CIRCUMCISION OF CHRIST. At bottom: 'Cherubinus Albertus fe. 1579. M. Sen. In.' and underneath two latin verses, with the address: 'Laurentij Vaccarij Formis. Romae. 1580. Cum Privile.' *h.* 16½. *w.* 10¾. (B. 14.)

After ANTONIO TEMPESTA.

89. MIRACLES OF ST. BERNARD—three pieces, being Nos. 6, 10, and 12, of a set of 156 prints, engraved after Tempesta by Raff. Guidi and others. (6) The youthful saint in bed, refusing the solicitations of a young female. (10) The saint preaching. (12) At the age of twenty-two, he embraces the monastic order, accompanied by thirty other persons. *h.* 10½, besides margin. *w.* 7½. The cypher, in all three, is on the left at bottom. (B. 44—46.)

After PELLEGRINO TIBALDI.

90. TOEIT AND THE ANGEL. On the left at bottom: 'Peregrinus Bono<sup>us</sup>. inve. F. Romae,' the cypher of Cherubino, and the date 1575. *h.* 12¼. *w.* 8¼. (B. 58.) Later impressions have: 'Nic. Van Aelst for.'

After FRANCESCO VANNI.

91. S. BERNARDINO OF SIENNA, half figure, holding a crucifix, accompanied by an angel with a tablet bearing the initials S. H. I. On the left at bottom: 'Franc. Vannus Sen. In. Cherub. Albertus fe. Salve o Francisci,' (sic) &c. *h.* 8¼. *w.* 5¾. A second impression has at bottom: 'Divus Bernardinus Senensis,' with I. H. S. on the tablet. (B. 47.)

After TADDEO ZUCCHERO.

92. THE NATIVITY. The Madonna holds the Infant in her arms, and is attended by three angels. Joseph is seen on the left, leading the ass, and above is the holy spirit. Half way up the print, on the right: 'C. Albertus fe.' and in the margin two latin verses: 'Aeternum vagit Verbum, &c. Tadeus Zucharus inventor.' *h.* 15¼, besides margin. *w.* 10¾. (B. 13.)
93. THE ADORATION OF THE SHEPHERDS, and, above, a concert of angels. At bottom: 'Thaddeus Zuccarus in Ven.' the cypher of Cherubino, and the date 1575. 'Nico. Van. Aelst formis.' Also the arms of Pope Gregory XIII. 'Cum privilegio,' &c. On two plates joined. *h.* 22½. *w.* 15¾. (B. 10.) There exists an impression of this print without the arms, and without the address of V. Aelst.
94. THE FLAGELLATION OF CHRIST. At bottom on the right: 'Tadeus Zuccarus inven.' and the cypher; on the left: 'Con privilegio de Papa Gregorio XIII. et di Urbano VIII. 1628.' In the margin, a Dedication by Cherubino to Filippo Boncompagni, 1574. *h.* 20, besides margin. *w.* 16¾. (B. 18.)
95. THE DEAD BODY OF CHRIST SUPPORTED BY THE ALMIGHTY, with

angels bearing the instruments of the passion, &c. On the left at bottom: 'Tadeus Zucarus inven.—con privilegio de papa Gregorio XIII.,' and the cypher of Cherubino, 1573. *l.* 12 $\frac{3}{4}$ . *h.* 11 $\frac{1}{4}$ . (B. 22.)

96. THE CONVERSION OF ST. PAUL. In the middle at bottom: 'Tadeus Zucarus inventor, cum privilegio.' *h.* 18 $\frac{1}{2}$ . *w.* 13 $\frac{1}{4}$ . (B. 57.)

In a second impression, the last syllable of the word 'inventor' is erased, the cypher of Cherubino, and the word 'Romæ,' are added, and, at the right corner, the date 1575. With this change in the inscriptions, we have an edition with: 'Nicolao Van Aelst formis rome 1602,' over the name of Zucchero, and another, with: 'Joseph de Rubeis junioris formis,' on the left.

After FEDERIGO ZUCCHERO.

97. THE VIRGIN PRESENTED AT THE TEMPLE by her parents. Upon a step, in the middle at bottom: '*Cherubinus Alberti f.*' so faintly expressed as to be scarcely perceptible. One of his first essays, copied from a print by C. Cort. *h.* 10 $\frac{1}{2}$ , besides margin. *w.* 7 $\frac{1}{2}$ . (B. 7.)

98. CHRIST SEATED IN THE CLOUDS, CROWNING THE VIRGIN. Towards the right at bottom, the cypher of Cherubino, 1572, and in the margin: 'Federicus Zuccarus inventor.—Cum privilegio,' &c. *h.* 14 $\frac{3}{4}$ . *w.* 10 $\frac{1}{4}$ . (B. 41.)

99. ST. JOHN THE BAPTIST, standing in the desert, with a book in his left hand, whereon is a little lamb. At bottom on the right: 'Federicus Zuccaro inven.,' and on the left the cypher of Cherubino. *h.* 9 $\frac{7}{8}$ ? *w.* 6 $\frac{3}{4}$ ? (B. 53.)

100. ST. EUSTACE, with the stag with a crucifix between his horns. At bottom, the cypher of Cherubino: 'Federigus Zuccarus inven.' 1575. On the right, the cypher, repeated; and in the margin: 'Joannis Orlandi formis romæ, 1602.' *h.* 10 $\frac{3}{8}$ , besides margin. *w.* 7 $\frac{1}{4}$ . (B. 52.)

ANTIQUÉ STATUES.

101. APOLLO, (a) seated, holding a reed-pipe. '*Cherubinus al Bertus fe. 1577.* Apollinis statua in viridario Cardinalis de Medicis.' (b) MARSIAS, suspended from a tree, '*Cherub. al Bert. fe. 1578.*—Marsie simulacrum Romæ in aedibus Vallansibus.' They measure, *h.* 8 $\frac{5}{8}$ . *w.* 5 $\frac{1}{4}$ . (B. 98. 99.)

102. THE RIVER TYBER, (a) a statue at the Capitol. '*Cherubinus Albertus fe. 1571.*' *l.* 8 $\frac{1}{2}$ . *h.* 5 $\frac{1}{8}$ . (b) THE RIVER NILE, with the cypher of Cherubino and the date 1576. *l.* 11 $\frac{1}{8}$ . *h.* 6 $\frac{1}{2}$ . (B. 154. 155.)

PRINTS WITHOUT THE NAME OR CYPHER OF ALBERTI,

Ascribed to him by Bartsch.

PORTRAITS.

103. 'IL SIG. CESARE CAPORALI PERUGINO'—bust nearly front face, in an ornamented oval, around which is the name. Above, a book and two winged genii, one holding a laurel-branch, the other a palm. *h.* 5 $\frac{7}{8}$ . *w.* 3 $\frac{1}{2}$ . (B. 118.)

104. LOPOVICO CURTI—bust in an oval: 'Lud. Cur. Civ. Bon.' *h.* 6 $\frac{7}{8}$ . *w.* 5 $\frac{3}{8}$ . (B. 119.)

105. 'DIANA MANTOANA civis Volaterana'—bust, in a decorative frame. At top, in a cartouch, is her name. *h.* 9 $\frac{1}{2}$ . *w.* 6 $\frac{1}{2}$ . (B. 121.)

106. 'JOHANNES DE AUSTRIA'—bust, profile, in an oval surrounded by trophies. Below two captives, and above Fame with two trumpets. *h.* 11 $\frac{1}{8}$ . *w.* 7 $\frac{1}{4}$ . (B. 125.)

SACRED AND DEVOTIONAL SUBJECTS,

Without the name or cypher of Cherubino.

107. CHRIST SHEWN TO THE PEOPLE. Jesus stands on an eminence on the left, attended by Pilate and two soldiers, &c. Below are the heads of three men who appear demanding his crucifixion. *h.* 10 $\frac{3}{4}$ . *w.* 8 $\frac{3}{8}$ . (B. 19.)

108. THE DEAD BODY OF CHRIST ON THE CLOUDS, supported by an Angel. At bottom: 'Magnum pietatis opus.—Cum privilegio, &c.' *h.* 14 $\frac{1}{4}$ . *w.* 9 $\frac{1}{4}$ . (B. 26.)

109. THE MADONNA STANDING IN A GLORY; the Infant on her right arm and in her left hand a lily. 'Cum privilegio,' &c. in marg. *h.*  $7\frac{3}{4}$ . *w.*  $4\frac{1}{5}$ . (B. 28.)
110. THE MADONNA, SEATED WITH THE INFANT CHRIST IN HER LAP, in a landscape, and beside her Elizabeth and St. John. Joseph is in the background, on the right, holding the ass by the bridle. Said to be after Muziano. *h.*  $7\frac{3}{4}$ . *w.* 6. (B. 29.)
111. THE MADONNA STANDING IN A NICHE WITH THE INFANT IN HER ARMS, who appears playing with a bird. Perhaps from a Statue. *h.*  $11\frac{1}{2}$ . *w.* 8. (B. 34)
112. THE MADONNA SEATED WITH THE INFANT IN A GLORY, with angels scattering flowers. Above: 'Regina Coeli;' below: 'Alla Serma. gran duchessa di Toscana,' &c., and on the right: 'Cum privilegio,' &c. *h.*  $11\frac{1}{2}$ . *w.*  $7\frac{5}{8}$ . (B. 35.)
113. THE HOLY FAMILY WITH ELIZABETH AND ST. JOHN—Joseph kneeling on the left. At bottom on the left, 1571, and in the margin: 'cum privilegio,' &c.; copied from a print by C. Cort. *h.*  $16\frac{1}{4}$ , besides margin. *w.*  $10\frac{5}{8}$ . (B. 38.)
114. ST. BENEDICT AND ST. ROMANUS at meat in a cavern. *h.*  $11\frac{3}{4}$ . *w.*  $8\frac{1}{2}$ . (B. 43.)
115. ST. STEPHEN, Deacon and Martyr, with a palm in the left hand and a book in the right. Supposed one of Cherubino's early works. *h.*  $10\frac{3}{4}$ . *w.*  $7\frac{1}{2}$ . (B. 50.)
116. ST. FRANCIS RECEIVING THE STIGMATES. The saint is kneeling and turned towards the right; his companion is in the foreground on the left. *h.*  $9\frac{3}{8}$ . *w.*  $7\frac{1}{2}$ . (B. 55.)
117. ST. ROCK—his staff in the right hand, and his left hand on his bosom. Supposed one of the artist's early works. *h.*  $15\frac{1}{2}$ . *w.*  $10\frac{5}{8}$ . (B. 59.)
118. ST. MAGDALEN in penitence. Towards the right: 1582. *h.* 12, besides margin. *w.*  $11\frac{3}{8}$ . (B. 62.)

PROFANE AND FANCY SUBJECTS,

*Without the name or cypher of Cherubino.*

119. THE ARMS OF A PRELATE, with allegorical figures. Upon a scroll at top: 'Evelhit ad aethera,' &c. *l.*  $11\frac{1}{4}$ . *h.*  $8\frac{3}{4}$ . (B. 113.)
120. A STAG DEVOURING SCORPIONS. Upon a scroll: 'Membris agit,' &c. *h.*  $3\frac{3}{8}$ . *w.*  $2\frac{5}{8}$ . (B. 128.)
121. THE STATUE OF A ROMAN EMPEROR, in a Niche, seen foreshortened, from below, unfinished; the head in outline. *h.*  $12\frac{1}{4}$ . *w.* 8. (B. 151.)
122. A CARTOUCH, in which is represented a Lute with a broken cord, &c. Above, a Satyr and a Satyress, with a scroll: 'Ut suppleat.' *h.*  $5\frac{1}{2}$ . *w.*  $4\frac{3}{4}$ . (B. 156.)

DURANTE ALBERTI.

b. 1538. d. 1613.

'Durante Alberti, Cosimo Alberti, and Giorgio Alberti, of the city of Borgo S. Sepolcro,' says Gandellini, 'were, all three, professors of painting: the first two also engraved on copper and wood; and the third engraved on copper only; though he did but little, having died young in 1597.'

It is to be regretted that Gandellini has neither described any of the prints of these three artists, nor given his authority for the assertion that they engraved at all. Durante Alberti, according to Baglioni, took up his abode in Rome, in the pontificate of Gregory XIII. and resided there till his death. He appears to have been a painter of some eminence.

## PIETRO FRANCESCO ALBERTI.

b. 1584. d. 1638.

Was the son of Durante Alberti, and like him, a painter. We have by him an etching, representing

AN ACADEMY OF DESIGN, with groups of students variously employed. Towards the top is the title: 'Academia d. Pitori,' and below upon a stool is the name of the artist, thus: '*Petrus Franciscus Albertus Inventor et fecit.*' On the left: 'Romæ Super. permisso.' The letters 'P. S. F.' (Petri Stefanoni Formis) are added, at a distance from each other, at the bottom of the plate. *l.* 20½. *h.* 16½.

I cannot join with Bartsch in the encomiums bestowed by him upon this plate. The figures are poorly drawn, and the performance, on the whole, save that it is cleanly executed, is, I think, but indifferent.

## IGNAZIO ALBERTI.

c. 1780.

An engraver who appears to have been a resident of Vienna: the two following pieces by his hand are mentioned in the catalogues of the collections of Winckler and Brandes:

1. THE MADONNA IN THE CLOUDS, surrounded by a glory of angels; after a sketch by Anthony Maulbertsch, in fol.
2. TWO INFANTS, LYING ON THE GROUND, after Rubens. '*J. Alberti sc.*' *l.* 9¾. *h.* 7¾. He is also said to have engraved
3. SEVERAL SMALL PORTRAITS, in 8vo.

## GIOCONDO ALBERTOLLI.

c. 1785.

'A member of the Academy of Fine-Arts at Milan, was the composer and engraver of a set of Arabesque compartments, which are varied in their design and executed with spirit.' So says de Angelis, upon the authority of the second edition of Basan's dictionary.

Zani does not mention this artist as having etched or engraved, but he notices as an engraver one *Ferdinando Albertolli*, his nephew.

## H. C. ALBERTUS.

'A painter of Saxony,' says Heineken, 'who painted and engraved,'

THE PORTRAIT OF JOHAN. SECKENDORFF, rector and professor at Zwickau.'

## ELEAZAR ALBIN.

1720—1740.

A well known naturalist, who wrote and published in this country a considerable work on birds; a second on spiders; and a third, I believe, on fish; all of them illustrated by numerous plates etched or engraved by himself after his own designs. I have now before me a print, small fol. *l-w.* representing 'A Salmon Trout from Berwick on Tweed.—*E. Albin* 1740.' which is etched with sufficient neatness.

The family of this person is said to have been German, and

the real name Weiss, in english White, but latinized to Albinus. The portrait of E. Albin, on horseback, is prefixed to his 'History of Spiders,' 1720, engraved by *J. Scotin*.

### B. ALBRECHT.

c. 1740?

In the catalogue of the Winckler collection I find mention of TWO MOUNTAINOUS LANDSCAPES, with rural figures and animals, one a Moon-light scene, the other a sun-rise, engraved by this person, conjointly with K. Ponheimer, after Christian Brand. 'Chr. Brand pinx.—K. Ponheimer et B. Albrecht sculp.' large fol. l-w.

It appears doubtful if this B. Albrecht be the same with Baltazar Augustin Albrect, who is spoken of by Heinecken as a painter of history of some eminence.

### N. ALBRECHT.

The catalogue of Winckler's collection also furnishes the name of this artist.

ITINERANT MUSICIANS at the door of a cottage, after Ostade. 'N. Albrecht fec.' l-w, in 4to.

### C. ALBRECHT.

An engraver of architecture at Berlin, says Heinecken, who worked for the booksellers. I regret that he has not specified any of his works, nor even informed us whether he lived in the seventeenth, or the eighteenth century.


### MANUEL ALBUERNE.

1790.

A Spanish engraver of moderate ability, one, as I suppose of the school of Manuel Salvador Carmona, after the return of that admired artist from Paris to his native country. The following is the only specimen of his burin that I have hitherto met with.

THE PORTRAIT OF MURILLO—bust in an oval: 'Retrato de Don Bartolome Murillo, celebre Pintor, &c.—Dibufado y Gravado por Manuel Albuerne, 1790.' h. 8 $\frac{3}{4}$ , besides margin. w. 6 $\frac{3}{4}$ .

### HEINRICH ALDEGREVER.

1527  1555.

Many of the early artists of Germany, and among them some of the most accomplished, applied themselves chiefly to the engraving of very small plates; and for that reason have long been known under the title of 'the little masters.' In the foremost rank of these we must place Aldegrever; although, besides his small prints, he also did a few portraits of more ample dimensions.

We learn from the inscriptions on two portraits, engraved by him of himself, that he was born, in 1502, at Soest in West-

phalia : but the time of his death is not recorded ; and, indeed, little else appears to be known of him, except that he studied for some time under Albert Durer, and became a good painter, as well as an engraver.

The prints of Aldegrever are dated from 1527 to 1555, and are engraved with exquisite delicacy ; especially his latter performances. But, in order duly to appreciate their beauties, it is necessary to examine fine impressions of them, and these are of rare occurrence. In respect of design, they are not exempt from the faults of the school in which he was educated ; particularly in the draperies, which, like those of Durer, are too much subdivided by small angular foldings, resembling those produced in the bendings of wet paper.

The following catalogue of Aldegrever's engravings contains, like that of Bartsch, two hundred and ninety pieces ; and I write with by far the greater portion of the prints before me. All of them are marked with the monogram represented above ; and, in order to economize my pages, I adopt the following abbreviations ; by which I shall be enabled, in a very small space, to point out the particular place which this monogram occupies in each ; which, added to the subject, and dimensions, will render the recognition of any particular engraving described, easy to the reader.

ABBREVIATIONS USED IN THIS CATALOGUE: Mon. for monogram ; r, for right ; l. left ; t. top ; b. bottom ; c. corner ; m. middle. Where the monogram is accompanied by the date, as is often the case, it is added. Thus, mon. 1540, r. c. t. will be understood to mean that the monogram, with the date 1540, is at the right corner of the print, at top ; and so forth.

#### ETCHINGS.

1. AN OLD MAN, CROWNED WITH VINE-LEAVES, bust in front. Mon. 1528, l. c. t. At b. on a tablet: ' Wan. dar. is,' &c. *h.* 3 $\frac{1}{4}$ . *w.* 2. (B. 187.) It is very spirited.
2. ORPHEUS AND EURIDICE. Mon. 1528, r. c. t. *h.* 3. *w.* 2. (B. 100.)
3. A STANDARD-BEARER, marching, with a goose in the left hand and his standard in the right. Mon. 1528, l. t. *h.* 3 $\frac{1}{2}$ . *w.* 2. (B. 176.)

#### PORTRAITS.

4. H. ALDEGREVER, HIMSELF, bust in a broad-brim'd hat. Mon. m. r. At top: ' Aldegrevers hec est, &c. Anno sue ætatis XXVIII,' and at bottom, ' Anno Domini MDXXX. *h.* 5 $\frac{1}{2}$ . *w.* 4. (B. 188.)
5. ANOTHER BUST OF HIMSELF. Mon. m. l. At bottom ' Anno MD. XXXVII. Imago Hinrici Aldegrevers, Suzatien, &c. Anno etatis sue xxxv.' *h.* 7 $\frac{1}{2}$  *w.* 5. (B. 189.)
6. ALBERT VAN DER HELLE, head and hands. Mon. 1538, m. l. At bottom, ' Imago Alberti von der Helle anno sue etatis XXVIII.' *h.* 7 $\frac{1}{2}$ . *w.* 5. (B. 186.)
7. MELANTHON—bust, turned to the right. Mon. m. l. At top: ' Si Deus pro nobis,' &c. At bottom: ' Plurima qui relegis, &c. Philippus Melanthon, MD. XXXX.' *h.* 6 $\frac{1}{4}$ . *w.* 5. (B. 185.)
8. MARTIN LUTHER—bust, turned a little to the left. Mon. m. r. At top:



' *Jacta curam,* &c. and at bottom: ' *Asservit Christum, &c. Martinus Lutherus, MD. XXXX. h. 6½. w. 4½. (B. 184.)*

9. WILHELM DUKE DE JULIERS—half figure, the face turned towards the right. Mon. m. r. At top: ' *Van Gottes Genaden Wilhelm, &c. At bottom: ' Bis duo lustra, &c.—Hinricus Aldegrever Suzatien. faciebat; Anno MD. XL.' h. 12½. w. 8½. (B. 181.)*

In a second impression the inscription: ' *In imaginem illustriss. Princip. Juliae,* &c. is added at bottom. In a Third we have also at bottom: ' *HN EAAAXON,* &c.

10. JOHAN. VAN LEIDEN, king of the Anabaptists at Munster, half figure, turned to the left. Mon. m. l. At top: ' *Johan. van. Leiden, &c. At bottom: ' Hæc facies, hic cultus, erat cum sepra tene, &c.—Henricus Aldegrever Suzatien, faciebat, Anno. MDXXXVI,' &c. h. 12½. w. 8½. (B. 182.)*

In the first impressions of this plate the first line of the inscription at bottom is as above described; in the second, the letters ' *re,* ' are added over the word ' *tene.* '

11. BERN. KNIPPERDOLLING, also a chief of the Anabaptists at Munster, half figure, turned to the right. Mon. m. r. At top: ' *Waerhaftich,* &c. At bottom: ' *Ignotus nullis Knipperdollingius, &c.—Hinricus Aldegrever Susatien. faci. 1536.' h. 12. w. 9. (B. 183.)*

The above portraits are capital performances, and are all, more or less, rare.

SACRED AND DEVOTIONAL PIECES.

12. THE HISTORY OF THE FALL OF MAN, 1540. Six pieces not numbered. *h. 3¾. w. 2¾. (a) The Creation of Eve. Mon. 1540, l. c. t. (b) God prohibiting to Adam and Eve the fruit of the Tree of knowledge. Mon. 1540, r. c. b. (c) They eat the forbidden fruit. Mon. 1540, r. c. t. (d) They are reproved by the Almighty. Mon. 1540, l. c. t. (e) They are driven from Paradise. Mon. 1540, r. c. t. (f) Adam labouring, and Eve nursing Cain. Mon. 1540, m. t. (Bartsch 1—6.) This set is I think one of Aldegrever's most beautiful works.*

13. ADAM AND EVE WITH THE FORBIDDEN FRUIT, 1529. Two pieces, single figures, standing. Mon. 1529, l. c. b. on each. *h. 3¾. w. 2¼. (B. 9. 10.)*

14. THE SAME SUBJECTS, no date. Single figs., standing. (a) Adam. Mon. r. (b) Eve. Mon. l. (B. 11. 12.) *h. 3¾. w. 2½.*

15. THE SAME, 1551. Single figs., standing. (a) Adam. Mon. 1551, l. c. t. (b) Eve. Mon. 1551, r. c. t. (B. 7. 8.) *h. 2½. w. 1½.*

16. THE HISTORY OF LOT, 1555, in four pieces, not numbered. *h. 4¾. w. 3¼. (a) Lot receiving the three angels. Mon. 1555, l. c. b. (b) The people of Sodom threaten them violence. Mon. 1555, r. b. (c) Lot and his family led by the angel out of the city. Mon. 1555, m. t. (d) Lot and his daughters in the cave. Mon. 1555, r. c. b. (B. 14—17.)*

17. LOT AND HIS DAUGHTERS. Mon. 1530, l. t. *h. 3¾. w. 2¾. (B. 13.)*

18. THE HISTORY OF JOSEPH, 1528 and 1532, four pieces not numbered. *h. 4¾. w. 3. (a) Joseph telling his dream. Mon. 1532, r. b. (b) Joseph and Potiphar's wife. Mon. r. b. the date 1532, on the l. (c) He is accused before Pharaoh. Mon. 1532, m. t. (d) His brothers purchasing corn in Egypt. Mon. b. The date 1528 on the r. (B. 18—21.)*

19. THE HISTORY OF AMMON AND TAMAR, 1540. Seven pieces not numbered. The title at the top of each. *h. 4¾. w. 3. (a) Ammon informing Jonadab of his passion for Tamar: ' II. Reg. XIII. Jonadab ait,' &c. Mon. 1540, r. b. (b) Ammon forces Tamar: ' II. Reg. XIII. Ammon vi oppresit Thamar.' Mon. 1540, r. b. (c) He sends her away with contumely: ' II. Reg. XIII. Thamar scidit,' &c. Mon. 1540, m. b. (d) She complains to Absalom: ' II. Reg. XIII. Absalom consolator Thamar.' Mon. 1540, l. t. (e) Absalom invites King David and his brothers to a feast: ' II. Reg. XIII. Tonduntur,' &c. Mon. 1540, l. c. b. (f) Ammon is killed at the feast: ' II. Reg. XIII. Absalom occidit,' &c. Mon. 1540, l. b. (g) David rending his garments, upon learning the death of Ammon: ' II. Reg. XIII. Rex scidit vestimenta,' &c. Mon. 1540, r. b. (B. 22—28.)*

20. THE JUDGMENT OF SOLOMON, 1555. Mon. 1555, r. b. In margin: 'Salomon causam,' &c. *h.* 4 $\frac{3}{8}$ . *w.* 3 $\frac{1}{8}$ . (B. 29.)
21. THE STORY OF SUSANNA, 1555, four pieces, not numbered. *h.* 4 $\frac{1}{2}$ . *w.* 3 $\frac{1}{4}$ . (a) Susanna bathing. Mon. 1555, m. b. (b) She is accused by the two Elders. Mon. 1555, l. c. b. (c) They are convinced of false testimony by Daniel. Mon. 1555, l. b. (d) They are stoned to death. Mon. 1555, r. (B. 30—33.)
22. DALILAH CUTTING OFF THE HAIR OF SAMPSON, 1528, two circles, *diam.* 2 inches. In one, the Mon. 1528, r. In the other, Mon. 1528, m. t. (B. 35. 36.)
23. BATHSHEBA, BATHING. 1532. *h.* 5 $\frac{3}{4}$ . *w.* 4 $\frac{1}{8}$ . Mon. 1532, l. t. (B. 37.)
24. THE ANNUNCIATION, and THE NATIVITY, 1553, two pieces. *h.* 4 $\frac{1}{4}$ . *w.* 2 $\frac{5}{8}$ . On the first, Mon. 1553, r. t. On the second, Mon. 1553, m. b. (B. 38. 39.)
25. THE PARABLE OF THE GOOD SAMARITAN, 1554, four pieces, numbered in the marg. on the right. *l.* 4 $\frac{1}{4}$ . *h.* 3 $\frac{1}{8}$ , incl. marg. with inscription. (1) The traveller is spoiled by robbers. Mon. 1554, m. b. 'Homo descendens,' &c. (2) He is succoured by the Samaritan. Mon. 1554, r. c. t. 'Sacerdos et Levita,' &c. (3) The Samaritan places him on his mule. Mon. 1554, m. b. 'Samaritanus impositum,' &c. (4) The Samaritan pays money for his support upon leaving the Inn. Mon. l. b. 'Samaritanus proficiscens,' &c. (B. 40—43.)
26. THE PARABLE OF THE RICH MAN AND LAZARUS, 1554, five pieces, numbered at top. *l.* 4 $\frac{1}{4}$ . *h.* 3 $\frac{1}{8}$ , incl. marg. with inscription. (1) The rich man at table, surrounded by attendants. Mon. 1554, t. 'Dives Epulo,' &c. (2) Lazarus lying at his door, &c. Mon. 1554, l. b. Upon another tablet: 'Alde Grave in Susato Fecit.' Inscr: 'Erummosus hic Lazarus,' &c. (3) The rich man dying. Mon. 1554, r. t. 'Dives Epulo extremum,' &c. (4) He is brought by the devils to hell. Mon. 1554, r. c. t. 'Divitem Epulonem,' &c. (5) He sees Lazarus in Abraham's bosom. Mon. 1554, l. t. 'Dives Epulo flammis,' &c. (B. 44—48.)
- These two sets of prints are among Aldegrever's most admired works; they, and a few others, have been so well copied as to deceive inexperienced collectors.
27. CHRIST ON THE CROSS, with, below, the Madonna, St. John, &c. Mon. 1553, l. b. At top: 'Sic dicit Dominus,' &c. *h.* 4 $\frac{1}{2}$ . *w.* 2 $\frac{7}{8}$ . (B. 49.)
28. THE MADONNA, with the Infant in her arms, standing on a crescent. Mon. 1527, r. b. *h.* 3 $\frac{1}{4}$ . *w.* 2 $\frac{1}{4}$ . (B. 51.) This is very like Albert Durer.
29. THE SAME SUBJECT. Mon. 1553, r. t. *h.* 4 $\frac{1}{2}$ . *w.* 2 $\frac{7}{8}$ . (B. 50.)
30. THE MADONNA SEATED WITH THE INFANT IN HER ARMS. Mon. 1553, m. t. *h.* 4 $\frac{1}{4}$ . *w.* 2 $\frac{1}{8}$ . (B. 52.)
31. THE SAME SUBJECT, four different designs, 1527. *h.* 2 $\frac{3}{4}$ , to 2 $\frac{7}{8}$ . *w.* 2. (a) Mon. 1527, r. c. t. (b) Mon. 1527, l. c. t. (c) Mon. 1527, r. c. b. (d) Mon. 1527, l. c. t. (B. 53—56.) All these have much of Albert Durer's manner.
32. THE FOUR EVANGELISTS, seated in the clouds, four pieces, after the designs of G. Pens. The mon. 1539 at the top of each. They have also the cypher of Pens. *h.* 4 $\frac{3}{4}$ . *w.* 3. (B. 57—60.)
33. ST. CHRISTOPHER with the Infant Christ on his shoulders. Mon. 1527, r. b. (B. 61.) *h.* 3. *w.* 2 $\frac{1}{2}$ .

SUBJECTS OF PROFANE HISTORY AND HEATHEN  
MYTHOLOGY.

34. THE LABOURS OF HERCULES, thirteen pieces, not numbered; each with two latin verses in the margin, and each marked with the monogram joined to the date 1550. *h.* 4 $\frac{1}{8}$ , incl. marg. *w.* 2 $\frac{5}{8}$ . (a) Hercules when an infant destroying the two serpents: 'Amphitroniades geminos,' &c. (b) Hercules killing the Nemean lion: 'Belua vastā Leo,' &c. (c) Hercules and Cacus: 'Oppetit Herculeo,' &c. (d) Hercules killing the Hydra: 'Prælia lernæ,' &c.

(e) He conquers Cerberus: 'Sponte petit,' &c. (f) Hercules and Anteus: 'Te premit Addephagus,' &c. (g) He conquers Achelaus: 'Herculeo præmente,' &c. (h) He kills the dragon of the Hesperides: 'Frugibus extincto,' &c. (i) He assists Atlas to support the universe: 'ΜΗΛΑΙΩΣ ætherii,' &c. (k) He protects Hippodamia from the Centaurs: 'Muletat Centauros,' &c. (l) He kills the Centaur Nessus: 'Nessus adulterio,' &c. (m) Hercules bearing on his shoulders the two Columns, which mark the boundary of his travels: 'Viribus evulsas,' &c. (n) Hercules subduing the stag, and the death of Hercules: 'Veste venenata,' &c. (B. 83—95.)

35. HERCULES AND ANTEUS. Mon. 1529, l. b. h. 4 $\frac{3}{4}$ . w. 3. (B. 96.)

36. HERCULES KILLING THE NEMEAN LION, a circle, diam. 2 inches. Mon. r. t. (B. 97.)

37. THE JUDGMENT OF PARIS. Mon. 1538, l. t. h. 3 $\frac{3}{4}$ . w. 2 $\frac{1}{2}$ . (B. 98.)

38. PARIS, WITH VENUS AND CUPID. Mon. 1551, r. t. In marg.: 'Dubium amorem Paris,' &c. h. 3 $\frac{3}{4}$ , incl. marg. w. 2. (B. 99.)

39. THISBE DISCOVERING PYRAMUS DEAD, a circle, diam. 2 $\frac{1}{2}$ . The mon. on the pedestal of a vase. (B. 101.)

40. THISBE STABBING HERSELF. Mon. 1553, r. b. At top in a tablet: 'Thisbe, ob mortem pyrami sui proci, se ipsam gladio confodit. h. 4 $\frac{3}{8}$ . w. 3. (B. 103.)

41. JASON AND MEDEA. Mon. 1529, l. b. At top on the r.: 'Yason et Medea.' h. 4 $\frac{3}{8}$ . w. 3. (B. 65.)

42. HECTOR COMBATING WITH THE TROJANS AGAINST THE GREEKS. Mon. 1532, m. b. A frieze. l. 5. h. 2 $\frac{1}{4}$ . (B. 70.)

42. RHEA SYLVIA; a naked figure, standing; on the left a man carrying away her two children. Mon. l. t. and Inscr.: 'Esa. 14. Quod dns, &c.—Rhea, Romulus, Remus.' h. 5 $\frac{3}{4}$ . w. 3 $\frac{7}{8}$ . (B. 66.)

44. MUTIUS SCEVOLA BEFORE PORSENNA. Mon. 1530, r. b. h. 5 $\frac{7}{8}$ . w. 4 $\frac{1}{8}$ . (B. 69.)

45. CURTIUS ON HORSEBACK, LEAPING INTO THE GULPH. Mon. 1532, r. t. and Ins.: 'Conperta Romana historia,' &c. h. 6. w. 4 $\frac{1}{8}$ . (B. 68.)

46. TARQUIN AND LUCRETIA. Mon. 1539, r. b. with the mark of G. Pens as designer. h. 4 $\frac{3}{8}$  w. 3. (B. 63.)

47. THE SAME SUBJECT. Mon. 1553, l. b. In marg.: 'Lucretia a S. Tarq.' &c. h. 4 $\frac{1}{2}$ , w. 2 $\frac{3}{4}$ . (B. 64.)

48. TITUS MANLIUS ORDERING THE DECOLLATION OF HIS OWN SON. Mon. 1553, m. b. At top: 'Titus Manlius filium,' &c. h. 4 $\frac{1}{2}$ . w. 2 $\frac{3}{4}$ . (B. 72.)

49. BATTLE BETWEEN THE ARMIES OF HANNIBAL AND SCIPIO, a frieze. 1538. Mon. m. On the left, 'Hannibal;' on the right: 'Au. Cor. Scipio.' l. 8 $\frac{1}{4}$ , h. 2. (B. 71.)

50. SOPHONISBA, taking the Poison sent by her husband Massinissa. Mon. 1553. l. b. At top: 'Massinissa Scipionis consilio,' &c. h. 4 $\frac{1}{2}$ . w. 3. (B. 62.)

51. AN OLD MAN IN BED, CUTTING THE THROAT OF HIS SON. At top: 'Pater, nepus suam mortem, filius degenerans,' &c. Mon. 1553. l. b. h. 4 $\frac{3}{8}$ . w. 3. (B. 73.)

52. THE SEVEN PLANETS. 1533. Seven pieces. h. 3 $\frac{7}{8}$ . w. 2 $\frac{1}{2}$ . (a) SOL, 'Clarinoffenso radios,' &c. Mon. r. (b) 'LUNA, 1533,' at top. Mon. l. b. (c) 'MARS,' at top, and Mon. (d) 'MERCURIUS,' at top. Mon. 1533, r. b. (e) 'JUPITER, 1533,' at top. Mon. b. (f) 'VENUS, 1533,' at top. Mon. r. b. (g) 'SATURNUS, 1533,' at top. No monogram. (B. 74—80.)

53. DIANA, and MARS, two pieces. (a) 'LUNA,' with mon. l. near the top. h. 3 $\frac{1}{4}$ . w. 2. (b) 'MARS,' on the right. Mon. 1529, r. b. h. 3. w. 2 $\frac{1}{8}$ . (B. 81.82.)

ALLEGORICAL AND MORAL PIECES.

54. THE VIRTUES AND VICES, represented by female figures, standing, fourteen pieces, numbered at top, each with a title, and all with date 1549 accompanying the monogram except the last. h. 2 $\frac{3}{4}$ . w. 1 $\frac{7}{8}$ . (1) 'CONCORDIA.'

Mon. r. b. (2) 'PAX.' Mon. l. t. (3) 'DILIGENTIA.' Mon. r. b. (4) 'FORTUNA.' Mon. r. t. (5) 'DIVITIÆ.' Mon. r. t. (6) 'SCORDIA.' Mon. r. t. (7) 'LUXURIA.' Mon. r. (8) 'LASCIVIA.' Mon. r. t. (9) 'INVIDIA.' Mon. r. t. (10) 'IRA.' Mon. l. b. (11) 'PAUPERTAS.' Mon. r. b. (12) 'PATIENTIA.' Mon. l. b. (13) 'GAUDIUM.' Mon. r. t. (14) CHRIST. 'Pax nostra Christus.' Mon. 1550 r. (B. 103—116.)

55. THE VIRTUES AND VICES, 1552, fourteen pieces; the former represented by female figures standing, each with a banner; the latter by female figures, with banners, seated upon different animals. The date 1552, accompanying the monogram, is upon each; and each has two latin verses in the margin. *h.* 4. incl. marg. *w.* 2½. (a) HUMILITY. Mon. r. 'Pectora lætifero,' &c. (b) CHRISTIAN LOVE. Mon. l. t. 'Viribus invidiæ,' &c. (c) PATIENCE. Mon. l. b. 'Dotibus herois Patientia,' &c. (d) CHASTITY. Mon. r. 'Casta pudicitia,' &c. (e) CHARITY. Mon. l. b. 'Viribus Invidiæ,' &c. (f) DILIGENCE. Mon. r. 'Gandia ter sancti,' &c. (g) PRIDE. Mon. l. c. b. 'Prima nefandarum,' &c. (h) ENVY. Mon. l. c. t. 'Squalida livoris,' &c. (i) ANGER. Mon. m. t. 'Præcipiti nullus furor,' &c. (k) LASCIVIOUSNESS. Mon. l. c. b. 'Deprenit ingenias,' &c. (l) GLUTTONY. Mon. l. t. 'Inglunie sensus,' &c. (m) AVARICE. Mon. m. b. 'Proditor infidus raptor,' &c. (n) SLOTH. Mon. r. b. 'Fœda pusillanimes,' &c. (B. 117—130.) This set of prints is full of beauties.

56. FAITH, &c., four pieces, half figures, each with mon. and date 1528. *h.* 02. *w.* 2¼ to 2½. (a) FAITH, embracing the cross with her left hand, and holding a chalice in her right. Mon. l. c. t. (b) FORTITUDE, 'Fortitudo.' Mon. l. t. (c) INTEMPERANCE. She caresses a goat with the right hand, and has a serpent in the left. Mon. l. c. t. (d) JUDITH WITH THE HEAD OF HOLOPHERNES. Mon. r. c. t. (B. 34—131, 132, 133.)

57. FORTUNE, represented by a naked female with wings, standing in the clouds upon a globe; a vase in her right hand, and a bridle thrown over her arm. Mon. 1555, r. t. *h.* 4¾. *w.* 3½. (B. 143.)

58. THE REMEMBRANCE OF DEATH; a naked female, with an hour-glass in her left hand, standing and turned towards the right. On a globe: 'Respice finem.' Mon. 1529, r. c. t. *h.* 4½. *w.* 2¾. (B. 134.)

59. THE DOMINION OF DEATH, to which all are subjected by the sin of our first parents; eight pieces, numbered on the r. in the margin. The monogram, with date 1541, is on each, and each has an inscription of three or four lines in the margin. *h.* 3. incl. marg. *w.* 1¾. (1) THE CREATION OF EVE; 'Formavit Dns. Deus,' &c. Mon. r. c. t. (2) ADAM AND EVE EATING THE FORBIDDEN FRUIT; 'Qua audisti,' &c. Mon. l. c. t. (3) THEY ARE DRIVEN OUT OF PARADISE; Death attending them; 'Emisit eum Dominus,' &c. Mon. l. t. (4) ADAM LABOURING; accompanied by Death; 'Maledicta terra,' &c. Mon. r. t. (5) DEATH SEIZING THE TIARA OF THE POPE; 'Moriatur sacerdos magnus,' &c. Mon. m. t. (6) THE CARDINAL, SELLING INDULGENCIES, IS ACCOSTED BY DEATH; 'Væ qui justificatis,' &c. Mon. r. b. (7) A BISHOP LED OFF BY DEATH; 'Percutiam pastorem,' &c. Mon. m. t. (8) THE ABBOT SEIZED BY DEATH; 'Ipse morietur,' &c. Mon. r. b. (B. 135—142.)

#### FAMILIAR AND FANCY SUBJECTS.

60. THE MARRIAGE PROCESSION, twelve pieces, numbered at the right or left corner, at top; the monogram, with date 1538, occupying the other upper corner. The procession moves to the left. *h.* 4½. *w.* 3. to 3½. (1) A man with a wand in his right hand, accompanied by a dog. (2) Two men with torches. (Nos. 3 to 11, inclusive) A Gentleman and a Lady in each. (12) Three Men playing on wind instruments. (B. 160—171.) This set is very interesting for the dresses.

61. ANOTHER MARRIAGE PROCESSION, OR DANCE, eight pieces, not numbered, each marked at the right or left upper corner, with mon. and date. 1538. *h.* 2½. *w.* 1½. The first piece represents two musicians, standing, one playing the violin, the other the guitar. In each of the others are a gentleman and a lady. (B. 144—151.)

62. ANOTHER; eight pieces, numbered on the right or left corner at top, the monogram with date 1551 occupying the other upper corner, in each. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{1}{2}$ . (No. 1) represents three men playing on horns. In each of the others are a Gentleman and a Lady. (B. 152—159.)
63. A GENTLEMAN WITH A LUTE, seated by a lady with a little dog on her lap. A circle, *diam.*  $2\frac{1}{2}$ . At top: 1537; the mon. b. (B. 172.)
64. TWO LOVERS, seated on the ground, the lady presenting an apple to the gentleman. A circle, *diam.* 2. Mon. 1529, r. t. (B. 173.)
65. A SOLDIER, WITH A VASE OF FIRE, in the right hand, and in the left a pail of water. Mon. 1529, r. c. b. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{1}{2}$ . (B. 174.)
66. A SOLDIER, JOURNEYING, followed by his wife, and a boy carrying a cock, copied after one by I. Binck. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{1}{2}$ . (B. 175.) Bartsch says nothing of its having the monogram.
67. AN OFFICER WITH A STANDARD. Mon. 1540, r. b. (B. 177.)
68. A MONK WITH A WOMAN, (a) surprised by a man with a sword. Mon. 1530, m. *h.*  $3\frac{3}{4}$ . *w.*  $2\frac{3}{4}$ . Very rare. (b) THE SAME, with variations, no date or mon. *h.*  $4\frac{3}{8}$ . *w.* 3. (B. 178. 179.)
69. A NAKED WOMAN SLEEPING ON A BED. Mon. 1553, r. t. 'Nox et Amor,' &c. a copy, reverse from one by H. S. Beham. *h.*  $4\frac{1}{2}$ . *w.* 3.
70. A WILD MAN ON HORSEBACK, FORCIBLY CARRYING OFF A WOMAN; a man pursuing them. Mon. 1530, r. t. *h.*  $5\frac{3}{8}$ . *w.*  $4\frac{1}{8}$ . (B. 68.)

VIGNETTES, GOLDSMITH'S ORNAMENTS, &c.

*Prints length-ways, without date; beginning with the Smallest.*

71. VIGNETTE (a) with foliage. Mon. m. t. *l.* 2. *h.*  $0\frac{7}{8}$ . (b) An infant, with stems of foliage, instead of legs and arms, &c. Mon. m. b. *l.*  $2\frac{1}{2}$ . *h.* 1. (c) Two fish; their tails ending in foliage. Mon. m. b. *l.*  $2\frac{1}{2}$ . *h.*  $0\frac{5}{8}$ . (d) Two branches of foliage tied together in the middle. Mon. m. b. *l.*  $2\frac{3}{8}$ . *h.*  $0\frac{7}{8}$ . (e) A figure with the head of a satyr and the breasts of a woman, between two branches of foliage. Mon. m. b. *l.*  $2\frac{5}{8}$ . *h.*  $0\frac{7}{8}$ . (f) Two branches of foliage, proceeding from two trumpets. Mon. m. b. *l.*  $2\frac{1}{2}$ . *h.*  $1\frac{1}{4}$ . (g) A vase, out of which proceeds foliage, and on either side a naked infant, standing. Mon. m. b. *l.*  $2\frac{1}{4}$ . *h.*  $1\frac{1}{2}$ . (h) On the left a vase, out of which proceeds foliage, on the right a naked infant, standing. Mon. r. b. *l.*  $2\frac{1}{4}$ . *h.*  $1\frac{1}{2}$ . (i) An ornament of foliage, with a mask on each side. Mon. m. t. *l.* 3. *h.* 1. (k) Two Syrens, back to back; on each side foliage. Mon. m. b. *l.* 3. *h.*  $1\frac{1}{2}$ . (l) Ornament of foliage. In the middle a round, with mon. *l.*  $3\frac{1}{2}$ . *h.*  $0\frac{3}{4}$ . (m) A Triton with two females, one on his left shoulder, the other on his tail. Mon. l. b. *l.*  $3\frac{1}{2}$ . *h.*  $2\frac{1}{2}$ . (n) An ornament of foliage; on the left a female Centaur, half-figure, with an Infant. Mon. r. *l.*  $3\frac{1}{2}$ . *h.*  $2\frac{1}{2}$ . (o) An ornament of foliage, in the middle a cuirass, on the left a mask, and on the right a horse's skull. Mon. l. b. *l.*  $3\frac{3}{8}$ . *h.*  $1\frac{1}{2}$ . (p) Four Centaurs, each with a woman on his back. Mon. m. t. *l.*  $3\frac{1}{2}$ . *h.*  $1\frac{1}{2}$ . (q) A group of children dancing; on the left two on horseback, blowing trumpets. Mon. m. t. *l.* 4. *h.*  $1\frac{1}{2}$ . (r) The alphabet, on a tablet, supported by two naked infants. Mon. m. b. *l.*  $4\frac{7}{8}$ . *h.* 3. (B. 190—206.)

*Upright pieces, without date.*

72. AN INFANT, (a) kneeling on the right knee, and supporting a trophy. Mon. l. t. *h.*  $2\frac{1}{2}$ . *w.*  $0\frac{7}{8}$ . (b) Two cupids supporting a globe. Mon. r. c. t. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{1}{2}$ . (c) A cupid, with a vase in his arms, seated on a goat. Mon. r. c. t. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{1}{2}$ . (d) A Satyr playing the bagpipes, supported in the air by two infants. Mon. r. t. *h.* 3. *w.*  $1\frac{1}{8}$ . (e) A cupid with a trumpet in the left hand, and in the other a piece of foliage, which rises to the top of the piece. Mon. r. b. *h.*  $4\frac{5}{8}$ . *w.*  $0\frac{7}{8}$ . (f) Two cupids, holding each other by one hand, and having a club in the other. Above, a vase, with ornaments, on which are three other cupids supporting a bear upon a round shield, from which is suspended a tablet, with mon. *h.*  $5\frac{1}{2}$ . *w.*  $1\frac{3}{8}$ . (g) Design for the sheath of a dagger. At top, a naked man standing, and turned a little towards the right; at bottom, foliage. Mon. l. c. t. *h.*  $6\frac{3}{8}$ . *w.* at top,  $1\frac{3}{8}$ , at

bottom,  $0\frac{7}{8}$ . (*h*) Another dagger-sheath. At top, a naked woman; at bottom, foliage. Mon. r. c. t. Same size. (*i*) Another dagger-sheath. At top a gentleman standing, with a hawk on his left hand; at bottom, foliage. Mon. l. c. t. Same size. (*k*) Another dagger-sheath. At top, a lady standing in profile, turned to the left, with a flower in her right hand; at bottom, foliage. Mon. r. c. t. Same size. (B. 207—216.)

*Vignettes, Ornaments, &c., with date.*

1522.

73. A CHERUB'S HEAD, and on each side a naked infant. Mon. 1522, l. t.  $l. 2\frac{7}{8}$ .  $h. 1$ . (B. 217.) He engraved the same subject, in 1532. I confess I feel some doubt respecting this dated, or said to be dated, in 1522.

1527.

74. A NAKED INFANT, (*a*) a back-figure, between two dolphins. Mon. m. t. The date on the left.  $l. 1\frac{3}{4}$ .  $h. 0\frac{3}{4}$ . (*b*) The body of a woman, in the middle; on each side a dolphin. Mon. l. t. date, r. t.  $l. 2\frac{1}{4}$ .  $h. 1$ . (*c*) A vase, and on either side an infant seated on a four-footed monster. Mon. m. b. date, on the vase.  $l. 3$ .  $h. 1\frac{1}{8}$ . (*d*) In the middle, a vase, on each side an infant riding on a dolphin. Mon. 1527, m. t. Same size. (B. 218—221.)

1528.

75. VIGNETTE; (*a*) in the middle a vase out of which proceeds foliage. Mon. 1528, m.  $l. 3$ .  $h. 1\frac{1}{8}$ . (*b*) A vase, under which are two females without limbs, back to back. Mon. 1528, m. b. Same dimensions. (*c*) A vase, and under it a Siren. Mon. 1528, m. b. Same dimensions. (*d*) The sheath of a dagger. At top an officer with a standard; at bottom foliage. Mon. 1528, r. t.  $h. 6\frac{3}{8}$ .  $w.$  at top,  $1\frac{1}{4}$ . at bottom,  $0\frac{3}{4}$ . (*e*) Another dagger-sheath. At top, the harlot of Babylon, with a vase in her left hand, and the dragon with seven heads at her feet; below a winged genius and foliage. Mon. 1528, l. t.  $h. 6\frac{3}{8}$ .  $w.$  at top,  $1\frac{1}{4}$ , at bottom,  $0\frac{3}{4}$ . (B. 222—226.)

1529.

76. A VASE, (*a*) in the middle, out of which proceeds foliage. Mon. 1529, m.  $l. 3$ .  $h. 1\frac{1}{8}$ . (*b*) Two winged infants standing; that on the left, a back-figure; the other, seen in front, with foliage. Mon. 1529, m.  $l. 3\frac{1}{8}$ .  $h. 1\frac{1}{8}$ . (*c*) A male and a female Centaur, fighting; their bodies terminating in foliage. Mon. 1529, m. t.  $l. 3\frac{1}{4}$ .  $h. 2\frac{1}{4}$ . (*d*) Two naked infants, holding each other by the hand, that on the left, a back, the other a front figure, a vase and foliage. Mon. 1529, m. b.  $h. 2\frac{5}{8}$ .  $w. 1\frac{3}{8}$ . (*e*) Three cupids supporting a bear upon a round shield. Mon. 1529, m. Same size. The subjects of this and the last, were engraved a second time by Aldegrever in one piece, in a reverse direction. (See above No. 72-*f*.) (*f*) The body of a man in a cuirass, with helmet, profile, turned to the right, terminating in foliage. Mon. 1529, m. b.  $h. 3\frac{3}{4}$ .  $w. 2\frac{1}{4}$ . (*g*) At bottom a vase, over it a winged animal in a medallion, and above two dolphins. Mon. 1529, r. b.  $h. 4\frac{3}{4}$ .  $w. 0\frac{7}{8}$ . (*h*) The sheath of a dagger. At top, David, naked, with the head of Goliath, below, foliage. Mon. 1529, r. t.  $h. 6\frac{5}{8}$ .  $w.$ , at top,  $1\frac{3}{8}$ , at bottom,  $0\frac{3}{4}$ . (*i*) Another dagger-sheath; at top, the executioner, having cut off the head of St. John; below, foliage.  $h. 6\frac{3}{4}$ .  $w.$  at top,  $1\frac{3}{8}$ , at bottom,  $0\frac{3}{4}$ . (B. 227—235.)

1530.

77. A PIECE OF ORNAMENT. Towards the top, two masks, turned towards each other; lower down, two monstrous fish. Mon. 1530, l. b.  $h. 5\frac{3}{4}$ .  $w. 1\frac{5}{8}$ . (B. 236.)

1532.

78. VIGNETTE. (*a*) In the middle at bottom, a vase, with ornaments proceeding from it. Mon. 1532, l. t.  $w. 2\frac{5}{8}$ .  $h. 1\frac{1}{8}$ . (*b*) An ornament of foliage. Mon. 1532, r. b.  $w. 2\frac{3}{4}$ .  $h. 1\frac{3}{8}$ . (*b*\*) Another. Mon. 1532, l. b. Same size. B. 289. (*c*) A Cherub's head, and on each side a naked infant. Mon. 1532, r. t.; the same design which, according to Bartsch, he had engraved in 1522. See No. 73.  $l. 2\frac{7}{8}$ .  $h. 1$ . (*d*) In the middle, two winged Sphinxes, back to back; above each, a cornucopia, with foliage, &c. Mon. 1532, m. b. Same

dimensions. (c) In the middle a man with ass's ears, seated: from the lower and other parts of his body proceeds foliage. Mon. 1532, r. b. *l.* 2 $\frac{3}{8}$ . *h.* 0 $\frac{7}{8}$ . (f) On the left a Satyr, crouching, with shield bearing mon. and date 1532: the rest is foliage. *l.* 6 $\frac{1}{2}$ . *h.* 1 $\frac{1}{2}$ . (g) In the middle a vase, from which proceeds foliage, &c. Mon. 1522, r. b. *l.* 7 $\frac{7}{8}$ . *h.* 1 $\frac{3}{8}$ . (h) An infant seated, holding twigs of foliage with both his hands. Mon. 1532, r. c. b. *h.* 2 $\frac{3}{4}$ . *w.* 2. (i) Foliage. Mon. 1532, l. b. *h.* 2 $\frac{7}{8}$ . *w.* 1. (k) At top, a back figure of an infant standing, with his right foot upon a ball. At bottom, three other infants, one of them holding a tablet, on the right, with mon. 1532. The rest is foliage. *h.* 5 $\frac{3}{4}$ . *w.* 1 $\frac{3}{4}$ . (l) The sheath of a dagger: at top, a young man, with a lady whom he holds by the hand; below, foliage. Mon. 1532, r. t. *h.* 6 $\frac{1}{4}$ . *w.* at top, 1 $\frac{3}{8}$ , at bottom, 0 $\frac{3}{4}$ . (m) Another dagger-sheath: at top, a naked man with his right hand on the shoulders of a female; below, among other ornaments, a sphynx, a cat's head, and two masks. Mon. 1532, r. t. Same size. (n) Another dagger-sheath: at top, a soldier caressing a naked female; below, foliage. Mon. 1532, r. t. *h.* 6 $\frac{3}{8}$ . *w.* at top, 1 $\frac{1}{2}$ , at bottom, 1. (B. 237—249 and 289.)

1535.

79. THE LETTERS OF THE ALPHABET, (a) and on each side three naked children. Mon. 1535, m. b. *l.* 4 $\frac{3}{4}$ . *h.* 3. (b) In the middle a Syren, from whose lower parts proceeds foliage, and at each extremity, an infant. That on the right holds a tablet with mon. 1635. *l.* 5 $\frac{1}{8}$ . *h.* 1. (c) Thirteen naked children, dancing a round, to the music of a violin and a trumpet, played by two others, standing on the left. Mon. 1535, r. c. t. *l.* 6 $\frac{1}{2}$ . *h.* 2 $\frac{1}{2}$ . (d) Design for a dagger-sheath, with ornaments in relief. At top, the bust of a warrior in a helmet, turned to the left: the sheath ends in a point. Mon. 1535, l. b. *h.* 5 $\frac{3}{8}$ . *w.* at top, 1 $\frac{1}{4}$ , at bottom, 0 $\frac{1}{2}$ . (e) Another dagger-sheath of the same kind. At top, the bust of a king, turned to the right. Mon. 1535, l. b. Same size. (f) At bottom, an infant on the back of a Sphynx which holds a shield. Mon. 1535, l. b. *h.* 6 $\frac{3}{8}$ . *w.* 1 $\frac{3}{4}$ . (g) An infant supporting another who is seated on the ground, from which rise branches of foliage. Mon. 1535, r. t. *h.* 6 $\frac{3}{8}$ . *w.* 1 $\frac{3}{4}$ . (B. 250—256.)

1536.

80. TWO INFANTS (a) holding stems of foliage; that on the left a front figure, the other, in a back view. Mon. 1536, r. b. *l.* 5 $\frac{1}{4}$ . *h.* 0 $\frac{7}{8}$ . (b) Three designs for clasps, on the same plate. Mon. l. t. date 1536, r. t. *l.* 6. *h.* 1 $\frac{1}{4}$ . (c) A dagger, in its sheath, with ornaments in relief. In the upper part of the sheath, a naked man and a naked woman, standing. Mon. 1536, r. t. *h.* 12 $\frac{7}{8}$ ? *w.* 4 $\frac{3}{8}$ . (B. 257—259.)

1537.

81. VIGNETTE. (a) In the middle, a front figure of a man and the back figure of a woman, from which proceeds foliage, and at the extremities two infants, their backs turned to each other. Mon. 1537, m. *l.* 6. *h.* 1 $\frac{7}{8}$ . (b) Another, with a man, a woman, and two infants. Mon. 1537, l. b. *l.* 6. *h.* 1 $\frac{3}{4}$ . (c) Infants combatting with bears, a frieze of many figures. Mon. 1537, r. c. t. *l.* 9 $\frac{3}{8}$ . *h.* 1. (d) Design for a clasp for a girdle. Mon. 1537, l. *h.* 5 $\frac{3}{8}$ . *w.* 2 $\frac{3}{4}$ . The first impression has the ground white; in the second it is covered with horizontal strokes of the burin. (e) Design for the end of the sheath of a sabre. Mon. 1537, l. *h.* 5 $\frac{3}{8}$ . *w.* 2 $\frac{3}{4}$ . (f) A dagger, in its sheath. Mon. 1537, l. *h.* 12? *w.* 3 $\frac{1}{4}$ ? (B. 260—265.)

1539.

82. AN INFANT (a) in the middle of a piece of foliage. Mon. 1539, l. b. *l.* 3 $\frac{3}{8}$ . *h.* 1 $\frac{1}{2}$ . (b) Infants endeavouring to throw two of their companions into a well, against which rests a tablet with mon. The date 1539, l. t. Same size. (c) Two spoons, crossing each other. Mon. 1539, l. *l.* 3 $\frac{7}{8}$ . *h.* 2 $\frac{3}{8}$ . (d) The bust of an Emperor in profile, turned to the right; on each side an infant with a horn, from which proceeds foliage. Mon. m. Date 1539, l. b. *l.* 5 $\frac{3}{8}$ . *h.* 0 $\frac{7}{8}$ . (e) A dagger in its sheath, with ornaments in relief. At the upper part of the sheath, a naked man treading on another whom he is striking with a stone in a sling. Mon. 1539, within this subject. *h.* 12 $\frac{7}{8}$ . *w.* 3 $\frac{3}{8}$ . (B. 266—270.)

1549.

83. AN ORNAMENT OF FOLIAGE, (a) with two infants; one in the middle, the other, on the left, holding a tablet with mon. 1549. *l.*  $3\frac{3}{4}$ . *h.*  $1\frac{1}{8}$ . (b) Grotesque ornament; a mask, between two cornucopia; above, two eagles; and underneath, two satyrs. Mon. 1549, r. t. *h.*  $2\frac{5}{8}$ . *w.* 2. (c) Another—in the middle, a mask; above, a satyr; and below, a sphynx, and another satyr, with an infant on his shoulders, &c. Mon. 1549, l. b. Same size. (d) Another—in the middle, a mask; below, a satyr and an old man with his head veiled, &c. Mon. r., date 1549, l. Same size. (e) Another—in the middle, at bottom, a female satyr, seated on a helmet, extending her arms, upon each of which is perched a bird, &c. Mon. 1549, l. b. Same size. (f) In the middle, two sphynxes upon a tablet with mon. 1549, and below two lizards. *h.*  $3\frac{1}{2}$ . *w.*  $1\frac{5}{8}$ . (g) An ornament, in which are two male and two female satyrs. Mon. 1549, l. b. *h.*  $3\frac{1}{2}$ ? *w.*  $1\frac{3}{4}$ . (h) A satyr with two infants on his knees. Mon. 1549, m. *h.*  $4\frac{1}{4}$ . *w.*  $1\frac{3}{4}$ . (B. 271—277. 279.)

1550.

84. AN INFANT SEATED, (a) with a trophy of books in the right hand, and a laurel crown in the left. Mon. 1550, r. t. *h.*  $2\frac{1}{8}$ . *w.*  $0\frac{7}{8}$ . (b) Grotesque ornament: in the middle a mask, at top two infants, and at bottom a male and female Centaur, the latter playing the violin. Mon. 1550, l. *h.*  $2\frac{5}{8}$ . *w.* 2. (c) Another—in the middle a trophy, surmounted by a bat; and below a male and female satyr. Mon. 1550, l. b. Same size. (B. 280—283.)

1552.

85. AN ORNAMENT OF FOLIAGE (a) which proceeds from two dolphins' heads at the bottom of the print. Mon. 1552, m. b. *h.*  $5\frac{1}{2}$ . *w.*  $1\frac{3}{4}$ . (b) Another: in the middle a mask; at bottom a satyr, from the legs of which rises foliage. Mon. 1552, m. t. Same size. (c) Another—foliage rising from a vase; in the middle a mask; and, above, a tablet with Mon. 1552. *h.*  $5\frac{3}{4}$ . *w.* 2. (d) Another—at bottom, two sphynxes; in the middle two cornucopia; and, above, a mask. Mon. 1552, m. b. Same size. (B. 283—286.)

1553.

86. A VASE, (a) surmounted by foliage; on the left a Centaur with the legs of a bull, and on the right a female with the legs of a lion. Mon. 1553, m. t. *h.*  $3\frac{7}{8}$ . *w.* 2. (b) A cuirass at bottom, from which proceeds foliage. Mon. 1553, m. t. *h.*  $5\frac{3}{8}$ . *w.*  $1\frac{1}{4}$ . (B. 287. 288.)

## A WOOD-ENGRAVING.

87. A man walking towards the right, where are two men standing who seem to be his attendants. He has a stick in the right hand, and points with the other to a woman who is kneeling and appears to implore his succour. In the background is a round tower. Mon. l. t. Bartsch, p. 455, says it is very well engraved. *h.*  $5\frac{5}{8}$ . *w.*  $3\frac{3}{4}$ .

I have only to add, concerning this artist's works, that it appears certain that the large print, commonly called 'the bath of the Anabaptists,' and which bears the monograms of Aldegrever and Virgilius Solis, was engraved by Solis after a picture or drawing by Aldegrever; and that the subject was never engraved, as some have asserted, by Aldegrever's own hand.

## H. VAN ALDE, or ALDEMUND.

1650.

Heinecken styles this artist a painter and engraver of portraits, who resided at Amsterdam. We have, he adds,

'THE PORTRAIT OF GASPARD DE CHARPENTIER; an Ecclesiastic of Amsterdam, engraved by him in 1650.'



A very coarsely engraved half-length portrait of this person is now before me. He is represented in an arm-chair, with a book open before him upon a table, and looking towards the spectator. Upon the margin, which is two inches in depth, we have: 'Caspars de Carpentier, Geboren tot Dordrecht, beroepen tot Stydrecht A<sup>o</sup>. 1636, tot Amersfoort A<sup>o</sup>. 1645, tot Amsterdam A<sup>o</sup>. 1650 in April,' and four Dutch verses. On the left: '*H. van Alde* † *pinxit*,' no fecit, or sculpsit, '*Frans Carelse excud.*' Although very unlike the work of a painter, it is probably the print of which Heinecken speaks. *h.* 11 $\frac{3}{4}$ , including margin. *w.* 8 $\frac{1}{4}$ .

MANUELE ALEGRE.

*c.* 1780?

A Spanish engraver, who worked under Manuel Salvador Carmona, and whose name I find to the following prints, part of a very interesting series of portraits of illustrious Spaniards. They are neatly executed; but it will be seen, from the accompanying inscriptions, that most of them received the last touches from Carmona himself.

'D. JOSEF PELLICER,' (a) a Spanish historian. '*I. Maera lo dibuxó—M<sup>l</sup>. Alegre lo grabó—D. M<sup>l</sup>. Sr. Carmona lo concluyó.*' (b) D. FRANCISCO VALLES, physician to Philip II. '*I. Maera lo dibuxó.—M<sup>l</sup>. Alegre lo grabó.—Concluida p<sup>r</sup>. D. M<sup>l</sup>. Sr. Carmona.*' (c) '*ANTONIO PEREZ, sublime Estadista, &c. I. Ximeno lo dibuxó.—M<sup>l</sup>. Alegre lo grabó.—D. M<sup>l</sup>. Sr. Carmona lo concluyó.*' (d) '*JOSEF RIVERA, Pintor, &c.—Murió en Nápoles por los años de 1656, á los 67 de su edad.—I Maera lo dibuxó.—M. Alegre lo grabó.*' (e) '*BARTOLOME DE MURILLO, Pintor, &c.—I. Maera lo dibuxó.—M<sup>l</sup>. Alegre lo grabó.—D. M<sup>l</sup>. Sr. Carmona lo concluyó.*'

These portraits are all half-lengths, within ornamented frames. *h.* besides margin, 11 $\frac{3}{4}$ . *w.* 7 $\frac{1}{4}$ .

F. ALEN, See F. ALLEN.

MATTEO PEREZ DI ALESIO, or D'ALLECIO.

1582.

Baglione gives a short account of this artist, under the name of Matteo da Leccio, among those painters who worked in Rome during the pontificate of Gregory XIII, and further particulars concerning him are to be found in the Spanish writers; for Matteo, though born, it is said, at Rome, practised the art for some time in Spain, and was probably of Spanish extraction. His works at Rome are described by Baglione as being in a bold style, something like that of Francesco Salviati, and as having considerable relief and force of effect. He states also that Matteo executed various considerable works at Malta; and, if we may depend on the accuracy of Heinecken, these, or some of them, were done in 1565.

It appears that about 1583 he visited Spain, taking with him numerous studies which he had made from the works of Michelangiolo Buonaroti; a circumstance which, joined to a certain boldness of character in his figures, probably gave rise to the belief that he had been educated in the school of that great artist.

One of the principal works executed by Matteo, during his stay in Spain, was a colossal figure of St. Christopher travers-

ing a river, as usual, with the infant Saviour on his shoulders, in the cathedral at Seville; which work was finished in 1584. This large figure was much admired by the Spaniards; more, it appears, than the unassuming artist thought it deserved; for he one day said to Louis de Vargas, a Spanish painter who had lately finished an extensive work in which among other figures were those of Adam and Eve, that one of the legs of his Adam, was worth more than his own St. Christopher; 'Piu vale la tua gamba che mio S. Christophoro.' It appears that he painted some considerable works for the churches in South America, and indeed Baglione states that he died there. But the Spanish writers suppose him to have done them during his residence at Seville; adding that he returned to Rome, where he died in the year 1600.

Heinecken, referring to Velasco, states that Alesio is said to have made some etchings after his own designs, but that he had never seen any of them. The author of a more recent work entitled: 'Diccionario, &c. de las Bellas Artes en Espana,' also speaks of his etchings, which he describes as very rare; specifying one of them, representing

1. ST. ROCK, measuring nine inches and a half in height, by six in width, which he says is much celebrated and sought for.

I am glad to be enabled to enrich this article with the description of another very capital performance by the hand of this master, which we may conclude is of extreme rarity, as it has escaped the notice of all writers upon prints.

2. A MAGNIFICENT ALTAR-PIECE, ENRICHED BY TWO COLUMNS AND TWO PILASTERS OF THE CORINTHIAN ORDER, AND CONTAINING, IN VARIOUS COMPARTMENTS, THE HISTORY OF ST. JOHN BAPTIST.

The principal compartment, in the centre between the two columns, represents John baptizing Christ. On the left, in three small spaces, between the column on that side and one of the pilasters, are represented, the vision of Zacharias in the temple, the birth of St. John, and the meeting of Mary and Elizabeth. In corresponding spaces, on the other side, we have, John exhorting his disciples, the daughter of Herodias dancing before Herod, and the decollation of the saint in prison. Near the top, over the principal compartment, John is represented preaching to the multitude in the wilderness, and at the right and left are four other designs of smaller dimensions, two on each side.

At the top of the print, between two little angels blowing trumpets, is an oval shield with inscription: 'Inter natos mulierum non surrexit major. Matth. XI.' Under the chief picture we read: 'Ego vox clamantis in deserto,' &c. and upon one of the steps of the altar: 'Matthæus Perez de Allevio inventor. incidebat. Romæ. cum privilegio. Greg. XIII. Pont. Max. AD. X. MDLXXXII.'

The margin is divided in the middle by a coat of arms. On the left is a Dedication of three lines: 'Illmo, et excellmo. D. Joanni Georgio Cæsarino, &c.—Operis sui, in Ara majori, Ecclæ S. Joannis, Melitæ facti, exemplar, typis æneis expressum, Matthæus Perez de Allevio pictor. D. D.' and on the right are six latin verses. 'Nomen Joannis,' &c. On two large plates, joined. h. 28 $\frac{3}{4}$ . w. 19 $\frac{5}{8}$ .

This print is etched throughout with a good deal of care, and neatly strengthened in the darker parts with the graver. It is not improbable that, in the architectural portion of the work, Matteo may have called in the aid of some professed engraver. I am obliged to add that, although the groups in the different compartments are sufficiently well composed, the drawing of the naked parts of the figures, especially in the larger compartment in the

centre, is not such as, from the reputation of the artist, I should have been led to expect. I conclude that he was better skilled in the use of the brush than of the pen or crayon; and, notwithstanding the above defects of drawing, can readily imagine that this rich piece of architectural and pictorial decoration, as painted by his bold pencil, produced an imposing effect.

The following piece is anonymous; but it resembles the above in so many peculiarities of style, and especially in the defects of drawing which I have alluded to, that I think myself justified in ascribing it, also, to Matteo d'Alesio.

3. THE DEAD BODY OF CHRIST, supported, or otherwise attended, by six angels, and adored by St. Francis, who, kneeling on the right, embraces the left arm of the Saviour with his right hand. An etching, strengthened in the dark parts with the burin. *h.* including margin, 15. *w.* 8½. Arched at top. In the margin, is this singular inscription:

QV	TV	TENTA	SOR	PER	
OS	NC	TOR	TE	EMIT	
H	NV	SALVA	MOR	RED	

### INNOCENZIO ALESSANDRI.

*c.* 1765?—1780?

Is said to have been a native of Venice, where it appears that he worked some time under Wagner, and afterwards with Bartolozzi. At length, he established himself in that city as a print merchant, in company with Pietro Scataglia; from which period we commonly find their names, conjointly, upon the plates engraved and published by them.

1. THE PORTRAIT OF 'JACŌPO CO. RICCATI,' bust in an ornamented oval. 'Alexander Longhi delin.—*Innocens Alessandri Sculp. Venetiis;*' *upr.* 4to. It is indifferently engraved in the stroke manner.
2. THE ANNUNCIATION, (*a*) after Fran. le Moine, 'Salve, nec, &c.—*Alessandri sc.*—Wagner exc.' *upr.* fol. arched at top. (*b*) THE FLIGHT INTO EGYPT, after the same, also published by Wagner, *upr.* fol.
3. THE MADONNA, standing with the Infant Christ upon the clouds, and below a mitred saint kneeling, and an angel with a torch. 'Jo. Batt<sup>a</sup>. Piazzetta pin. *Inoc. Alessandri Sc. appo F. Bartolozzi Ven<sup>a</sup>.*—Ex Tabella,' &c. *upr.* fol. This plate is much in the manner of Bartolozzi, who doubtless worked upon it.
4. THE MADONNA WITH THE GUARDIAN ANGEL, and the Souls in Purgatory, after Sebastiano Ricci. In fol.
5. THE FOUR LIBERAL ARTS. Astronomy—Music—Geometry—and Painting, half-figures, four pieces, after Domenico Majotto, in fol.
6. THE BUST OF AN OLD MAN WITH A BEARD, the size of nature, in imitation of red chalk. 'I. B. Tiepolo in.—Excellentissimo Viro Friderico Comiti Savorniano Senatori Amplissimo, D. D. D. *Innocens Alessandri et Petrus Scataglia Sculp.*—Apud Innocentium Alessandri Venetiis.' *upr.* fol.

### ANTONIO DI ALESSIO.

1570.

Zani, in his Index, before mentioned, styles this person a designer, engraver, and print-merchant; adding that he flourished in 1570, which date he had perhaps seen upon some work engraved and published by him. I have now before me by his hand, as I suppose:

A TITLE, AND THREE OTHER PIECES; PART OF A BOOK OF ORNAMENTS: *l.* 7½. *h.* 5.—(*a*) The Title is an oblong cartouch, ornamented by scroll-work,

&c., and from the bottom of it are suspended palettes, pencils, and other implements of painting. In the middle, at top, an owl, surrounded by other birds, is seen viewing itself in a round mirror. Upon a long tablet in the middle is the following dedication: 'Al Mag. M. Antonio Lafreri. Si come d'ogni pio nostro pensiero,' &c. 'As it is proper that all our pious thoughts should be directed to God, the living fountain of every good; so, the works of those individuals who apply themselves to the study of any particular science, ought not to be offered except to persons of genius and intelligence. I, therefore, shall with reason be approved by the world, for dedicating to you, who are so great an encourager of this art and so well skilled in it, these few performances which my love of the art has caused me to produce, &c. *Antonio di Alessio.*'—(b) This piece is arched at top with trellis-work. At bottom are two sphynxes with fish's tails, and a trophy.—(c) In an oval, in the centre, is a triton playing on a violin. In the middle, at top, is a large mask; and at bottom are two sphynxes.—(d) Within a long tablet, in the middle, is a trophy of arms and armour; and at top are two sphynxes and a vase full of flowers. Upon the frame of the tablet, on the left, are the letters G C, and underneath them an M from which rises a triple cross, the upper part of which surmounts the two former letters. This I take to be the mark of a publisher. These plates are executed with the burin, in a manner not very unlike that of Hans Collaert, but less skilfully.

Antonio Lafreri, as is well known, was a considerable publisher of prints at Rome in the 16th century, and had probably shewn some kindness to Antonio di Alessio, who therefore dedicated to him the work in question. I have no reason to suppose this artist of the same family as Matteo di Alesio.

## JOHN ALEXANDER.

1717—1752.

A native of Scotland, and a descendant of George Jameson, sometimes called the Scotch Vandyck. We learn from the following prints by his hand, that in 1717-18 he was studying at Rome, and that in 1728 he was again a resident of his own country. There exists a half-length portrait of 'George Drummond, late Lord Provost of the City of Edinburgh,' &c. engraved in mezzotinto by A. Bell, at Edinburgh, after a picture painted, as I suppose, by this same artist, under which we read: 'J. Alexander Pinxit, 1752.'

1. A SET OF FIVE PLATES AFTER RAFFAELLE; viz. (a) THE TITLE, with Dedication to Cosmo III, Grand-Duke of Tuscany, '*J. Alexr. fecit Romæ, A. D. 1718,*' and four pieces of a fan shape, painted on the ceiling of one of the chambers of the Vatican: (b) THE ALMIGHTY APPEARING TO NOAH. '*Raphael Sanctius Urbinas invenit et pinxit in Vaticano.—Joannes Alexr. delint. et Sculpit. Romæ, A. D. 1717. Veni in terram,*' &c. (c) ABRAHAM'S SACRIFICE. '*Raphael, &c.—Joannes Alexander delint. et Sculpit. Romæ, A. D. 1718.—Nunc cognovi,*' &c. (d) JACOB'S VISION OF THE LADDER: '*Terram in qua dormis,*' &c. The names of the artists as before, 1718. (e) THE DEITY APPEARING TO MOSES IN THE BURNING BUSH: '*Vadam et Videbo,*' &c., 1717. The title measures, l. 16½. h. 12½; the others, l. 18, to 19½. h. 10½.

The above etchings, though coarse, are not without merit: the two following are rather more finished.

2. THE THREE ANGELS APPEARING TO ABRAHAM: (a) '*Tres vidit, unum adoravit.*' (b) LOT AND HIS FAMILY LEAVING SODOM: '*Plusquam incendium,*' &c.; being from two of the series of Bible subjects painted by Raffaele in the Loggia of the Vatican. Each marked: '*J. Alexr. del. et Sculp. ex Orig<sup>ib</sup>.*' l. 7. h. 5½.
3. THE PORTRAIT OF GEORGE JAMESON, WITH HIS WIFE AND CHILD; figures to the middle: '*Georgius Jameson Scotus, Abredonensis, patriæ suæ Apelles, ejusque Uxor, Isabella Tosh, et filius. Geo. Jameson Pinxit Anno,*

1623. — *J. Alexr. pronepos, fecit Aqua forte. A.D. 1728.* *h.* including margin, 8 $\frac{1}{2}$ . *w.* 5 $\frac{1}{2}$ .

### WILLIAM ALEXANDER.

b. 1767. d. 1816.

Was born at Maidstone, and is said to have shewn, even in infancy, a strong disposition for the fine arts. At an early age he was chosen professor of drawing to the Royal Military College at Great Marlow; and he afterwards accompanied Lord Macartney in his embassy to China, where he made many excellent sketches, illustrative of the manners and dresses of the inhabitants. Upon his return to England, he etched forty-eight of these, in a slight but masterly manner, and with great neatness, upon soft varnish, so as to imitate chalk drawings; and they were published in 1797 by G. Nicol, Pall-Mall. The plates are of a large 4to. size and inscribed: '*W. Alexander fecit.*' A list of them will be found in Mr. Dodd's work, already mentioned.

In the year 1808, Mr. Alexander was appointed keeper of the collection of prints at the British Museum; an office for which his obliging manners, joined to his other attainments, peculiarly well qualified him, and which he continued to hold till his death.

### DON EPIFANIO D'ALFIANO.

1591—1607.

A monk of Valombroso, who practised engraving, in which art it is not improbable he had been instructed by Dom. Vitus, another monk of the same convent.

Zani, in his Index, supposes D. Vitus and d'Alfiano to be one and the same person; but I am satisfied that he is wrong in the opinion. We have by Don Epifanio,

1. THE GENEALOGICAL TREE OF THE RICCI FAMILY, a large plate, *l-w.* in the work entitled '*Delle Famiglie Nobili Fiorentine di Scipione Ammirato.*—Firenze, 1615,' in fol. The plate, however, was engraved long before; being inscribed '*D. Epiphanius de Alfiano Monus. Vallimbrosans. incid. 1591.*' Several plates in the volume bear the name of the other artist above-mentioned, thus: '*D. Vitus mon. V. f.*' '*D. Vitus VVM. fecit.*' '*D. Vitus fe. 1581.*' '*D. Vitus M.V. fec. 1580.*' '*D. Vitus fec.*' '*D.V. fe.*' all of them engraved from eight to ten years earlier than that by D. Epiphanius, which, again, is inferior to them in merit.
2. A SET OF FESTIVALS AND DECORATIONS, engraved by him in 1592, is mentioned by Heineken. I am only enabled to describe two of the pieces.
  - (a) A FANCIFUL PROCESSION; one of those pageants so much in vogue at Florence in the 16th and 17th centuries. The principal personage is Neptune, who is seated in a lofty car drawn by four horses, and preceded by trumpeters, and a great number of figures on horseback bearing vases and cornucopia, intended to personify the Gods of the River; and others on foot holding torches. The procession is ingeniously made to take a winding course, so as to render the whole visible within a small compass. At the right hand corner at bottom: '*D. Epiph. fec.*' *l.* 12 $\frac{3}{4}$ . *h.* 9 $\frac{1}{4}$ .
  - (b) AN OPERA SCENE. In the middle is a rocky mount on the summit of which is seated Apollo playing on a large violin; below, and on either side of him, are the Muses; and in a cavern, at bottom, is a River God. On either side of the mount is a grotto; within which are nymphs with musical instruments, &c., and upon the ground, at

the foot of the mount, are various birds cackling. On the right at bottom : ' *D. Episo. d' Alfiano Monco. Vallombrosano f. 1592.*' *l.* 13 $\frac{3}{4}$ . *h.* 9 $\frac{1}{2}$ . These two pieces are engraved with the burin in a close manner something like that of Renatus Boyvin, but with less ability, and appear to have been done after the designs of some good Florentine artist of the time.

Heinecken also mentions by Don Epifanio :

3. A BOOK OF WRITING, engraved in 1607, in which he styles himself ' Priore dello Spirito Santo di Firenze.'

NIC. GUILIELMUS ALFORÆ, See LE FLEUR.

ALESSANDRO ALGARDI.

b. 1602. d. 1654.

Was a native of Bologna, and in his youth studied drawing in the school of Lodovico Caracci; but soon feeling a stronger bias towards sculpture than painting, he placed himself under Giulio Cesare Conventi, a Bolognese professor of that art. Algardi became at length the most eminent sculptor of his time, and was employed in many large works at Rome, when he died, among which the immense alto-relievo of the story of Attila, in St. Peter's, is particularly celebrated.

It is said that Algardi engraved on copper with the burin; and the two following pieces are ascribed to him by Heinecken and others; perhaps upon the authority, originally, of a MS. memorandum of Mariette, or of some older critic :

1. CHRIST EXPIRING ON THE CROSS : ' *Alex. Algardus inv.*'—no name of engraver.—' *Romae, ex officina Dom. de Rubeis,*' large *upr.* fol. Cat. de Winckler, and Heinecken. Dict.
2. THE DELIVERANCE OF THE SOULS OUT OF PURGATORY, a small oval, anonymous, engraved, says Heinecken, by Algardi.  
Strutt mentions these two prints, and in such terms as to lead to the supposition that he had seen them; for he observes that they are in a style ' very like that of Agostino Caracci; all executed with the graver, in a bold open manner, slight and free;' and Huber remarks that Algardi is supposed to have learned the art of engraving from Agostino; not remembering that that great artist died in 1602, the very year in which Algardi was born.  
Upon the whole, although it is very possible that Algardi may have engraved with the burin, sufficient evidence of the fact appears wanting. That he occasionally amused himself with etching, there is every reason to believe. Malvasia, who from the time and place in which he lived may be considered as good authority in this matter, mentions in his list of prints after Annibale Caracci, Vol. i. p. 107, an etching representing,
3. A BEGGAR-MAN, STANDING, with a dog at his feet, on the left, which he tells us was commonly said to be done by Algardi; for I can by no means admit the strange supposition of Bartsch, that Malvasia intended to ascribe to him, not the etching, but only the three lines in the barbarous Bolognese dialect which we read in the margin :

' Andei vù à lavorà fièvi de porche,  
Mà non havè besogn' de lavorà,  
Perche à disnà v' aspettano le forche.'

This print, is etched in a loose painter-like manner, though with sufficient care, and is full of character. It measures, *h.* 11, including margin, *w.* 6 $\frac{3}{4}$ .

The piece which follows appears to have been unknown to Malvasia. It is exactly in the same manner as the preceding.

4. A BLIND BEGGAR-MAN, LED BY HIS DOG; and two boys in the back-

ground on the right, who appear mocking him. *h.* 7½. *w.* 5¾. These two etchings are very rare.

Bartsch, without any authority, has attributed these pieces to Pietro Facini, in which, I am satisfied, he is in error.

The following etching has not I believe been noticed by any writer on prints.

5. **THE DEAD BODY OF CHRIST.** The figure is represented at full length, lying at the entrance of the sepulchre; the chest being somewhat raised by the elevation of the ground on the right. The head, falling back, is seen much foreshortened. The background, on the left, is formed by the cavern; and through an opening, on the right, are represented the lower part of one of the crosses, and, in the distance, the two others. At the left corner at bottom is the cypher of the artist, composed of an A intersected by a G; though the letters are not clearly defined. This etching, which I doubt not is by the hand of Algardi, has something of the character of Guido's manner. *l.* 5½. *h.* 4.

The following print appears to have been seen by Bartsch, accompanied by a MS. note of Mariette, stating it to have been engraved as well as designed by Algardi's own hand.

6. **CUPID AND FORTUNE CROWNING A YOUNG WARRIOR,** who has a long wand or spear in his right hand, and rests with the other upon a buckler, on which is this inscription: 'Il Medoro in corona,' &c. On the right at bottom is the abbreviated name of the master, thus: 'Alex. Al.' *h.* 6¾. *w.* 3¼.

Bartsch styles this print a frontispiece, and thinks it by Simon Guillain; finding it, as he says, exactly in the same manner as the frontispiece to the set of trades of Bologna. Of this work I have now to speak: for, notwithstanding the initials of Simon Guillain appear upon most of the plates it contains, and his name in the title-page, still, it is equally certain that he was assisted in it throughout by Algardi; who it is very probable etched with his own hand several of the more difficult parts, and perhaps a few of the entire figures; although, as Crespi, another Bolognese artist, did at a later period with Mattioli, he permitted Guillain to put his initials to them.

7. **THE TRADES OF BOLOGNA,** a set of 80 pieces, after drawings by Annibale Caracci; besides an ornamented frontispiece, with the portrait of Annibale, designed by Algardi; the whole etched, with the assistance and under the superintendance of Algardi, by Simon Guillain.

This work, in the first edition, which, from the errors committed by Bartsch in speaking of it, I suppose he never saw complete, has the following title: 'Diverse Figure, al numero di ottanta, diseguate di penna, nell' hore di ricreazione da Annibale Carracci, intagliate in rame, e cavate dagli originali, da Simone Guilino Parigino. Dedicate a tutti i virtuosi, et intendenti della professione della pittura, e del disegno. In Roma, nella stamperia di Lodovico Grignani MDCXLVI. Con licenza de' superiori.' In folio.

So far, it is true, we have no mention of Algardi's having had any part in the work. But this title is followed by twenty-two pages of letter-press, addressed to the lovers of the art by Giovanni Atanasio Mosini, the person who had had the plates done, and was then the proprietor of the original book of drawings. After stating how it came into his hands; that it contained seventy-five pieces only; and that he had been urged by many artists and amateurs who had seen them, to have them engraved; he continues:

'Perciò, (seguendo io il vostro consiglio),' &c. 'Therefore (following your advice) having resolved to have them etched, in order to imitate more easily the strokes of the pen, I have been careful, above all things, that the outlines should be exactly conformable to the Originals: and I have succeeded in making them worthy of publication; having also added five other figures of the same author, drawn in the same manner and of the same size as the others, which have been obligingly lent to me by friends, in order to add them at the end of the volume; as they also do honour to the master-hand that did them, and like the others, will be approved by those who examine them. But when Simon Guillain, a studious and diligent young French artist, undertook the task, he, in order to perform it the better, determined to make application to one who might be qualified to give him from time to time such advice and instruction as the case might require; and as upon former occasions he had

received assistance of this kind from Algardi, the sculptor, he had recourse to him; and so, comparing each plate with the original drawing, he has, with the help of his advice, and in this diligent manner, by degrees perfected every figure. And when the whole were done, the French artist, desiring also to engrave the portrait of Annibale, as a frontispiece to the book, received this further service from Algardi, namely, that with his own hand he designed for him the said portrait, accompanied by such ornaments as might make it proper for the purpose,' &c.

Thus much I have thought it right to extract from the text accompanying these prints, in order to rectify the incorrect statement of Bartsch concerning them. I shall only add, concerning THE FRONTISPIECE with the Portrait of Annibale Caracci, that it is dated 'Romæ MDCXLVI. under the portrait, and that at the left corner, at bottom, it is marked 'A L Del.,' the two letters being joined together in cypher, and underneath, 'S. G.' It measures *h.* 10 $\frac{1}{2}$ . *w.* 6 $\frac{3}{8}$ .

The 80 prints which follow, represent, with one or two exceptions, single figures only, and, excepting two or three, are of about the same size as the frontispiece. Most of them have the names or initials of An. Caracci and S. Guillin; but a few are without. The plates differ considerably in merit, and the work of a more intelligent hand than Guillin's is I think apparent in many of them.

In the first edition of this work, above spoken of, the plates are, most of them, numbered at bottom with Arabick numerals, conformably to a printed list of the plates given at the end of the text. In an edition published in Rome in 1740, the title of each print is, I think, added upon the plate itself, and in a still later impression the initials of Caracci and Guillin are erased.

## COUNT FRANCESCO ALGAROTTI.

b. 1712. d. 1764.

This gentleman, a Venetian by birth, is well known by his writings, some of which treat expressly upon the fine arts. He died in the year 1764 at Pisa, whither he had gone for the recovery of his health, and was buried in the 'Campo Santo,' where a handsome monument was afterwards erected to his memory by his friend and admirer Frederick the Great. We have by his hand a few spirited etchings, executed with a delicate point, much in the manner of Tiepolo. According to Heinecken, he sometimes marked his plates with a cypher, composed of the letters C. A.; but, hitherto, I have not met with any so distinguished.

1. FOUR PLATES OF STUDIES OF HEADS. *l.* 7 $\frac{3}{4}$ . *h.* 5 $\frac{1}{4}$ . Rare.—(a) At the top, on the left, two masks, seen in front, and on the right a small figure of a female heathen diety, also seen in front. This plate also contains twelve heads or masks in profile; and at the bottom on the left is inscribed: 'Coe. Francesco Algarotti inv. et inc. li 10. Feb. 1744.'—(b) On the left, at top, the bust of an old man with a turban and a large beard, seen in front, and two heads, one of them a pantaloon with a long nose, in profile; at bottom, a bust of a man, nearly in profile, the heads of two satyrs and a female, two horses' heads and a helmet; and above, on the right, seven other masks or heads. Some parts of this plate are from sketches by Tiepolo, whose name appears twice, at bottom. Half way up the print, on the right, is inscribed: 'Algarotti.'—(c) Twelve small heads or masks, all, except two, looking to the right; very slightly etched: 'Coe. Francesco Algarotti Inv. et Inc. il di 29 Feb. 1744.'—(d) In the middle, a group of seven half-length figures and heads, very slightly etched; and at bottom, on the right, a larger head of an old man with a great beard, seen in front. No name or mark.

The above four pieces are all that I have seen by the hand of Algarotti; I add the three following, upon the authority of Heinecken.



2. A PLATE (a) CONTAINING THIRTEEN HEADS in the style of the Antique, dated '13. Feb. 1744.'—(b) A study of various heads, and two Roman soldiers, done at Dresden.—(c) A group of five heads in profile.

JACQUES ALIAMET.

b. 1727. d. 1788.

This artist was born at Abbeville, and studied under Le Bas. In the early part of his life he gave proofs of his ability in many small Vignettes, which he did for the decoration of books. He afterwards acquired considerable eminence, especially as an engraver of landscape; though he also, occasionally, treated subjects of a different kind. His prints possess an agreeable clearness of effect, and are engraved with great delicacy. The following are among the most admired.

1. LANDSCAPES WITH FIGURES AND ANIMALS, AFTER NIC. BERGHEM. (a) A large upright piece in the Dresden gallery. No title, 'J. Aliamet sc.' *h.* 22½. *w.* 16¾.—(b) 'L'Espoir du gain, &c.—Bergheim Pinx. J. Aliamet sculp.' *l.* 11½. *h.* with margin, 10¾.—(c) 'La Rencontre des deux Villageois,' and—(d) 'L'Entretien de voyage,' two small pieces, *l-w.* *Id. sc.* (e) 'Le Four à briques.' *Id. sc. l.* 15. *h.* 13.—(f) 'Vue près du Golfe de Tarente.' *Id. sc. l.* 10¾. *h.* 8.—(g) 'Ancien Port de Genes,' &c. *Id. sc. l.* 26. *h.* 19½.—(h) 'La Rachat de l'Esclave.' *Id. sc. l.* 26¼. *h.* 19¾. (i) 'Grande Chasse au Cerf.' *Id. sc. l.* 25½. *h.* 19½.
2. EMBLEMATICAL FIGURES, AFTER C. N. COCHIN, part of a numerous set of plates by various engravers, small *upr.* 12mo. engraved at Paris, 1773-1782. (a) 'La Discrétion,' two female figures: 'C. N. Cochin del. J. Aliamet Scul.'—(b) 'La Fidélité,' three figures. *Id. sc.*—(c) 'La Magnificence,' two figures. *Id. sc.*—(d) 'L'Espérance,' two figures. *Id. sc.* These pieces are very delicately engraved.
3. MOON-LIGHTS, AFTER AART VAN DER NEER.—(a) 'Le Lever de la Lune, J. Aliamet sc.' *l.* 12½. *h.* 10⅝.—(b) 'Vue de Boom sur le Rupel. *Id. sc. l.* 20¾. *h.* 15.
4. INCANTATIONS, AFTER D. TENIERS.—(a) 'Le Départ pour le Sabat.' (b) 'L'Arrivée au Sabat. J. Aliamet sc.' Companions. *h.* 15. *l.* 11.
5. AFTER ADRIEN VAN DEN VELDE: 'Les Amusemens de l'Hyver. J. Aliamet Sc.' *l.* 14¾. *h.* 12¾.
6. SEA-COAST VIEWS, &c., AFTER VERNET.—The four times of the Day, four pieces, *l.* 18. *h.* 14., *viz.*—(a) 'Le Matin;' with Dedication to M. de Villette.—(b) 'Le Midi;' with Dedication.—(c) 'Le Soir;' with Dedication to M. le Rebour.—(d) 'La Nuit;' with Dedication to M. le Marquis de Villette.—(e) 'Première Vue du Levant;' with latin dedication, and date 1760.—(f) 'Deuxième Vue du Levant;' with latin dedication; companions. *l.* 18. *h.* 14.—(g) 'Incendie Nocturne;' with latin dedication. *l.* 20½. *h.* 16¼.—(h) 'Rivage près de Tivoli;' with dedication. *l.* 22. *h.* 18. (i) 'Les Italiennes laborieuses;' with dedication. *l.* 18. *h.* 14.—(k) 'Tems orangeux;' with Dedication to M. Vialy. *l.* 17¾. *h.* 14.
7. LANDSCAPES AND FIGURES, AFTER WOUVERMANS.—(a) 'Halte Espagnole;' with 12 French verses. 'Jac. Aliamet sc.' *l.* 16¼. *h.* 13¾.—(b) 'Garde avancée de Houlaus,' its companion; same dimensions.

FRANCOIS ALIAMET.

b. 1734. d. c. 1787.

The younger brother of Jacques Aliamet, came into England when young, and studied under Strange; whose bold manner he afterwards strove to imitate. In the latter part of his life

he became that artist's assistant; and hence, the prints bearing his own name are not very numerous. F. Aliamet possessed sufficient power of burin, but not much taste; besides which he was, unfortunately, seldom employed to engrave after good pictures. His death, I am told, was occasioned by a tile falling upon his head on a windy day. The following are some of his principal works.

1. THE PORTRAIT (*a*) OF 'JAMES HAY, EARL OF CARLISLE. *Aliamet Sculp.*' (*b*) 'CATHERINE, COUNTESS OF DESMOND. *Aliamet Sculp.*' 4to. book-plates. (*c*) He also did some portraits for an edition of Smollett's History of England.
2. 'MRS. PRITCHARD, in the character of Hermione, in the Winter's Tale,' whole-length. 'R. E. Pine, invent. et pinx. *F. Aliamet sculp.*' Published 1765, large *upr.* fol.
3. THE ANNUNCIATION; from Le Moine; large plate *l-w.* in fol., in which he styles himself '*Francois-Germain Aliamet.*'
4. THE ADORATION OF THE SHEPHERDS. 'Annibale Caracci pinxt. Richd. Earlom delint. *F. Aliamet Sculp.*' Published by Boydell, 1764; large *upr.* fol. This is one of his best prints.
5. THE CIRCUMCISION; after Guido Rheni; a large oval, also published by Boydell.
6. ST. STEPHEN STONED. From a picture by Eust. Le Sueur, in the Houghton Coll. '*F. Aliamet sculp.*' Published, 1773, by Boydell. large fol. *l-w.*
7. A SACRIFICE TO PAN. 'Andrea Sacchi pinxt. J. Boydell excudt. 1769. *F. Aliamet sculp.*' large fol. *l-w.*
8. VENUS SLEEPING; after Fr. le Moine. '*F. Aliamet sc.* T. Major exc.' *l-w.* in fol.
9. THE BATHERS, and BATHING; two pieces, after Watteau; '*Aliamet sc.* J. Boydell exc. 1775.' *l. 9. h. 8.*
10. A LANDSCAPE, (*a*) with a River, and a Stone Bridge; after F. Boucher. '*F. Aliamet sc.* J. Boydell exc. 1775.' (*b*) A LANDSCAPE, with a River, after Wouvermans. '*F. Aliamet sc.*' Companions. *l. 11½. h. 8.*
11. THE SURRENDER OF CALAIS TO KING EDWARD III. (*a*) 'R. E. Pine pinx. *F. Aliamet sculp.*' Published 1771, by the painter, from whom Boydell appears to have purchased the plate the same year; his address with that date being added. (*b*) CANUTE THE GREAT REPROVING HIS COURTIER; its companion. Artists' names the same. Published 1772. large plates, *l-w.* in fol.

## I. ALIX.

c. 1670.

He is said to have been a disciple of Philippe Champagne, and a painter; though we hear little or nothing of his pictures. I have only seen the last of the following prints by his hand. They are all, I believe, finished with dots, in the manner of Jean Morin, from whom he probably learned the art of engraving. De Angelis, in his additions to Gandellini, and Malaspina, in the catalogue of his collection, lately printed, state, upon I know not what authority, that I. Alix was born in 1615.

1. THE PORTRAIT OF 'M<sup>re</sup>. JEAN DU VERGER de Hauranne, Abbé de S. Ciran,' with six French verses. 'P. Champaigne Pin.' *Alix Scul. Cum Priv. Re.* *h. 11½. w. 7½.* Malaspina.

In the Cat. de Brandes, Vol. i. p. 261, I find mention of the same portrait, as engraved by Morin, but of larger dimensions.

## A L L

2. THE HOLY FAMILY, small fol. after Raffaele, marked: R. V. P. This is ascribed to I. Alix, by Heinecken, who says it is engraved with taste.
3. CHRIST, GIVING THE BENEDICTION, his left hand resting on the Globe, a half-figure. 'Champaigne pinx. I. Alix sculp. et exc. Omnia per ipsum data sunt,' &c. large fol. A second impression has: 'H. Weyen exc.' Cat. de Winckler.
4. THE SUDARIUM, WITH THE FACE OF CHRIST; 'Vir dolorum.—I. Alix Sculp. et ex. Cú. pr. Re.' h. with margin, 5½. w. 3¾. All these prints are rare.

### ALIX, or ALLIX.

1790—1810.

A French engraver, by whom we have a few landscapes, which are executed with taste and delicacy; and who is perhaps still living. I learn from Mr. Dodd that, since the date of these, he has applied himself to etching and aquatinta; in which way he has done many things for Bance, a publisher at Paris. Zani, indeed, styles him 'P. M. Alix Bance,' from which I conjecture that he may have married into that family.

1. VUE GENERALE DE LA VILLE DE LEON-FORTE; for the 'Voyage Pittoresque de Naples et Sicile,' No. 47. 'Dessinée par Chatelet. Gravée par Alix.' l-w. in fol.
2. A SEA-COAST VIEW, (a) with a large round tower, on the right, situated on a rock. 'Le Prince del. Alix sculp.' No. 53, of the Cab. de Ponllain. l-w. in 4to. (b) A LANDSCAPE WITH GOATS AND SHEEP; after Vander Does. 'Alix sc.' No. 111, of the same work. l. 6¾. h. 5, besides margin. This plate has a rich, soft effect.
3. THE RAPE OF PROSERPINE, from a large landscape with figures in the Orleans gallery. 'Peint par Nicolo Dell' Abate. Gravé par Alix.' l. 8¼. h. 7, besides margin.

### SAMUEL ALKEN.

1780.

An artist of London, best known by landscapes, and views, executed by him in aquatinta; though he appears to have been capable of doing figures also.

1. A NEW BOOK OF ORNAMENTS 'Design'd and Etch'd by Sam<sup>l</sup>. Alken,' &c. This title is on an ornamented oval supported by two figures, one of them naked, which are cleverly drawn and shaded with dots. upr. 4to. Etched, I suppose, about 1780.
2. THE GYPSIES, a landscape and figures. 'Painted by B. (should be R.) Wilson. Sam<sup>l</sup>. Alkin fecit.' London, Published 1783. Aquatinta. l. 14¼. h. 10, including margin.
3. A WILD BULL, and A WILD COW, of the breed preserved in Gisburne Park, two pieces, after drawings by W. Fryer.
4. VIEWS OF CASTLES, and other topographical plates, in aquatinta.

### ALLAIS.

1752?

A painter of Paris, according to Heinecken, who occasionally amused himself with engraving, and by whom we have:

- A MONUMENTAL PIECE, 'L'Epitaphe,' to the memory of Louis Duc d'Orleans, who died in 1752 at the Abbey of S. Geneviève. It is described in the Dijonal Catalogue, No. 9548, as an upr. print, designed and etched by Allais.

## L. I. ALLAIS.

c. 1800.

Probably of the same family as the above, and perhaps the person whom I find mentioned, as a resident of Paris, in the 'Almanach du Commerce,' of the year 1817.

LE COMTE STRUENSE, (a) port. in an ornamented oval: 'Gravé par Allais.' h. besides margin,  $6\frac{1}{2}$ . w.  $4\frac{3}{4}$ . (b) THE PORTRAIT OF A LADY. Same form and dimensions. 'Dessiné et Gravé par L. I. Allais.' The name of the person represented is wanting, in the impression before me. Both these pieces are delicately executed in aquatinta.

## DAVID ALLAN.

b. c. 1740. d. 1796.

A Scotch artist, of no mean talent, was born at Edinburgh; studied painting at Rome from 1768 to 1777; staid on his return, a year or two, in London; and afterwards, established himself as a figure and portrait painter in his native city; where he succeeded Runciman as master of the academy of design.

Allan occasionally amused himself with etching, sometimes shading his plates with aquatinta. He seldom, if ever, attempted subjects of a high class; but contented himself with representing scenes in common life, as he saw them. Although he had not the inventive genius of a Hogarth, his choice of objects and incident is always good; and his works possess sentiment, humour, and character, without the alloy of caricature.

1. THE INTERIOR OF A POOR PAINTER'S WORK-SHOP, AT NAPLES;—admirable! The artist is seated at his easel, at work upon a picture of Vesuvius. Around him, on the walls, are wretched daubs of the King and Queen of Naples, the Madonna, and S. Gennaro, the only other subjects he painted. A little boy is scrawling a horrible figure on the ground; and on the left is the painter's daughter, a pretty modest girl, seated with her back to the spectator, knitting. 'D. Allan invt. & etcht.' h.  $9\frac{3}{4}$ . w.  $7\frac{1}{2}$ .
2. THE CALABRIAN SHEPHERDS, playing the 'Pastorale' to the Infant Jesus on Christmas day, at Rome. 'D. Allan invt. & etch'd.' Same size.
3. A HERMIT ON THE APPIAN WAY, AT ALBANO, NEAR ROME. The Hermit is seated reading, in the foreground on the right, by the road side. At some distance is a friar, receiving alms from a traveller on horseback, and further off, on the left, is the tomb of the Horatii. 'D. Allan invt. & etch'd.' Same dimensions.
4. A 'HIGHLAND DANCE,' a composition of many figures. Aquatinta, with scarcely any etching. 'D. Allan invt. et Fecit.' Published by him, 1783, at Edinburgh. l. 20. h. with margin,  $13\frac{3}{4}$ .
5. PRESBYTERIAN PENANCE. In a gallery, on the left, a young man standing in penance: on the right, the minister addressing him from the pulpit: an extensive composition, quite Hogarthian! 'Da. Allan invt. et Tinta fecit Edr. 1784.' l.  $13\frac{3}{4}$ . h. 11, besides margin.
6. A SET OF DESIGNS, FROM THE GENTLE SHEPHERD; twelve pieces, or more, each entitled at top: 'Gentle Shepherd,' and numbered. 'D. Allan invt. et Aq-tinta fecit.' h. 9. besides margin, w. 7.

## HUYCH ALLARD.

c. 1650?

According to Heineken, was a designer and an engraver;

and, he might have added, a publisher. What relationship he bore to the two other Allards, who will presently be mentioned, is unknown. All three were indifferent artists, and appear to have resided in Holland. It is not always easy to separate their works, as many of them bear the surname of Allard, only. The two following portraits by H. Allard are mentioned by Heineken.

1. DAVID (*a*) GLOXIN, I. V. D. ‘*Huych Alaerd sc.*’—(*b*) ‘Adrianus Paw. Legat. Holland. *Huych Alaerd sc.*’ Add,
2. THE TABLE OF CEBES; ‘*Cebetis Thebani Tabula,*’ as it is called; a very extensive allegorical composition. On the left, at bottom: ‘*H. Alardt Excudebat,*’ and in the margin, long latin and Dutch inscriptions. It is coarsely engraved, and is perhaps a copy from a better print, after the design of some considerable master. Large fol. *l-w.*

### ABRAHAM ALLARD.

*c.* 1660?

Was a print-seller, as well as a designer and engraver, and resided at Leyden. I find mentioned by him,

1. A SET OF BUTTERFLIES, in eight pieces.
2. A FRONTISPIECE, representing the four ages, engraved by him after a design by A. Blooteling.
3. VIEWS OF TOWNS. ‘*Les Villes de Frise exactement dessinées et gravées par Abraham Allard à Leide.*’ 12 pieces *l-w.*
4. ‘*DELICIAE RUSTICAE, ofte Boeren Banket vit gegeven, door Carel Allard. Abr. Allard fec.*’ Five humorous pieces, of different dimensions, representing peasants. *l.* 4 to 6 inches, *h.* 2 to 4. Cat. de Brandes.
5. A GARDEN, WITH A FOUNTAIN AND MANY FIGURES. ‘*Het. Lust Hof van flora. A. Allard cecinit. C. Allard edit.*’ ‘etched,’ says Strutt, ‘and finished in a stiff, bad style, with the graver.’ A very large print *l-w.*

### CAREL, or CHARLES ALLARD.

1670—1688?

He lived at Amsterdam and was a considerable publisher. He engraved in mezzotinto, as well as in the stroke manner, but with very little ability,

1. THE PORTRAIT OF ‘*RENATUS CARTESIUS, Philos. Fr. Hals pinx., C. Alaerd sc.*’
2. A QUAKER’S MEETING. ‘*De Quakers Vergadering. Egb. Hemskerk pinx. Londini. Carol. Allard fecit et exc. Amst.*’ large *upr.* fol. According to one of my notes, this piece is indifferently executed in mezzotinto.  
The following, though, like many others, they only bear his name as publisher, were probably engraved by him.
3. CHILDREN SPORTING, (*a*) four plates *l-w.* in 4to., coarsely copied from the etchings of Ferdinand. ‘*L. Tetterlin inv. C. Allard exc.*’ (*b*) THE MURDER OF THE DE WITTS, four subjects on the same plate, copied in a stiff laboured manner after the originals of R. de Hooghe, ‘*t’ Amsterdam Gedrukt by Carel Allardt op den Dam.*’ *l-w.* in fol.

### ETIENNE ALLEGRAIN.

*b.* 1645. *d.* 1736.

A French landscape-painter, member of the academy of Pa-

ris, who is said to have etched a few pieces from his own designs. Basan, 2d edition.

## GIUSEPPE ALLEGRINI.

1744.

A print-publisher of Florence, who it is said, also, practised engraving. Heineken mentions by him;

THE MADONNA, (a) her hands elevated; oval: 'Ecce mater tua,' &c. 1746. (b) ANOTHER MADONNA, a half-figure, with the infant Christ: 'Egreditur virga de radice,' &c. a small print. (c) THE CIRCUMCISION, a plate *l-w.*: 'Gius. Allegrini Stamp, in rume,' &c. (d) THE STONING OF ST. STEPHEN, *l-w.* (e) RINALDO AND ARMIDA, a small plate. (f) AN OPERA-SCENE, a large piece, *l-w.*, after the designs of Jos. Chamant.

We may conclude that his abilities as an engraver were but small; as in a work published by him, of 50 views of Villas, &c. in Tuscany, large fol. *l-w.*: 'Vedute delle Ville e d'altri luoghi della Toscana,' not one of the plates bears his name as the engraver. On the title, which is engraved by Gio. Gottofredo Seuter, we read: 'Appresso Giuseppe Allegrini Stampatore in Rame. Firenze 1744.'

## FRANCESCO ALLEGRINI.

1760—1786.

An engraver of Florence, probably of the same family as the preceding. We have by him a set of portraits of eminent persons of Tuscany, the figures seen to below the breast, which, being engraved after authentic originals, are highly interesting; though they are but slightly executed, and, as works of art, do not exceed mediocrity. I mention only a few of them:

1. 'IL DIVINO GALILEO DI VINCENZIO GALILEI, (a) Patrizio Fioro,' &c., from a picture by Giusto Subtermans. 'Giuseppe Zocchi del.—Franco. Allegrini inci. 1762.' *h.* 11 $\frac{5}{8}$ , including margin, with short biographical notice, *w.* 7 $\frac{3}{4}$ . The others are of similar dimensions, &c. (b) 'GIOVANNI, CIMABUE, Fiorentino, Ristoratore insigne della Pittura. F. Allegrini sc. 1786.' (c) 'Il divino MICHEL-ANGELO BUONAROTI,' 1763. (d) 'Il divino Poeta DANTE ALIGHIERI.' (e) 'FRANCESCO PETRARCA Fiorentino, celebrissimo Poeta,' &c. (f) 'PIETRO ARETINO, celebre e bizzarro Poeta,' &c. 1766. (g) 'GIOVANNI BOCCACCIO, eruditissimo Fiorentino.' (h) 'FRANCESCO DI NICCOLO BERNI,' 1770. (i) 'NICCOLO DI GIOVANNI DA UZZANO,' 1763.
2. He likewise engraved the FRONTISPIECE to the collection entitled: 'Cento Ritratti della Real Famiglia de Medici,' which was published in 1762.

## G. L'ALLEMAND, See LALLEMAND.

## F. ALLEN.

1652.

An obscure engraver, by whom Strutt mentions having seen the first of the following plates, which *perhaps* had the name Francis at length; for so, that writer styles him.

1. THE FRONTISPIECE (a) 8vo., to a book entitled: 'Dialogus D. Urbani Regi.' Lubeck 1652, with the figure of Moses, on one side, and that of Christ, on the other, and, below, a view of Lubeck.—(b) Another Frontispiece: 'De Nutritione fœtus in utero. Dantisci, &c. 1655. f. Allen fecit.' *h.* with margin, 6 $\frac{3}{8}$ . *w.* 5 $\frac{1}{8}$ .
2. SACRED SUBJECTS, from a Dutch book of Hymns.—(a) The Isralite women rejoicing at the destruction of Pharaoh and his host in the red sea.

At the bottom on the right '*f. allen fecit.*' l. 4½. h. 3.—(b) The parable of the labourers sleeping, and the Devil sowing tares. On the left at bottom: '*f. Allen fecit.*' Same size.—(c) Christ with his disciples and Martha and Mary at the tomb of Lazarus. At bottom on the right: '*f. allen fecit.*' Same size. All these are executed in a close soft manner of engraving, but with very little ability.

3. THE PORTRAIT OF JOANNES BURGENHAGIUS, Pomeranus, &c. half-length, with a book open in his hands: '*f. allen fecit,*' badly drawn, and coarsely executed with the graver. h. 10¼. including margin, w. 6½.

With respect to one Flopert van Allen, 1686, spoken of by Heinecken, and afterwards by Strutt, I have only to say that I find no good reason to suppose he practised engraving.

## JEAN CHARLES ALLET.

1690—1732.

This engraver is supposed to have been a native of Paris, but resided the greater part of his life at Rome, where it is thought he died. He commonly signed his plates with both his baptismal names; but a few, according to Heinecken, are inscribed Charles Allet, only; whence some persons have erroneously imagined that there were two engravers of the same surname. He appears to have been desirous to imitate C. Bloemart and F. Spierre, but is very inferior to his models. I mention only a few of his prints.

1. THE PORTRAIT (a) OF POPE ALEXANDER VIII, for a dedication, after H. Calendrucci. '*J. C. Allet sc. Romæ 1695.*' in fol. (b) POPE CLEMENT XI, bust in an ornamented oval, within a square. At top, the arms of the pontiff, and in a cartouch at bottom: '*de vultu tuo præsidium.*' In the margin on the left: '*Jo. Carol. Allet Sculp. Romæ, Sup. perm. A. 1701.*' h. with margin, 12½. w. 9½. (c) CARDINAL ALOISIO AMODEI, after I. M. Morandi, 1690, in fol. (d) ANDREA POZZO the Jesuit and Architect, 1712, in folio. (e) '*CAROL. EMAN. I. J. C. Allet ad vivam, 1732.*'
2. A SAINT SUBJECT, representing S. Gaetano and other figures, from Lazaro Baldi. '*Gio. Carlo Allet Sculp. S. Gaetano della nobilissima famiglia Tieni, &c. Roma, 1698.*' h. 18½, including margin, w. 13.
3. THE NATIVITY, after Simone Cantarini; '*Joannes Carolus Allet Sculptor Aerarius. Romæ Super perm. An. 1713.*' h. 18½, including margin, w. 11½. This print has a soft agreeable effect.
4. S. VINCENZIO DI PAULO, PREACHING, from Aureliano Milani. '*S. Vincentius a Paulo, Fundator Congregationis, &c. Jo. Carolus Allet Sculp. Romæ Sup. perm. An. 1730.*' h. 17, including margin, w. 10¾. This piece is engraved something in the manner of Spierre, but very inferior.
5. ANANIAS (a) RESTORING SIGHT TO ST. PAUL. '*Ananias manum imponens,*' &c. from a celebrated picture of Pietro Berettini da Cortona, in the church of the Capuchins at Rome. '*Jo. Car. Allet Sculp.*' h. with margin, 19½ w. 13½. (b) THE VISION OF ST. PAUL, from another altar-piece of Berettini in the same church. *upr.* fol. These are considered two of Allet's best prints.

## CAV. SILVIO DEGLI ALLI.

1658.

'He etched,' says Zani, Par. I. Vol. ii. p. 273, 'the scenes of a theatrical piece, entitled Ipermestra, which was represented at Florence in 1658, in honour of the birth-day of a prince of Spain.

'This Silvio degli Alli,' he adds, 'was a page of the Card. Gio. Carlo of Tuscany, who caused the piece to be represented. He is spoken of in the description which was printed at Florence, together with the Ipermestra, in the same year; where it is said, p. 32, *that the plates, &c. are engraved by the Sig. Cavaliere Silvio degli Alli, &c. a person of singular talent in the fine arts,*' &c.

ALLIX, See ALIX. ALLOJA, See ALOJA.

### ALESSANDRO ALLORI.

b. 1535. d. 1607.

Was the nephew and disciple of Angiolo Bronzino, and is sometimes styled the younger Bronzino. He had considerable powers as a designer, and was one of the last of the Florentine painters who strove to maintain the vigorous style of Michelangiolo. The following description of a print, said to be by his hand, is extracted from the catalogue of the Malaspina collection.

'AN ALEGGORICAL REPRESENTATION OF THE FRENCH MONARCHY. In the middle is a Queen, with a crown on her head, and a child in her arms. She holds a kind of sceptre surmounted by a lily; and other lilies are here and there introduced in the composition. She is attended by four personages of rank resting upon large shields, and many other persons with banners and standards; and in the middle, at her feet, are two river gods. At bottom, on the right, is the name of the artist, thus: '*Ales. Alori f.*' An engraving in wood. l. 14. h. 8½.'

### ADELAIDE ALLOU.

1771.

A French lady, by whom we have a set of etchings of ruins in Italy, six in number according to Heinecken, after the designs of H. Robert and Fragonard. They are so much in the manner of St. Non's etchings that, did they not bear her name, they might pass for his; and, if I mistake not, they are sometimes found united to the works of that distinguished amateur. I am only acquainted with four following:

1. VIEW (a) OF AN OLD CASTLE, on the road between Rome and Naples, now used as a post-house: 'Vue d'un Ancien Chateau, &c. Robert del. *Adelaide Allou sc.* 1771.' *upr.* 4to. (b) THE TOMB OF VIRGIL, near Naples: 'Vue du Tombeau de Virgile, &c. Robert del. *Adelaide Allou sc.* 1771.' *l-w.* in 4to. (c) A RUINED TEMPLE NEAR NAPLES, supposed to have been dedicated to Diana: 'Vue dessinée d'après nature, &c. Robert del. *Adelaide Allou sc.*' *l-w.* in 4to. (d) THE REMAINS OF AN ANCIENT AMPHITHEATRE. Inscription wanting in the impression before me. 'Fragonard del. *Adelaide Allou sc.* 1771.' *l-w.* in 4to. Mr. Dodd also mentions by her:
2. A SET OF SIX LANDSCAPES, or Views, enriched with vases or sculpture. 'H. Robert del.' *l-w.* in 4to., and
3. A SET OF FOUR ETCHINGS OF ANTIQUE VASES from her own designs.

### M. F. ALLOUEL.

1764.

Heinecken states that this person engraved the following portrait at Paris:



1. JEAN BAPTISTE ROUSSEAU, dated 1764. Mr. Dodd also mentions by him a piece entitled :
2. 'LE PERE DE FAMILLE,' representing an old man playing on the violin, with five children. 'A. V. Ostade p. M. F. Allouel sc. 1762,' in fol.

## ALLOUIS.

c. 1740.

The Dijonval catalogue mentions by this artist :

SIX PLANS AND THREE ELEVATIONS, of the house of Mr. Berthous, 9 pieces, after the designs of Meissonnier, marked : 'Allouis sc.'

## JAN ALMELOVEEN.

c. 1660.

A Dutch artist, known only by the following thirty-seven etchings; seventeen of which are from his own drawings, and the rest after those of Herman Saffleeven. The last are executed with great delicacy, and have much of the style of the original master; but the former are poor, common-place performances, and shew that, although a good etcher, he was woefully deficient as a designer.

1. THE PORTRAITS OF POPE CLEMENT X. AND GIBBERTUS VOETIUS, half-length figures, each with one hand upon the shoulder of the other. Upon a paper which the pontiff holds in the right hand, are the names of both; and upon an open book, below, are six Dutch verses: 'Van Eeren Sat.,' &c. and the name of the artist: 'I. I. Almeloveen Inv. et fecit.' It is a wretched print, but said to be rare. *h.* 6 $\frac{3}{8}$ . *w.* 4 $\frac{1}{8}$ . (Bartsch, 37.)
2. A SET OF SIX LANDSCAPES, AFTER HIS OWN DESIGNS. *l.* 7 $\frac{1}{2}$ . *h.*, including margin, 5 $\frac{7}{8}$ . (B. 21—26.) The name: 'Joan. ab. Almeloveen inv. et fecit.' is in the margin, on the right, of each print. The first impressions are not numbered; the second, which have a coarser appearance, from the plates having perhaps been re-bitten, have the numbers, 1 to 6, added, after the name. In the last impressions, the address: 'G. Valk excudit, No. 72,' is found on the first print of the set.—(1) On the left, the arched entrance into a town situated on the sea-coast.—(2) A Road, with two men talking; on the left, two others reaping.—(3) A Town on the right, with a wind-mill.—(4) A group of five Trees, towards the left; below, a woman on horseback, four other figures, and a dog, running.—(5) On the left, a Town on an eminence; in the middle a singularly formed rock; and on the left a boat with a sail.—(6) In the middle distance, on the right, a mountain, with a village half way up, and a tower at the top.
3. A SET OF TEN LANDSCAPES, RIVER-VIEWS, also from his own Designs. Not numbered. *l.* 6. *h.*, with margin, 3 $\frac{3}{4}$ , to 4. (B. 27—36.)—(a) On the right, two men standing, in conversation, and a little dog. 'Joan. ab Almeloveen inv. et fecit.' in the margin on the left.—(b) A Cabaret in the centre, with a door and five windows; near it eight figures. 'Johan. Almeloveen inv. et fecit.' in the margin on the right.—(c) On the left, a barge and a sailing boat, and in the centre a small boat landing her cargo. 'Joan. Almeloveen Inv. et fecit,' in the margin on the left.—(d) In the centre, a loaded barge, and a small boat, and on the right two sailing boats. 'Joan. Almeloveen Inv. et fecit,' in the margin on the left.—(e) In the foreground on the left, a Cabaret with a sign. Without artist's name.—(f) In the centre, a road, with four gentlemen standing in conversation; and on the left a rocky bank. Without name.—(g) A boat loaded with barrels and two men in it, towed by a man on shore to the right. 'J. A. f.,' in margin on the left.—(h) A bridge with three arches, towards the left. In the margin of this and the two following: 'Johan. Almeloveen inv. et fecit.'—(i) In this

middle of the foreground, two gentlemen standing in conversation—.(k) On the right, a bridge of four arches, seen in perspective.

4. A SET OF TWELVE VIEWS OF DUTCH VILLAGES, with boats, after H. Saftleven. Not numbered. *h.*, with margin,  $3\frac{1}{4}$ . *w.* 2. (B. 1—12.) The name of each village is engraved in the margin, and on the first of the set: 'H. S. (in cypher) invent. *I. Almeloveen fec.'* (a) 'CAPEL.' (b) 'JAARSVELD.' (c) 'LANGERACK.' (d) 'KRIMPEN.' (e) 'DE HOECK VAN KLEYN AMMERS.' (f) 'LOOPICK.' (g) 'THIENHOVEN BY AMEYDE.' (h) 'GROOT AMMERS.' (i) 'SCHOONHOVEN.' (k) 'LEKKER-KERCK.' (l) 'LECXMOND.' (m) 'STREESKERCK.
5. THE FOUR SEASONS, represented in four landscapes of a lozenge form, numbered, after the designs of H. Saftleven. The plates  $4\frac{1}{4}$  square. (B. 13—16.) The title of each plate and the number are in the margin at bottom; and the first has also, 'H. S. invent. *J. Almeloveen fec.'* (1) 'VER.' (2) 'ÆSTAS.' (3) 'AUTUMNUS.' (4) 'HIEMS.' These four pieces are finished in the distances with very great delicacy, and fine impressions of them are uncommon. A small number were taken off before the inscriptions; and these are very rare.

### GIUSEPPE ALOJA.

1756—1767.

A Neapolitan engraver of moderate talents, who was much employed at Naples in the publications of the day. We have by him :

1. THE PORTRAIT OF THE BISHOP GIOVANNI DI PALAFOX, eminent for his piety.
2. A VIEW OF NAPLES and its environs, in four large pieces.
3. Part of the Plates, in a work entitled: 'STATICA DE VEGETABILI,' published at Naples in 1756.
4. Many plates in the first five volumes, of the magnificent work entitled, 'DELLE ANTICHITA DI ERCOLANO.' Naples, 1757—1767. The two volumes since published are not before me.

### VINCENZIO ALOJA.

1789.

Probably a son of the last-mentioned artist. He resided at Naples, and was an indifferent engraver of landscape.

1. TWO LANDSCAPES, companions, with Pastoral Figures and Sheep; entitled in the margins: 'La Tranquillita,' and 'Il Gregge;' each with the name of the artist, thus: 'Vinc. Alloja Profes<sup>o</sup>. delle R. Scuole dell' Arti del Disegno incisè. In Napoli presso l'autore.' *h.*  $10\frac{1}{2}$ , besides margin, *w.*  $10\frac{3}{8}$ .  
He also engraved some plates of antiquities near Naples; amongst them :
2. THE TEMPLE OF SERAPIS: 'Avanzi del Tempio di Giove Serapide a Pozzuoli. Ph. Hackert pinx. 1789. Vinc. Aloja Sculp. Giorgio Hackert direx.' *l.*  $21\frac{3}{8}$ . *h.*  $14\frac{3}{4}$ , besides margin.

### BALDASSARE ALOISI, called GALANINO.

b. 1578. d. 1638.

Was a relative, as well as a disciple, of the Caracci; and is spoken of as an historical painter of considerable powers. After having done himself credit by various works at Bologna, he established himself at Rome, where, not perhaps meeting with so much encouragement as he had anticipated in figure-painting, he applied himself to portrait; in which line of art he was very suc-

cessful. It appears not a little singular, under the supposition that he really merited the praises bestowed upon him by the Italian writers as a painter of history, that not one of the etchings which he has left us is from his own design. We have by him :

1. A SET OF 50 PLATES, BESIDES TITLE, OF THE SCRIPTURAL PIECES, PAINTED BY RAFFAELLE IN THE LOGGIA OF THE VATICAN; and commonly called Raffaele's Bible. These prints measure, *l. 7. h. 5.*, besides margin with short latin inscription; and, except the title, are numbered, 1 to 50. According to Bartsch, they are copies, in an opposite direction, from the well-known set of etchings by Lanfranco and Sisto Badalocchio. THE TITLE is ornamented by two children seated, supporting the arms of Gioseppo Bernagli; and above is inscribed: ' *Historia del Testamento vecchio dipinta in Roma nel Vaticano da Raffaello di Urbino. All' M<sup>to</sup>. illre. Sigre. Do. Gioseppo Bernagli, &c. Giovanni Orlandi D. D. D., &c. Balda<sup>ss</sup>. Aloisi Bon. Fe., &c. 1613.*' The subjects are as follow :

(1) The Creation of Heaven and Earth.—(2) God dividing light from darkness.—(3) God creating the Sun and the Moon.—(4) The creation of the Animals.—(5) The creation of Adam and Eve.—(6) Adam and Eve eating the forbidden fruit.—(7) Their expulsion from Paradise.—(8) They are subjected to labour.—(9) Noah constructing the Ark.—(10) The Deluge.—(11) Noah leaving the Ark.—(12) Noah's Sacrifice.—(13) Melchisedec meeting Abraham.—(14) Abraham receiving the three Angels.—(15) Lot and his family leaving Sodom.—(16) Abimelech witnessing the caresses of Abraham and Sarah.—(17) Isaac blessing Jacob.—(18) Isaac blessing Esau.—(19) Jacob's vision of the ladder.—(20) God announcing to Abraham the extent of his posterity.—(21) Jacob and Rachael at the well.—(22) Jacob bargaining with Laban for Rachael.—(23) Jacob's Journey.—(24) Joseph telling his dream to his brethren.—(25) Joseph sold by his brethren.—(26) Joseph and the wife of Potiphar.—(27) Joseph explaining Pharaoh's dream.—(28) The finding of Moses.—(29) Moses and the Burning Bush.—(30) The passage of the Israelites through the Red Sea.—(31) Moses receiving the tables of the law.—(32) The adoration of the Golden Calf.—(33) The column of light in the camp of the Israelites.—(34) Moses shewing to the people the tables of the law.—(35) Moses striking the rock.—(36) The Israelite army marching through the river Jordan.—(37) The taking of Jericho.—(38) Joshua commanding the Sun and Moon to stand still.—(39) Samuel anointing Saul king.—(40) David killing Goliath.—(41) David's triumphal entry into Jerusalem.—(42) David perceiving Bathsheba in the bath.—(43) Solomon anointed king.—(44) The Judgment of Solomon.—(45) Solomon building the Temple of Jerusalem.—(46) The Queen of Sheba visiting Solomon.—(47) The Nativity of Christ.—(48) The adoration of the Magi.—(49) John baptizing Christ.—(50) The last Supper. (Bartsch, 1—50.)

It is observed by Bartsch that the above etchings are very inferior to the originals of Lanfranco and Badalocchio, from which they were taken. The set appears to be extremely rare, and to have escaped the notice of all previous writers.

2. ST. ROCK, DISTRIBUTING HIS FORTUNE AMONG THE POOR. Copied, in an opposite direction, from the celebrated etching by Guido, after Annibale Caracci. In the margin: ' *Baldassaro Aloisio Bolon. fecit. S. Rocco che dispensa la sua roba A' Poveri. Anibale Caraccio Boloniensis. Inven. Anno 1614.*' *l. 17 $\frac{3}{8}$ . h. 11 $\frac{1}{2}$* , besides margin. This copy is etched in a masterly manner, but wants the delicacy of the original. (B. 51.)

## EMANUEL ALPHO.

c. 1710.

I find no mention of this artist; who, there is little doubt, was a Sicilian. The following print, bearing his name, is executed

in a stiff, close manner of engraving; and might be taken for a production of the beginning of the 17th century, did it not clearly appear to have been done in commemoration of the recapture of the city of Messina by the Spaniards, a hundred years afterwards.

A SORT OF TRIUMPHAL ARCH, supported by numerous columns, and decorated with statues, banners, and armorial bearings. In a compartment, over the arch, the Spanish troops are represented scaling the ramparts of Messina; and in another, above it, is a long inscription: 'D. O. M. Aloysium Moncada regio sanguine purpuratum Martis propugnaculum,' &c. At bottom, on the left: *Emanuel Alpo sculpsit.*' h. 12 $\frac{3}{4}$ . w. 9. (O.)

## ALBRECHT ALTDORFER.

1500  1519.

It was formerly thought that this artist was a native of Altdorff, in Switzerland; but Mr. Wilde, a senator of Ratisbon in the last century, found reason for the belief that he was born at a town of the same name near Landshut, in Bavaria. It is shewn by documents, that the family was established in Ratisbon, and its environs, in the 15th century. The name of Albrecht Altdorfer is found registered among the citizens of Ratisbon in the year 1511; it appears that, after having passed through various civil offices, he was at last made a member of the interior senate, and architect of the town; and it is added that he died there, without issue, A. D. 1538. It is said that the city still possesses some of his pictures, and that a complete collection of his engravings is preserved at the house of the magistracy. Altdorfer is commonly said to have been a disciple of Albert Durer; but for this there appears to be no good authority. He is classed with the little masters; as most of his engravings are of small dimensions. Bartsch describes 96 pieces by him on copper, several of them etchings, and 63 on wood: Brulliot has noticed three or four others; and my own collection, and that of a friend, enable me still further to perfect the list. His engravings on copper want that clearness and brilliancy of execution which we find in the works of Aldegrever, the two Behams, and several other old German masters; but his wood-prints unite great neatness of execution, with spirit. These last, especially, appear to entitle him to a respectable rank as a designer, whilst they prove him to have been, unquestionably, a man of powerful and inventive genius.

The same ABBREVIATIONS are used in this catalogue, as in that of Aldegrever.

## ETCHINGS.

1. A SOLDIER, with a hat and feathers, standing and seen in front. He clasps his sword with the left hand, and with the right holds his halbert, which he has thrown over his shoulder. On the left are two corinthian columns. Mon. l. b. Dark background. Very spirited. h. 4 $\frac{1}{2}$ . w. 3 $\frac{1}{4}$ . This print, which is

in my friend Mr. Lloyd's collection, is mentioned neither by Heinecken, Bartsch, nor Brulliot.

2. **THE INTERIOR OF THE SYNAGOGUE OF RATISBON.** In a tablet, at top : 'Anno dni. DXIX. judaici Ratispona Synagoga justo dei judicio fundit. est eversa.' Mon. m. b. *h.* 6 $\frac{3}{4}$ . *w.* 5. (B. 63.)
3. **THE INSIDE OF THE PORTICO OF THE SAME SYNAGOGUE.** In a tablet, at top : 'Porticus Sinagogae judaicae Ratisponen. Fracta 21 die Feb. Ann. 1519.' Mon. m. b. *h.* 6 $\frac{3}{8}$ . *w.* 4 $\frac{5}{8}$ . (B. 64.)
4. **LANDSCAPES, upright.** Three pieces.—(a) In the middle is a steep bank, with a fir-tree growing from it, to the trunk of which, half way up the print, is attached a tablet with mon. *h.* 6 $\frac{3}{8}$ . *w.* 4 $\frac{1}{2}$ .—(b) In the foreground on the right is a fir-tree, which rises to the top of the print. Beyond is a chain of mountains, half way up one of which, near the middle of the piece, is a large castle. Mon. l. t. *h.* 9. *w.* 7.—(c) In the middle is a fort, flanked by a round tower, built on a steep rock, below which is a river. A fir-tree is in the foreground on the right. Mon. m. t. *h.* 5 $\frac{7}{8}$ . *w.* 4 $\frac{1}{4}$ . (B. 66—68.)
5. **LANDSCAPES, lengthways.** Six pieces. *l.* 6 $\frac{1}{2}$ , to 6 $\frac{3}{8}$ . *h.* 4 $\frac{1}{2}$ .—(a) In the middle a road, which appears to go strait into the picture; on the right a steep mountain; and on the left some distance. Mon. l. t.—(b) A chain of mountains which recede towards the right. At the foot of them, on the left, trees and a few buildings. In the foreground, a little to the right, rise two fir-trees, close together, by the side of a road. Mon. l. t.—(c) In the middle a village, with a water-mill and a square tower, situated at the foot of an immense rock, which occupies all the right of the print. On the left another, still steeper rock; and in the foreground, on that side, two firs growing near each other. Mon. r. t. but different in form from that commonly used by Altdorfer.—(d) A town situated on the banks of a river, which occupies the right, and takes a winding course into the distance on that side. In the middle is a small fort with a tower, built on an eminence. Mon. m. t.—(e) In the foreground towards the right, is a fir-tree, which rises to the top of the piece: another tree occupies the left edge of the print, and at some distance is seen a third. Below is a river, on the further side of which, on the left, is a fort flanked by two square towers. Mon. m. t.—(f) A mountainous landscape, enriched here and there with wood. In the distance on the left a large river, on the banks of which are buildings; in the middle ground near the centre a hillock, on which is a group of trees; and to the right two firs. Mon. l. t. (B. 69—74.)
6. **GOBLETs, EWERS, and VASES, twenty-two pieces, varying in dimensions.** (B. 75—96.) Bartsch, in speaking of these, mentions the exact distance between the top of the plate and the upper-line of the monogram, in some of them; as furnishing, together with the measurements of the prints, sufficient means of distinguishing one from another; in which I follow him. (a) A VASE. Mon. 1 $\frac{1}{8}$ , from the top. *h.* 4 $\frac{1}{2}$ . *w.* 3 $\frac{1}{4}$ . (b) A VASE. Mon. 1 $\frac{1}{8}$ , from the top. *h.* 4 $\frac{1}{2}$ . *w.* 3 $\frac{1}{4}$ . (c) AN EWER; its handle on the left, and a Siren on the right. Mon. m. t. *h.* 6 $\frac{1}{4}$ . *w.* 5 $\frac{1}{4}$ . (d) A VASE, the base ornamented with three winged infants, without arms, seated. Mon. m. t. *h.* 6 $\frac{1}{2}$ . *w.* 4 $\frac{3}{8}$ . (e) A VASE; the ground behind it dark. Mon. 2 $\frac{1}{4}$ , from top. *h.* 6 $\frac{1}{2}$ . *w.* 4 $\frac{1}{4}$ . (f) A GOBLET, in a niche. Mon. b. *h.* 6 $\frac{7}{8}$ . *w.* 4 $\frac{3}{8}$ . (g) A GOBLET, WITH COVER. Mon. m. t. *h.* 6 $\frac{7}{8}$ . *w.* 3 $\frac{7}{8}$ . (h) A GOBLET. *h.* 6 $\frac{7}{8}$ . *w.* 4 $\frac{1}{8}$ . (i) A GOBLET; on the cover of which is a warrior with a shield and a spear. *h.* 6 $\frac{7}{8}$ . *w.* 4 $\frac{1}{8}$ . (k) A GOBLET, WITH COVER. About the middle, are three pomegranates. *h.* 8 $\frac{3}{4}$ . *w.* 4 $\frac{1}{8}$ . (l) A GOBLET, WITH COVER. Mon. 4 $\frac{1}{4}$ , from the top. *h.* 8 $\frac{3}{4}$ . *w.* 4 $\frac{1}{4}$ . (m) A GOBLET, WITH COVER. Mon. 4 $\frac{1}{4}$ , from the top. *h.* 8 $\frac{3}{4}$ . *w.* 4 $\frac{1}{8}$ . (n) A GOBLET, on the cover of which is an infant Hercules strangling the serpents. *h.* 8 $\frac{7}{8}$ . *w.* 4 $\frac{1}{4}$ . (o) A GOBLET, WITH COVER. Mon. 3, from the top. *h.* 9. *w.* 4 $\frac{1}{2}$ . (p) AN EWER, its handle on the left, and a dragon on the right. Mon. m. *h.* 9. *w.* 4 $\frac{1}{4}$ . (q) A GOBLET, WITH COVER. Mon. 8 $\frac{1}{2}$ , from the top. *h.* 9 $\frac{3}{8}$ . *w.* 4 $\frac{1}{4}$ . (r) A GOBLET. Mon. 1 $\frac{3}{4}$ , from the top. *h.* 7 $\frac{1}{8}$ . *w.* 3 $\frac{1}{2}$ . (s) A GOBLET, WITH COVER. Mon. 1 $\frac{7}{8}$ , from the top. *h.* 7 $\frac{1}{4}$ . *w.* 4 $\frac{3}{8}$ . (t) A GOBLET, ornamented with three cherubs. *h.* 7 $\frac{1}{4}$ . *w.* 4 $\frac{3}{8}$ . (u) A GOBLET. Mon. 1 $\frac{1}{2}$ , from the top. *h.* 8 $\frac{1}{4}$ . *w.* 4 $\frac{1}{2}$ . (v) TWO GOBLETs, on one plate. *h.* 8 $\frac{1}{4}$ . *w.* 5 $\frac{3}{8}$ . (x) THREE GOBLETs, ditto. *h.* 8 $\frac{3}{8}$ . *w.* 5 $\frac{3}{8}$ .

## ENGRAVINGS WITH THE BURIN.

7. THE PORTRAIT OF MARTIN LUTHER; bust, profile, turned to the right, within a circle of foliage. At top: D. M. L. Mon. m. b. *h.* 2 $\frac{3}{4}$ . *w.* 1 $\frac{5}{8}$ . (B. 61.)
8. SAMPSON, tearing open the lion's jaws. Mon. l. c. t. *h.* 1 $\frac{3}{4}$ . *w.* 1 $\frac{1}{2}$ . (B. 26.)
9. SAMPSON, carrying off the gates of Gaza. Mon. r. b. *h.* 1 $\frac{3}{4}$ . *w.* 1 $\frac{1}{2}$ . (B. 2.)
10. SAMPSON AND DALILAH. Mon. r. t. *h.* 1 $\frac{5}{8}$ . *w.* 1 $\frac{1}{2}$ . (B. 3.)
11. JUDITH standing, with the head of Holophernes on the point of her sword. Mon. r. c. t. *h.* 2 $\frac{1}{2}$ . *w.* 1 $\frac{1}{2}$ . (B. 1.)
12. SOLOMON'S IDOLATRY. Mon. l. b. *h.* 2 $\frac{1}{2}$ . *w.* 1 $\frac{3}{8}$ . (B. 4.)
13. THE HOLY FAMILY. The Madonna is seated with the Infant in her lap, and seen in front. Joseph stands on the left, resting with his right hand upon his stick. Landscape background. Mon. m. t. *h.* 3 $\frac{3}{4}$ . *w.* 2. (B. 5.)
14. THE MADONNA STANDING, with the Child in her arms, and St. Anne arranging the cradle; on which is the monogram. *h.* 2 $\frac{1}{2}$ . *w.* 2 $\frac{1}{4}$ . (B. 14.)
15. THE MADONNA, SEATED WITH THE INFANT ON HER LAP, and turned towards the right; where, in the background, is a large tree. Mon. l. c. t. *h.* 2 $\frac{1}{4}$ . *w.* 1 $\frac{3}{8}$ . (B. 12.)
16. THE MADONNA, WITH THE INFANT ON HER LAP, turned towards the right, where are two youths kneeling, one of whom presents a jug to the Saviour. Mon. 1507, l. b. *h.* 2 $\frac{7}{8}$ . *w.* 2. (B. 15.)
17. THE MADONNA, SEATED IN A LANDSCAPE, with the Infant standing on her lap, giving the benediction. Mon. r. b. *h.* 6 $\frac{1}{2}$ . *w.* 4 $\frac{5}{8}$ . (B. 17.)
18. CHRIST, DRIVING THE MONEY-CHANGERS FROM THE TEMPLE. Mon. l. c. b. *h.* 2 $\frac{3}{8}$ . *w.* 1 $\frac{5}{8}$ . (B. 6.)
19. CHRIST ON THE CROSS: with the Madonna standing on the left, and St. John on the right. Mon. m. b. *h.* 2 $\frac{3}{8}$ . *w.* 1 $\frac{5}{8}$ . (B. 7.)
20. THE CRUCIFIXION. Jesus is upon the cross, on the left; on the right is the Madonna fainting in the arms of St. John; with other figures. Mon. r. b. *h.* 5 $\frac{3}{4}$ . *w.* 3 $\frac{3}{8}$ . (B. 8.)
21. THE MADONNA, STANDING WITH THE INFANT IN HER ARMS, UPON A CRESCENT. Mon. l. c. t. *h.* 2 $\frac{1}{4}$ . *w.* 1 $\frac{3}{8}$ . (B. 11.)
22. THE MADONNA, SEATED, with the Infant on her lap, upon a throne, surrounded by little angels. Mon. upon the throne. *h.* 2 $\frac{3}{8}$ . *w.* 1 $\frac{5}{8}$ . (B. 13.)
23. THE MADONNA, STANDING, with the Infant on her left arm, to whom she presents an apple. Mon. r. b. Date, 1509, at top. *h.* 4 $\frac{7}{8}$ . *w.* 3. (B. 16.)
24. THE MADONNA, SEATED IN THE CLOUDS, with the Infant on her lap, and turned towards the right; where is a saint standing, perhaps St. John, and apparently addressing her. Mon. r. c. t. *h.* 4. *w.* 2 $\frac{3}{8}$ . Mr. Lloyd's coll. It is one of Altdorfer's most beautiful prints, and hitherto undescribed.
25. THE INFANT SAVIOUR, STANDING. He has a globe in the left hand, and with the other gives the benediction. Mon. l. b. *h.* 3. *w.* 1 $\frac{3}{4}$ . (B. 10.)
26. THE DECOLLATION OF JOHN THE BAPTIST. In the background a large gate, at the top of which is the mon. with date 1517. *h.* 7 $\frac{7}{8}$ . *w.* 6 $\frac{3}{8}$ . (B. 18.)
27. ST. CATHERINE seated, and turned towards the left, with a sword on her lap, which she appears to be drawing from the scabbard. Behind, on the left, is the wheel. Mon. 1506, r. c. b. *h.* 2 $\frac{3}{8}$ . *w.* 1 $\frac{5}{8}$ . (O.)
28. ST. CHRISTOPHER, traversing the river, with the Infant Saviour on his shoulders. Mon. m. t. *h.* 2 $\frac{1}{2}$ . *w.* 2 $\frac{1}{4}$ . (B. 19.)
29. ST. GEORGE, KILLING THE DRAGON. Mon. r. *h.* 2 $\frac{3}{8}$ . *w.* 1 $\frac{5}{8}$ . (B. 20.)
30. ST. JEROME, standing in his cave, reading. Mon. m. l. *h.* 4 $\frac{1}{8}$ . *w.* 2 $\frac{3}{8}$ . (B. 21.)
31. ST. JEROME, WALKING FROM HIS CHURCH, attended by the Lion. Mon. r. c. b. *h.* 4 $\frac{3}{4}$ . *w.* 4 $\frac{1}{8}$ . (B. 22.)
32. ST. SEBASTIAN, standing, tied to a column, and turned a little towards the

- left, where in the distance are four small figures, and part of a town. Mon. l. b. *h.*  $3\frac{1}{2}$ . *w.*  $1\frac{7}{8}$ . (B. 23.)
33. ST. SEBASTIAN, standing, and turned towards the left; his arms bound to the branches of a large tree. Mon. 1511, l. c. b. *h.*  $3\frac{1}{2}$ . *w.*  $1\frac{7}{8}$ . (Brulliot.)
34. THE COURT OF A CLOISTER; on the right, a woman in a mantle, embracing a column with the right hand, and having the left on a book. Mon. r. b. *h.*  $2\frac{3}{8}$ . *w.*  $1\frac{5}{8}$ . (B. 24.)
35. TWO ANCHORITES SEATED ON THE RIGHT; the devil tempting them under the form of a naked female. Mon. l. b.; and date 1506 on the trunk of a tree. *h.*  $4\frac{3}{8}$ . *w.*  $4\frac{1}{4}$ . (B. 25.)
36. HERCULES CARRYING THE TWO COLUMNS. Mon. l. b. *h.*  $1\frac{3}{4}$ . *w.*  $1\frac{1}{2}$ . (B. 27.)
37. HERCULES AND A MUSE, standing, and both naked; the former with a cornucopia in the right hand, the latter with a lyre. Mon. m. t. *h.*  $2\frac{5}{8}$ . *w.*  $1\frac{3}{4}$ . (B. 28.)
38. MERCURY, in armour, with a winged helmet, having just leaped from a tower into the water; the caduceus in his right hand. Mon. l. c. b. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{1}{2}$ . (B. 29.)
39. NEPTUNE seated on a sea-serpent, which moves to the right. Mon. r. b. *l.*  $1\frac{3}{4}$ . *h.* 1. (B. 30.)
40. NEPTUNE, in his car, drawn by sea horses and conducted by tritons, carrying off a nymph. Mon. m. t. *l.*  $3\frac{1}{4}$ . *h.*  $1\frac{7}{8}$ . (B. 31.)
41. VENUS, standing, with a cornucopia in her left hand, and a flaming heart in her right, attended by two cupids. Mon. r. b. *h.*  $2\frac{3}{8}$ . *w.*  $1\frac{3}{8}$ . (B. 32.)
42. VENUS, in a crouching posture, in the bath; cupid behind, on the right, upon a pedestal, whereon is the monogram. Copied from a print of Marc' Antonio. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{5}{8}$ . (B. 33.)
43. VENUS, seated, wiping her feet after bathing; cupid standing on the left. Mon. m. t. Also after Marc' Antonio. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{5}{8}$ . (B. 34.)
44. VENUS, recumbent, with two cupids. Mon. r. t. *l.*  $2\frac{3}{4}$ . *h.*  $1\frac{1}{8}$ . (B. 35.)
45. THE JUDGMENT OF PARIS. Mon. l. b. *h.*  $2\frac{3}{8}$ . *w.*  $1\frac{5}{8}$ . (B. 36.)
46. A CENTAUR, turned to the left, bearing a vase of fire. Mon. l. c. t. *h.*  $1\frac{1}{2}$ . *w.*  $1\frac{3}{8}$ . (B. 37.)
47. TWO SATYRS FIGHTING FOR A WOMAN. Mon. r. c. t. *h.*  $2\frac{3}{8}$ . *w.*  $1\frac{5}{8}$ . (B. 38.)
48. AMPHION ON A DOLPHIN, a violin in his right hand, followed by a nymph on another dolphin. Mon. r. c. b. *h.*  $2\frac{3}{8}$ . *w.*  $1\frac{3}{8}$ . (B. 39.)
49. MUTIUS SCEVOLA burning his hand. Mon. l. b. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{1}{2}$ . (B. 40.)
50. DIDO KILLING HERSELF. Mon. and name: 'Dido,' r. c. b. *h.*  $2\frac{1}{2}$ . *w.*  $1\frac{1}{2}$ . (B. 42.)
51. A NAKED FEMALE SEATED UPON A PEDESTAL, on the left. Below, on the right, people with lanterns. Mon. l. b. *h.* 3. *w.*  $1\frac{3}{4}$ . (B. 43.)
52. PYRAMUS AND THISBE. The dead figure of Pyramus boldly foreshortened. A very fine design. Mon. r. b. *h.*  $2\frac{3}{8}$ . *w.*  $1\frac{1}{2}$ . (B. 44.)
53. A CUPID RIDING ON A STICK. Mon. r. b., and a CUPID WITH AN INFLATED BLADDER. Mon. l. b. Companions. *h.*  $1\frac{1}{4}$ . *w.* 1. (B. 45. 46.)
54. A SOLDIER walking to the right, with a long staff over his shoulder. Mon. r. t. *h.*  $2\frac{3}{8}$ . *w.*  $1\frac{3}{8}$ . (B. 49.)
55. A MAN IN ARMOUR, standing and turned to the left, with a pot in the right hand, and a loaf in the left. Mon. l. *h.*  $3\frac{1}{2}$ . *w.* 2. (B. 50.)
56. A DRUMMER, marching to the right, beating his drum. Mon. 1510, l. b. *h.*  $2\frac{7}{8}$ . *w.*  $1\frac{5}{8}$ . (B. 51.)
57. A STANDARD-BEARER, standing and seen in front, his head inclined a little to the right. Mon. l. c. t. *h.*  $2\frac{3}{8}$ . *w.*  $1\frac{3}{8}$ . (B. 52.)
58. ANOTHER STANDARD-BEARER. Mon. 1500, r. b. *h.*  $2\frac{3}{4}$ . *w.*  $1\frac{3}{4}$ . (B. 53.)

## A L T

59. A MAN <sup>standing</sup>, PLAYING ON THE VIOLIN. Mon. l. b. h. 2 $\frac{3}{8}$ . w. 1 $\frac{1}{8}$ . (B. 54.)
60. A MAN SEATED, and turned to the right, with a bar of wood on his knees, and his head resting on his left hand. Mon. l. c. b. h. 1 $\frac{3}{8}$ . w. 1 $\frac{1}{8}$ . (B. 55.)
61. A WOMAN seated in a bath, and turned to the left. Mon. l. c. t. h. 1 $\frac{1}{2}$ . w. 1 $\frac{1}{8}$ . (B. 56.)
62. A WINGED FEMALE, naked, standing on a star; a torch in her right hand, and in her left a staff, from which hangs a tablet with monogram. h. 3 $\frac{3}{4}$ . w. 1 $\frac{7}{8}$ . (B. 58.)
63. A WINGED VENUS, with Cupid standing on a globe on which is mon. 1511. The figures on a dark ground. Rare. h. 3 $\frac{3}{8}$ . w. 1 $\frac{7}{8}$ . (B. 59.)
64. A FEMALE SEATED ON A DRAGON with bat's wings. Her left hand is on her bosom, and in her right she holds a mirror. On a dark ground Mon. 1506, r. b. h. 3 $\frac{7}{8}$ . w. 3. (Brulliot.)
65. HEAD OF A YOUNG MAN with long hair, turned towards the right. Mon. r. b., and date 1507, l. b. h. 1 $\frac{1}{8}$ . w. 1. (B. 62.)
66. A STANDARD-BEARER AND A LADY, half figures, on the same plate; the former on the right, the latter on the left. Mon. r. t., on the standard. l. 2 $\frac{7}{8}$ . h. 1 $\frac{3}{8}$ . (Brulliot.)
67. A PERFUME-BOX; with a ring at the top, in which is the mon. h. 1 $\frac{1}{8}$ . w. 1. (Brulliot.)
68. A POMEGRANATE, at bottom on the right, from which proceeds foliage. Mon. r. c. b. l. 1 $\frac{3}{8}$ . h. 1 $\frac{1}{8}$ . (O.)
69. AN ORNAMENT OF FOLIAGE. Tablet with mon. l. t. h. 2 $\frac{1}{2}$ . w. 1 $\frac{5}{8}$ . (B. 65.)
70. A PIECE OF ORNAMENT. In the middle a Candelabrum, and at top a Cherub, and two Cornucopia, on each of which is perched a bird. Mon. m. h. 2 $\frac{3}{8}$ . w. 1 $\frac{5}{8}$ . (O.)

### PIECES ASCRIBED TO ALTDORFER, BUT WITHOUT HIS MONOGRAM.

71. CHRIST, CROWNED WITH THORNS, a half-figure, naked and seen in a back-view, addressing himself to the Madonna, who, with her hands crossed (in her bosom, is on the left. Date, 1519, r. t. h. 2 $\frac{5}{8}$ . w. 1 $\frac{5}{8}$ . (B. 9.)
72. LUCRETIA STABBING HERSELF. She is seated, naked, and turned to the right. h. 2. w. 1 $\frac{3}{8}$ . (B. 41.)
73. A NAKED INFANT, with a sword by his side, riding on a stick. h. 1 $\frac{1}{2}$ . w. 1 $\frac{1}{8}$ . (B. 47.)
74. AN INFANT IN A CAR, drawn to the left by nine others. l. 4 $\frac{1}{2}$ . h. 0 $\frac{7}{8}$ . (B. 48.)
75. A NAKED FEMALE, SEATED ON A CUIRASS, and turned to the left; said to be copied after a piece by B. Beham! h. 2 $\frac{1}{8}$ . w. 1 $\frac{3}{8}$ . (B. 57.)
76. A NAKED FEMALE, STANDING. She has a bonnet with long feathers, and looks into a mirror which she holds in the right hand. h. 3 $\frac{5}{8}$ . w. 2. (B. 60.)

### ENGRAVINGS ON WOOD.

1. THE HISTORY OF THE FALL OF MAN, AND OF HIS REDEMPTION THROUGH CHRIST; in 40 pieces, which are not numbered; although, for the convenience of reference, I have used numbers in the following list. Some of the compositions are, I think, admirable; especially the 19th, 23d, 28th, 29th, 30th, and 32d. They are all marked with the monogram. h. 2 $\frac{7}{8}$ . w. 1 $\frac{7}{8}$ . (B. 1—40.)

The subjects are as follow:—(1) Adam and Eve eating the forbidden fruit. (2) Adam and Eve driven out of Paradise.—(3) The High Priest refusing the offering of Joachim.—(4) An angel appearing to Joachim.—(5) Joachim embracing St. Anne.—(6) The Virgin Mary when a child, ascending the steps of the Temple.—(7) The Annunciation.—(8) The meeting of Mary and Elizabeth.—(9) The Nativity.—(10) The Adoration of the Magi.—(11) The Circumcision.—(12) The presentation of the Infant



Saviour in the Temple.—(13) The flight into Egypt.—(14) Christ disputing with the Doctors.—(15) The Transfiguration.—(16) Christ taking leave of his Mother.—(17) His entry into Jerusalem.—(18) The Last Supper.—(19) Christ praying in the Garden.—(20) Christ taken in the Garden.—(21) He is brought before Caiphas.—(22) Christ before Pilate.—(23) The Flagellation.—(24) Christ crowned with thorns.—(25) Christ rejected by the Jews.—(26) He is delivered to be crucified.—(27) Christ bearing his Cross.—(28) Christ nailed to the Cross.—(29) The raising of the Cross.—(30) Christ expiring on the cross.—(31) Christ taken down from the Cross.—(32) The dead body of Christ in the lap of the Virgin, at the foot of the Cross.—(33) The Burial of Christ.—(34) Christ's descent into Limbo.—(35) His Resurrection.—(36) Christ appearing to Mary Magdalen.—(37) The Ascension.—(38) The death of the Madonna, in the presence of the Apostles.—(39) The Last Judgment. (40) The Madonna standing, with the Infant Christ in her arms, within a glory.

According to Heineken, an edition of 38 of these prints, some of them copies, was published at Zurich, in 1604, by a person the initials of whose name were G. L. F., with this spurious title: 'Alberti Dureri Noriberg, German. Icones Sacræ, &c. nunc primum e tenebris in lucem editæ, 1604,' in 4to., with a description of the subjects in verse.

2. ABRAHAM'S SACRIFICE. Mon. l. t. h. 4 $\frac{3}{4}$ . w. 3 $\frac{3}{4}$ . (B. 41.)
3. CALEB AND JOSHUA WITH THE BUNCH OF GRAPES brought by them from Canaan. Mon. l. b. Same dimensions. (B. 42.)
4. JAHEL AND SISARA. Mon. l. c. b. Same size. The figure of Sisara boldly foreshortened. (B. 43.)
5. THE ANNUNCIATION. Mon. m. t. Date 1513, r. Same size. (B. 44.)
6. THE ADORATION OF THE SHEPHERDS. Mon. l. t. Same size. (B. 45.)
7. THE MURDER OF THE INNOCENTS. Mon. l. b. Date 1511, r. h. 7 $\frac{7}{8}$ . w. 5 $\frac{3}{4}$ . (B. 46.)
8. THE RESURRECTION OF CHRIST. Mon. 1512, r. b. h. 9. w. 7. (B. 47.)
9. THE MADONNA, standing, with the Infant Christ in her arms, in a Church. Mon. l. b. h. 4 $\frac{3}{4}$ . w. 3 $\frac{3}{4}$ . (B. 48.)
10. THE MADONNA SEATED UPON A THRONE, on the left, with the Infant on her lap; a man in a religious habit kneeling before her. Mon. l. b. h. 6 $\frac{3}{4}$ . w. 4 $\frac{3}{4}$ . (B. 49.)
11. THE MADONNA STANDING ON A CRESCENT, with the Infant in her arms, upon an Altar. On one side, St. Christopher and St. Barbara, and on the other St. George and St. Catherine, in niches. Mon. m. t. h. 11 $\frac{3}{4}$ . w. 8 $\frac{1}{2}$ . (B. 50.)
12. THE MADONNA OF RATISBON; from an image, formerly in the Cathedral of that city. At bottom: 'Gantz schön bistu,' &c., three times repeated. Mon. r. b. In clair-obscur; though there exist impressions from a single block only. h. 13 $\frac{1}{4}$ . w. 9 $\frac{5}{8}$ . (B. 51.)
13. THE DECOLLATION OF JOHN THE BAPTIST. Mon. 1512, r. b. h. 8. w. 6 $\frac{1}{2}$ . (B. 52.)
14. ST. CHRISTOPHER WITH THE INFANT CHRIST UPON HIS SHOULDERS, traversing the river. He seems scarcely able to support his burthen. See the legend. Mon. 1513, r. h. 6 $\frac{1}{2}$ . w. 4 $\frac{3}{4}$ . (B. 53.)
15. ST. CHRISTOPHER SEATED ON THE GROUND, and the Infant Saviour about to mount upon his shoulders. Mon. m. near t. h. 4 $\frac{3}{4}$ . w. 3 $\frac{3}{4}$ . (B. 54.)
16. ST. GEORGE KILLING THE DRAGON. Mon. 1511, l. c. b. h. 7 $\frac{7}{8}$ . w. 5 $\frac{7}{8}$ . (B. 55.)
17. ST. GEORGE STANDING UPON THE VANQUISHED DRAGON, his lance in the left hand, and his right resting on his haunch. Without mon. h. 5. w. 3 $\frac{3}{4}$ . (B. 56.)
18. ST. JEROME, kneeling in his cave before a crucifix. The lion standing on the left. Mon. m. near b. Most beautifully executed. h. 6 $\frac{3}{8}$ . w. 4 $\frac{3}{4}$ . (B. 57.)
19. ST. JEROME, kneeling before a crucifix, and turned to the left. Mon. l. b. h. 2 $\frac{5}{8}$ . w. 1 $\frac{3}{4}$ . (B. 58.) It is sometimes found within an ornamented border.

20. A MAGNIFICENT FONT, IN A CHURCH. On the left, Joseph, the Madonna and Child, and an angel; on the right, two other angels. Mon. m. b. h. 9 $\frac{3}{8}$ . w. 7. (B. 59.)
21. THE JUDGMENT OF PARIS. Mon. 1511, r. c. b. h. 8. w. 6 $\frac{3}{8}$ . (B. 60.)
22. THISBE, WEEPING OVER THE DEAD BODY OF PYRAMUS. Mon. r. t. h. 4 $\frac{3}{8}$ . w. 3 $\frac{7}{8}$ . (B. 61.)
23. A STANDARD-BEARER. Mon. l. b. h. 4 $\frac{7}{8}$ . w. 3 $\frac{1}{2}$ . (B. 62.)
24. A CAVALIER AND A LADY, seated in conversation under a tree, behind which is seen the head of his horse. Mon. 1511, r. near t. An excellent design. h. 5 $\frac{3}{8}$ . w. 4. (B. 63.)

## ALTOBELLO.

c. 1495.

The records which we possess of the early Italian schools of art, make mention of but one person of the name of Altobello; and this was Altobello Melone, a painter of some eminence of Cremona, who, at the close of the fifteenth century, painted, in concurrence with Boccaccio Boccacino, certain stories of the life of Christ, in the Duomo of that city, of which Vasari speaks with praise, in his life of Benvenuto Garofalo. Padre Resta, in one of his letters, published p. 341, in the third volume of the 'Lettere sulla Pittura, &c.' states Altobello to have been a scholar of Bramante; nor is the fact improbable, though he has omitted to give his authority for it; as it is known that Bramante practised painting, successfully, at Milan, as well as architecture, from 1476 to 1499.

The three following engravings were first described by me, in 1816, in my 'Inquiry into the Early History of Engraving.' The two first were then in the collection of Mr. Lloyd, and the third was in my own; and upon that occasion I attributed the last piece to Andrea Mantegna, to whom the invention had long been generally ascribed. The whole afterwards passed into the collection of Sir M. M. Sykes; and upon comparing and re-examining them, in 1824, when preparing, as I did, the catalogue of that splendid cabinet for public sale, I saw reason to doubt the accuracy of my former judgment, as to the last print; of which I there observe, p. 77, 'that, in its style of execution, it bears a *very* strong resemblance to the two engravings by Altobello, hereafter to be mentioned.' Since this last period, I have been gratified by finding a print after an undoubted picture by Altobello, in a work entitled 'La Pittura Cremonese,' published at Milan in 1824. It represents the flight into Egypt, and is one of the frescoes painted by him in the Duomo of Cremona. Suffice it to say that the ass in this picture is led by an angel, whose figure, in its attitude, style of design, and general character, agrees so strikingly with the figure in the old print in question, as to leave no doubt in my mind that both are by the same artist.

1. FOUR CUPIDS, HAND IN HAND, DANCING. Three of them have short thin draperies; besides which, the last but one, on the right, has a ranciful

cuirass, made of the skin of a lion's head, and scale armour on his shoulders. The cupid on the left is naked, and holds in his right hand a ribbon, to which is attached a tablet, on which we read: 'ALTOBELO. V. F. l. 6 $\frac{3}{4}$ . h. 5 $\frac{3}{4}$ . (S. W.) See 'Fac-similes of scarce and curious Prints,' London, 1826, where it is copied.

2. **FOUR CUPIDS PLAYING ON MUSICAL INSTRUMENTS.** They are all standing and seen in front. The Cupid on the left border of the print wears a short vestment, and a cap of a singular form, and plays the baggies; the one next to him rests his foot on a large stone, and plays the guitar; the third plays upon a sort of violin; and the fourth, on the right, wears a wreath, and plays on the pipe and tabor. The three last are naked. This print is of the same dimensions as the preceding, to which it was doubtless intended as the companion. (T. W.)
3. **A YOUNG MAN BEARING A YOKE ON HIS SHOULDERS,** and dragging after him a heavy ball, attached by a chain to his ancles. He directs his steps towards the right, but looks round to the left. The design, which is extremely beautiful, has been hitherto ascribed to Mantegna; but I am satisfied that, in giving it to Altobello Melone, I restore it to its real author. h. 7 $\frac{7}{8}$ . w. 5 $\frac{1}{2}$ . (O.) A fac-simile of this unique print is given in the 'Inquiry' above mentioned; and we have also a copy of it in an opposite direction, and in a more finished manner, engraved by Adam Mantuanus in the 16th century, with this inscription: 'Servus eo laetior quo patientior.'

These three pieces bear the appearance of having been done on a metal less hard than copper; and are executed in a loose manner, with a delicate point, with strokes only once crossed. The figures, in all of them, are drawn with sufficient intelligence; the ground immediately behind them is dark; and on the plain below are sprigs of herbage and small stones. With respect to the letters V. F. under the name of 'Altobelo,' in the first print, I have only to repeat the conjecture advanced by me in the work just mentioned, that the first character, which may be supposed to include the letters IV, was intended to stand for *Inventor*, and the second for *Fecit*.

## ANDREA ALTOMONTE,

c. 1725.

Was probably a relative of Martino Altomonte, a Neapolitan painter, born 1657, who spent the latter part of his life at Vienna, where he died, according to Heineken, in 1745. All that appears to be recorded of Andrea Altomonte is, that he was one of those who assisted Prenner in engraving the pictures of the Imperial collection in that capital; which work was published there, 1728—1733, in four parts in folio. The following is the only plate I am acquainted with, to which he has put his name.

**ABRAHAM, OFFERING THE RAM UPON THE ALTAR WHEREON HE HAD INTENDED TO SACRIFICE HIS SON ISAAC.** The patriarch and his son are both kneeling, and turned towards the left. Upon the marg.: 'David Teniers Pinx. An. 1653. Cum Privileg. S. C. M. Andr. Altomonte Ingrs. Del. et Inci.' h. 9, including margin. w. 6 $\frac{1}{4}$ . It is etched a good deal in the manner of Prenner, but with less softness and finish.

## WILHELM ALTZENBACH,

(Father and Son) and

## GERARD ALTZENBACH.

1650—1671.

Heineken states that the two William Altzenbachs, father and son, worked some time at Paris, under Landry; and that they afterwards established themselves at Strasburgh, where there lived also one Gerard Altzenbach, a publisher; though, according to

Zani, Gerard also was an engraver. The history of these artists seems to require further illustration. Their works are not of frequent occurrence. Heinecken mentions the following :

1. THE PORTRAIT (*a*) of C. Magnus Gerard. (*b*) BIBLE SUBJECTS, 20 pieces engraved by Altzenbach and others. (*c*) CHRIST VICTORIOUS, *upr.* with inscription: 'Ubi est mors, &c. G. Altzenbach exc.' (*d*) THE MARRIAGE OF ST. CATHERINE, half-figures *upr.* engraved by Wilhelm Altzenbach the younger. Gerard Altzenbach exc. (*e*) ST. BRIDGET kneeling before Christ, *upr.* after Toussaint. (*f*) THE MARTYRDOM OF ST. MARGARET, *upr.* after the same. (*g*) A SET OF FLOWER-PIECES, after Toussaint and others, engraved by W. Altzenbach and Fr. Brun. Add
2. A VIEW OF THE CATHEDRAL AT AIX LA CHAPELLE; numerous figures in the foreground: 'Basilica divæ Virginis matris dei Mariæ, Aquis G. A. Carolo Magno extracta,' &c. also a German inscription. 'Gerardus Altzenbach Civis Coloniensis Dedicabat, Anno Domini 1650. den 10 July.' Very well engraved, in the manner of F. Brun. *h.* 13½. *w.* 10½. (O.)
8. JOANNA HERVY, widow of Claude Morelli, oval. Four verses underneath: 'Aspice Septeno,' &c. engraved something in the manner of Landry, but inferior. 'G. (Guglielmus) Altzenbach Sculpebat, 1671.' *h.* 8½. *w.* 6½.

### NICOLO ALU.

1687—1707.

Zani appears to have seen prints with the above dates, one or more of them inscribed: '*Nicol. Alù Scul. Parmæ;*' which determines the place of this artist's residence. The following devotional print by him, is now before me: it is a wretched performance, done entirely with the graver;

THE MADONNA AND CHILD, within an ornament; the former a half-figure. At top: '*Acervus tritici,*' &c., and at bottom: '*Flos campi fructus ventris,*' &c. *N. Alù F.* *h.* 7¼. *w.* 6½.

### POMPONIO AMALTEO,

1578.

Born at Udine, it is said, about 1505, was one of the best followers of Pordenone; whose daughter he married, and whose school of painting, in the Friuli, he succeeded to, upon the death of that great artist. Zani cites an inscription, from which it appears that Pomponio was living in 1583; and to him, also, I am obliged for the following description of an etching by his hand.

ADAM AND EVE DRIVEN OUT OF PARADISE. The Angel is in profile, has a sword in the right hand, and with the left pushes forward the unhappy Adam, who, looking round, seems to inquire of him which way he ought to go. The Serpent is in the tree, and in the clouds above is represented the Almighty, surrounded by Cherubim. Under the right foot of the angel is inscribed: '*Pomponi Friulensis Fecit 1578,*' in three lines. From what Zani says, I imagine the date to be imperfectly defined. He never saw the print but once, in the collection of Count Remondini at Bassano. *h.* 6½. *w.* 5. (Zani, P. II. vol. ii. p. 253.)

### JACQUES FRANCOIS AMAND,

c. 1760.

Died at Paris in 1769; in the autumn of which year an historical picture, painted by him some time before, upon his reception

as a member of the Royal Academy, was exhibited in the Louvre, which is spoken of in writings of the time as a work of great merit. See 'Lettres sur les Peintures, &c. exposées au salon du Louvre depuis 1767 jusqu'en 1779, &c. A Londres, chez John Adamson, 1780,' in 12mo.; where the artist is lamented, as one carried off in the commencement of his career. He was also esteemed as a designer of subjects of familiar life, landscapes, &c., and made a few etchings, which are not of common occurrence.

1. A YOUNG WOMAN WITH A NAKED CHILD ON HER LAP, WHOM SHE IS FEEDING WITH A SPOON. In the margin on the left: '*Amand inv. et scu.*' A very pretty etching, in the manner of Le Prince, or H. Robert. The head and shoulders of the woman are thrown into shadow; and her figure is turned towards the right. *h.* 4 $\frac{5}{8}$ . *w.* 3.
2. A LANDSCAPE, (a) in the middle of which is an old neglected church, or chapel. In the foreground, on the right, is a man walking, with a sack over his shoulder, and a staff in his left hand. Upon a tablet, over the door of the church: '*amand del. et sc.*' This piece is etched with a light point, but less finished than the former. *l.* 11 $\frac{5}{8}$ . *h.* 8 $\frac{5}{8}$ . (b) ANOTHER LANDSCAPE by him is mentioned in the Dijonval catalogue, but not described. Also the following print, with the erroneous addition of 'Le Bas exc.;" for the two identical impressions there spoken of are before me, and have no such address.
3. THE WORK-SHOP OF A GILDER; in which are many persons, male and female, occupied in the different processes of gilding picture frames and other furniture. On the right is seated a woman, who appears giving directions to a little girl with a basket, and on the ground below her is an infant. *l.* 17 $\frac{1}{2}$ . *h.* 13. The first impression is an etching, prepared with more diligence than freedom of manner, as if with the intention of having the plate afterwards finished with the burin; but without that regularity in the work which marks the hand of a practised engraver. It is perhaps, in part at least, by Amand. The second impression is unskilfully worked upon, almost all over, with the dry point or the burin; though the plate is still unfinished. They are both without any name or other inscription. (O.)

I find, also, two pieces ascribed to this artist in the Rigal catalogue, entitled 'La Bouillie,' and 'Le Maître d'Ecole,' but I am not acquainted with them.

## FRANCESCO AMATO.

c. 1670?

Known only by the following etchings, which are executed with a loose and delicate point, and clearly shew him to have been an artist of no mean attainments. Some have seen in these plates a resemblance to the manner of Biscaino of Genoa; but De Angelis conjectures, not unreasonably, that their author was of the school of Naples, and of the same family with one Antonio Amato a Neapolitan painter of the 16th century.

1. ST. JOSEPH, seated, and turned towards the left, with the Infant Christ upon his knee, whom he appears teaching to read. Behind him, on the right, two fluted columns, and in the background, trees. On the left, at bottom: '*Franc. Amatus In.*' *h.* 10 $\frac{1}{2}$ . *w.* 7 $\frac{1}{2}$ . (Bartsch 2.)
2. ST. JEROME, seated, in profile, reading. He is turned to the left; behind him is a rock, and at his feet is the lion. On the left, near the bottom: '*Franc. Amatus In.*' *h.* 10 $\frac{3}{8}$ . *w.* 7 $\frac{1}{8}$ . The naked parts of this figure are marked with great delicacy and intelligence. (B. 3.)
3. ST. CHRISTOPHER. His figure is seen in front, and he rests with the right hand upon the palm-tree which serves him for a staff, whilst, stooping down,

he stretches out the other towards the Infant Saviour, who is seated on the ground on the right. Same manner as the two pieces above, though done with less care and delicacy. Without the artist's name. The second impressions of this plate have: 's. CRISTOFORO,' in large characters in the sky. *h.* 9 $\frac{3}{4}$ . *w.* 7 $\frac{1}{4}$ . (B. 4.)

4. THE PRODIGAL SON. He is seated on the left, with his right hand on his bosom, and looks up to heaven, pointing with the left hand to two swine which are before him on the right. Without the artist's name. *h.* 9. *w.* 6 $\frac{1}{2}$ . (B. 5.) I do not remember to have seen this print.
5. THE HOLY FAMILY. The Madonna is seated on the right, with the Infant Saviour on her lap, who holds with both hands the reed-cross of the little St. John, while the latter kisses one of his feet. On the left is Joseph, resting his elbow on a pedestal, reading. No artist's name. This piece is less finished than the others, and in all respects inferior to them; though I agree with Bartsch in ascribing it to the same hand. *h.* 7 $\frac{1}{2}$ . *w.* 5 $\frac{1}{4}$ . (B. 1.)

### CHRISTOPHER AMBERGER,

c. 1530.

Was a native of Nuremberg, but established himself at Augsburg, where he died about 1550. Amberger was a painter of some eminence, and is said to have been a disciple of Holbein, and to have followed his manner. Marolles, Florent le Comte, and others, mention him also as an engraver in wood; but Heineken is silent as to his pretensions in this way. Zani, in his Index, states that he etched, having perhaps seen some piece bearing his name; and he boldly adds,—for it is more than he could be sure of,—that 'he never engraved in wood.'

### DOMENICO DEGLI AMBROGI.

1653.

An artist of Bologna, called also Menichino del Brizio, because he had been a scholar, and was for a long time the chief assistant of Francesco Brizio. He executed many considerable works in fresco, had an easy flow of invention, was a bold designer, and excelled in that mixed kind of decorative painting which the Italians term 'quadratura.' Heineken states that 'according to Malvasia, he engraved, in 1653, some pieces in clair-obscur;' but I can find no passage to that effect in the Bolognese writer. He appears to have made two or three etchings which, Bartsch says, resemble a good deal in manner those of L. Lolli. I have not seen them.

1. A DESIGN FOR A THESIS. In the upper part of the print, is St. Charles Borromeo seated in a glory of angels, extending his hands to receive a large paper which is presented to him by three angels, and on which is written: 'Accipe Carole Bonrhomae,' &c. Six other little angels, three of which are on the ground below, are about to take to him various shields with inscriptions; and in the foreground, on the right, is an angel seated, with a shield of armorial bearings, over which is a scroll with the motto: 'Tout a la Foy.' Below: 'Julius Cavalerius,' &c. On the right: '*domi. del Bricio. I. F.*' and on the left: 'Disput. publ. Bonon., &c.' *h.* 19 $\frac{1}{2}$ . *w.* 14. (B. 1.)
2. PAINTING AND SCULPTURE, represented by two female figures; one of them employed in painting a coat of arms, the other in chiselling the ornament surrounding it. The escutcheon is supported by three winged infants,

and over it is a cardinal's hat held by two others. On the left is the figure of Poetry, seated on a deer, writing; and in the foreground on the same side are a flute and a violin. Without the artist's name. *h. 7. w. 4 $\frac{7}{8}$* . (B. 2.)

The following piece is mentioned by Heineken. I take it for granted that it is an etching.

3. 'A FEMALE IN A TRIUMPHAL CAR, conducted by Neptune; holding in her hands two flambeaux and a serpent. Engraved by himself.'

AMBROSI.

c. 1780?

Heineken, Vol. IV. p. 609, of his 'Dict. des Artistes,' after mentioning four views in the vicinity of Tours, engraved by Paris after Agm. T. Desfriches, states that the same were also engraved in Italy on a reduced scale, in four ovals, by Ambrosi. It appears from De Angelis, that this person was an indifferent engraver of landscape, who resided at Venice, where, in conjunction with other engravers, he made many similar copies of foreign views, &c. for the printsellers.

AMELIE, See COINY.

MICHELANGELO AMERIGHI, called CARAVAGGIO.

b. 1569. d. 1609.

This celebrated painter finds a place in the present work, in consequence of a small etching, bearing his name; but on which Heineken erroneously read 'Carraccio,' instead of 'Caravagio.' I consider it to be undoubtedly by the hand of the last mentioned artist.

1. PETER DENYING CHRIST; a composition of three figures, little more than the busts of which are seen. St. Peter is on the left; his face is seen in a three-quarter point of view, his left hand is on his bosom, and he appears to be denying the assertion of the maid-servant, who is represented in profile on the right, stedfastly looking him in the face, that 'he also was with Jesus of Nazareth.' Behind, between Peter and the woman, is a young man in a bonnet with two feathers, who, looking at the female, points with his left hand to the apostle. At the left corner, at top, is inscribed: 'CARAVAGIO F. ROMA 1603,' in three lines; though, in consequence of the aquafortis having accidentally corroded the plate at that corner, some of the letters do not appear very distinct. This etching is boldly done with a few strokes, and appears the work of half an hour. *l. 5 $\frac{1}{2}$ . h. 4 $\frac{3}{8}$* . It is rare. (O.)

I mention the following piece, because it is ascribed to Caravaggio by Huber, and is not common; though I am satisfied it is by another hand.

2. THE INCREDULITY OF ST. THOMAS; a composition of four figures, seen to a little above the knees. Our Saviour stands on the left, holding open his drapery with the right hand, whilst, with the left, he grasps the right arm of St. Thomas, who thrusts his fore-finger into the wound in his side. Behind, are two of the other apostles, attentive spectators of the action. This print does not in the outlines shew the hand of a great master, though, in other respects, it possesses merit. It is probably by P. Biard, a French artist, of whom future mention will be made in the proper place. In the margin on the left: 'Michaellange Caravage pingit.' *l. 11 $\frac{1}{2}$ . h. including margin, 8 $\frac{5}{8}$* . (O.)

There exist two impressions of this plate. In the FIRST the whole appears lightly etched. In the SECOND, almost every part is coarsely worked over with the graver; and, among other changes, the ground behind Thomas and the two other apostles, on the right, which is white in the first impression,

## AMI

is covered by two rows of hatchings. This second impression has, moreover, 'I. Robillart ex.' on the right, in the margin.

## AMES.

1777.

He was probably an amateur. I find his name to the following portrait, and know nothing else concerning him.

The REV. JAMES ROUQUET, profile, turned to the left, within an oval, over which is a celestial crown supported by two little angels. Under the name: 'Died 16th Nov. 1776, &c. *Ames Delin. et Sculpt. 1777*;' though I am not sure that, in the impression before me, the last figure of the date may not have been altered with a pen. It is etched in a close manner, but with little ability, and touched here and there with the graver. *h. 6. w. 4 $\frac{3}{4}$ .*

## BLAS AMETLLER.

c. 1786?

A Spanish engraver, of the school of Carmona, who did some of the plates for the series of Spanish portraits, of which mention has been made in the article of Manuele Alegre. They are very neatly executed; among them are the following:

1. 'D. LUIS DE GONGORA, (*a*) &c. Poeta Lyrico, &c. Josef Maea lo dibuxó. *Grabado por Blas Ametller baxo la direccion de Carmona.*' (*b*) 'D. DIEGO VELASQUEZ DE SILVA: Pintor, &c. I. Maeo lo dibuxó. *Blas Ametller lo grabó.*' These portraits are half-lengths, within ornamented frames. *h. besides margin, 11 $\frac{1}{2}$ . w. 7 $\frac{1}{4}$ .*
2. THE MADONNA AND CHILD, half figures. 'Barto. Murillo lo pintó, Franco. Agustin lo dibujó, *Blas Ametller lo grabó.*' *l. 8. h. besides margin, 7 $\frac{3}{4}$ .*

## FRANCESCO AMICI.

c. 1760?

An engraver of Florence, by whom Heineken mentions the following devotional pieces:

1. FOUR SMALL OCTAGON PRINTS.—(*a*) Christ before Pilate.—(*b*) Christ bearing his cross.—(*c*) Christ in the Garden of Olives.—(*d*) The burial of Christ.
2. FOUR OTHER OCTAGONS; standing figures of Saints:—(*a*) St. Francis. (*b*) St. Anthony.—(*c*) S. Giovanni di Dio.—(*d*) St. Népomucenus.
3. FOUR OTHER SAINTS, upright pieces.—(*a*) St. Simon.—(*b*) St. Philipp. (*c*) The Madonna.—(*d*) St. Matthias.

## JACOPO AMICONI.

b. 1675. d. 1752.

A Venetian painter, who enjoyed considerable reputation in his time throughout Europe. He appears to have loved change of scene, and after having practised his art some time at Munich visited England in 1729, where, according to Walpole, he staid ten years and amassed a moderate fortune. He then returned to Venice, but probably remained there but for a few years, since we find that he died in Spain, painter to the court, in 1753.

Amiconi occasionally amused himself with engraving; and indeed it is asserted by Heineken and others, that he first gave



instructions in that art to Joseph Wagner, who was for many years his servant or assistant, and the companion of his travels; and who, in his turn, was the master of the celebrated Bartolozzi. Softness and breadth of effect were the qualities which Amiconi chiefly sought to attain, as well in his pictures, as in the prints done from them, whether by himself or, under his guidance, by his pupil; and it is to be regretted that, in furtherance of his object he too often sacrificed his outlines. Wagner, at a later period, appears to have become aware of this error, and to have endeavoured to correct it; and Bartolozzi, as every one knows, was a fine draftsman. We have but few plates bearing the name of Amiconi as the engraver; but these appear to be sufficient to establish his claim to be considered as the inventor of a style of engraving which, though certainly not the best, commanded the suffrages of Europe during half a century.

1. THE MADONNA AND CHILD. She is seen in front, having before her the infant Jesus, who is asleep in his cradle. In the margin on the left: '*J. Amiconi Pinxit et fecit.*' *h.* with margin 7, *w.* 5½. (Bartsch 1.)
2. THE SAVIOUR, a half figure, of which the right hand is seen; with title: '*Salvator Mundi,*' in 8vo.; engraved, says Heinecken, by Amiconi himself.
3. JUPITER AND CALISTO. '*Giove di Cintia i can prende, &c. G. Amiconi Pin. et Sculp.*' *l.* 14. *h.* with margin, 10¾. (B. 2.)
4. ZEPHYRUS AND FLORA. '*A Zeffiro, da cui regno ebbe Flora su i fior, &c. Jacobus Amiconi Pinxit et Sculp.*' Same dimensions. (B. 3.)  
These two pieces are etched and finished, with great softness of effect, with the graver.
5. NARCISSUS, a study. His figure is naked, except that a drapery crosses his middle. He is seated on a bank, and supporting himself upon both arms, leans forward looking down towards the right bottom corner of the plate, as if to view himself in the water, though no water is seen. Behind the figure on the left is a rock which rises to the top of the piece. In the margin on the left: '*Amiconi,*' in characters reversed: a very masterly etching. *h.* with margin, 3¾. *w.* 2½. Not hitherto described. (O.)
6. THE FOUR ELEMENTS, four upright pieces, engraved according to Heinecken, by Amiconi himself. (1) EARTH, represented by a gardener presenting a girl with a nosegay. (2) FIRE, A peasant and his wife escaping from their cottage which is in flames. (3) AIR. A peasant with a bird's-nest which he presents to a young female. (4) WATER. A fisherman giving a fish to a young female.

## CARLOTTA AMICONA.

c. 1635.

Was the sister of Jacopo Amiconi, and during her stay with him in England is said by Heinecken to have engraved the following print in mezzotinto; which, however, I have never seen:

THE FIGURE OF A FEMALE OPERA DANCER, with four verses underneath: '*The fair Auretti, &c. London, printed for Rob. Sayer.*' In fol.

## CARL GUSTAVUS AB AMLING.

b. 1651. d. 1702.

Was born at Nuremberg, and when yet young attracted the

notice of Maximilian-Emanuel, Elector of Bavaria, who invited him to Munich, and afterwards sent him to Paris to study engraving under François de Poilly. Upon his return he was made engraver to the court, and it appears that he resided at Munich during the remainder of his life. His works consist chiefly of portraits, many of which he engraved after his own designs; but he also did subjects of another kind, and among the rest a set of plates after tapestries in the castle at Munich, which are esteemed. His style bears some resemblance to that of his master, but wants its power; besides which, he was but imperfectly skilled in drawing. Still, on the whole, he was one of the best German engravers of portraits of his time. His prints are not very common. The following list of them is in great measure taken from Heinecken.

## PORTRAITS.

1. MAXIMILIAN-EMANUEL—Elector of Bavaria — ‘Thomas Macolinus Musicus, &c. ad vivum pingebat. Ser. Elect. Chalcographus C. G. *Amling Sculps.* 1670.’ An oval, in folio. Rare.
2. THE SAME PRINCE. J. B. Champagne pinx.; large folio.
3. THE SAME ELECTOR, engraved in 1682, in fol.
4. THE SAME PERSONAGE, in small.
5. AN EQUESTRIAN STATUE OF THE SAME PRINCE: ‘*Amling fec. Monachii.*’
6. MARIE-ANTOINE, Electress of Bavaria, in 8vo.
7. MAXIMILIAN PHILIP, Prince of Bavaria: ‘*Carl Gust. ab Amling del. et sc. 1675.*’ Oval, in fol. (Cat. Winckler.)
8. HENRIETTA MARIA ADELAIDE, Electress of Bavaria, engraved in 1675, after J. Delamonce; oval, large fol.
9. MARIE-ANNE-VICTOIRE of Bavaria, after Thos. Macolini.
10. FERDINAND-MARIE, Elector of Bavaria, 1676, oval, in fol.
11. AN ANONYMOUS PORTRAIT; the bust of a warrior in armour, in an oval. Below, two female allegorical figures; and above, on the right, a winged genius supporting a curtain; delicately engraved. The face of the warrior finished with dots. In the margin, on the right: ‘*C. G. ab Amling Sculpsit, 1702.*’ *h.* with margin, 9 $\frac{3}{8}$ . *w.* 6 $\frac{1}{2}$ .
12. ANOTHER ANONYMOUS PORTRAIT, of the same kind: ‘*Justitia et Pax osculatæ sunt,*’ engraved also in 1702.
13. ANOTHER ANONYMOUS PORTRAIT, also enriched with figures: ‘*Trophæum Mavortis Boici æternæ admirationi positum. A. Wolff del. C. G. ab Amling Sculpsit Monachii.*’ Sm. 4to.
14. ANOTHER ANONYMOUS PORTRAIT, with four devices at the corners, and the inscription: ‘*Hæ tibi crunt artes.*’ Large 4to. So says Heinecken. But this portrait, if I am right in supposing it the same now before me, is copied on a smaller scale, by Westerhout, with ‘*Maximilianus Emanuel D. G. Utriusque Baviaræ et superioris Palat. Dux,*’ &c. It represents the bust of the Elector in armour, in an ornamented oval, with the devices Heinecken speaks of at the four corners; but the other inscription is: ‘*Hæ tibi sunt artes. Æneid VI.*’ The margin is cut off, but the top of the artist’s name remains. It is one of his most finished prints.
15. JOHN TZERCLAAS, COUNT DE TILLY, a General. 1677, in 4to.
16. JOHN, COUNT DE BERLO DE BRUSS, a Bavarian General. ‘*Carl Gustav. Amling, ad vivum a se delineatum, et in æs incisum. D.D. 1680.*’ Oval, in fol.

17. 'CASPARUS SCHMID, ab Hast. et Pyrenbach,' in an ornamented oval: 'C. G. ab Amling delin. et sculpsit A. 1682.' h. 8 $\frac{3}{4}$ . w. 6 $\frac{3}{8}$ .
18. 'JOH. CONRAD HEROLD, ab Hofflingen,' ecclesiastical counsellor to the Duke of Bavaria. 'C. G. ab Amling del et Sculpsit,' in 4to.
19. THE ABBOT OF S. ULRICH, at Augsburg: 'Romanus liberi et imperialis Monasterii, &c. C. G. ab Amling ad vivum del. et sc. Monachii,' in fol.
20. ALEXANDER-SIGISMUND, Count Palatine of the Rhine, and Bishop of Augsburg, after P. F. de Hamiton, in fol.
21. R. P. PETRUS MARINUS SORMANNUS, 'toti Ord. S. Franc. Minister generalis,' in a medallion, with allegorical figures. 'C. G. ab Amling Sculp.' h. 10 $\frac{1}{2}$ . w. 6 $\frac{3}{4}$ .
22. MARCUS AB AVIANO, a theologian, 1680, in an oval.
23. 'CAROLUS WELSER, à Neunhof, &c. C. G. ab Amling sc. 1697.' h. 14. w. 10 $\frac{5}{8}$ .
24. D. FRANCISCUS OXNER, &c. bust in an oval, with arms and German inscription below. 'S. Elector Calcograph Carl Gustav. Amling ad vivum del. et sculp. 1679.' h. 8 $\frac{7}{8}$ . w. 5 $\frac{7}{8}$ .
25. ERNESTUS PEICKHOFEN, &c. 'Sermi. Elect. Bav. Cons. et Quæstor, &c. Monachii, D. D. M. D. C. LXXIII. Carolus Gustavus ab Amling delineator et sculptor.' Head and shoulders in an oval. h. 10 $\frac{3}{4}$ . w. 7 $\frac{7}{8}$ . This and the four following portraits have escaped the notice of Heineken. (O.)
26. REVMS. &c. 'D. D. PLACIDUS,' &c. Abbot; bust in an oval, with an angel over it with a trumpet, removing a curtain. 'Hæc facies, &c. Amling ad vivum del. et Sculp. Monachii.' h. 6 $\frac{3}{4}$ . w. 4 $\frac{3}{4}$ . (O.)
27. JO. GERMANUS BARBIER, &c. 'F. J. Geiger del. Ch. G. Amling sc.' h. 7 $\frac{1}{4}$ . w. 5 $\frac{1}{2}$ . (Cat. de Brandes.)
28. MARCUS CHRISTOPH. L. B. DE MEYER. 'C. G. Amling del. et sc. 1694.' h. 8 $\frac{3}{4}$ . w. 6 $\frac{1}{4}$ . (Cat. de Brandes.)
29. MICHAEL SCHMIDT, 'Consul. civitatis Gedanensis.' Without artist's name. h. 11 $\frac{3}{8}$ . w. 7 $\frac{1}{2}$ . (Cat. de Brandes.)
30. SIX PORTRAITS ON ONE PLATE, for the 'Academia' of Sandrart, viz. Anne Neuberger.—His own Portrait.—Sir Peter Lely.—Jo. Phil. Lemke.—Bart. Flamael,—and G. A. Sevin.
31. A YOUNG PRINCE CONDUCTED TO THE THRONE BY HERCULES AND NESTOR. 'Ungaria. Amling sculp. Monachii.' In 4to.

DEVOTIONAL PIECES, ALLEGORY, &c.

32. MADONNAS, (a) THE VIRGIN AND CHILD, with attributes, and the portraits of the Duke Joseph-Clement, and the Duchess Violante-Beatrice of Bavaria. Drawn by J. A. Wolff, and engraved by Amling. Large upr. fol. (b) THE MIRACULOUS IMAGE OF THE HOLY VIRGIN OF CONSOLATION. 'C. G. Amling Sc. Monachii, 1682.' Oval, large fol. (c) THE MIRACULOUS IMAGE OF THE MADONNA, in the church of St. Peter, at Munich; drawn by J. A. Wolff, and engraved by Amling. (d) 'VERA EFFIGIES B. MARIAE VIRGINIS IN TAXA, apud Augustinianos: C. G. Amling del. et sculp.' large 4to. (e) 'IMAGO CEREÆ B. MARIAE VIRGINIS, Congregationis minoris Monachii; C. G. Amling del et sculp.' 4to. (f) 'IMAGO B. MARIAE V. in sacello Rothensi. Io. Andr. Wolff del. C. G. ab Amling sculp.' in 4to.
33. SAINTS, (a) 'S. JACOBUS MAJOR, Patronus Burghasy,' a small print. (b) 'VERO RITRATTO DI S. FRANCESCO D'ASSISI, fatto à Roma nel Vaticano da Carlo Gustavo ab Amling;' small fol. (c) ST. IGNATIUS, founder of the Jesuits. 'Joh. Andr. Wolff del. C. G. ab Amling sculp.' 8vo. (d) ST. IGNATIUS; in armour: 'Militantis Ecclesiae Gedeon;' a small print. (e) ST. FRANCIS XAVIER; a small print. (f) ST. NICHOLAS OF TOLENTINO, in an oval of laurel wreaths: 'Io. Andr. Wolff pinx. C. G. ab Amling, S. E. Bar. Elect. Calcographus sculp.' 1691; large fol. (g) R. P. CHARLES SPINOLA,

drawn and engraved by the same, large *upr.* fol. (*h*) S. JOHAN. A S. FACUNDO, large oval, by the same. (*i*) ST. FELIX, martyr, half-figure, by the same. 8vo. (*k*) ALL-SAINTS, by the same. 4to. (*l*) ST. GODDARD, kneeling before the Madonna: 'Jo. Drenwet del. C. G. ab Amling Sculps.' large *upr.* fol. (*m*) ST. ANTHONY before the Infant Saviour, a small print. (*n*) A MITRED SAINT PERFORMING MASS: 'Sicut incensum in conspectu, &c. Delamonce inv. ab Amling fec.' a small print.

34. THE TAPESTRIES IN THE CASTLE AT MUNICH, made after the designs of Pieter Candido; twenty-five prints, of which 23 were engraved by C. G. ab Amling. (*a*) THE HISTORY OF THE EMPEROR OTHO I. de Wittelsbach, chief of the house of Bavaria, in 13 pieces of different dimensions. (*b*) DAY and NIGHT, 2 pieces. (*c*) THE FOUR SEASONS, 4 pieces. (*d*) FOUR MONTHS OF THE YEAR; *viz.* August, September, October, and December, 4 pieces. The months of May and July were engraved by Zimmermann. These prints bear the name of Amling as the draftsman as well as engraver, and are dated in the different years in which they were done. One of the principal pieces, representing a procession, with Louis de Bavaria on horseback, under a canopy, &c. is now before me: 'Ludovicus Cognomine Bavarus, Ludovici Severi, &c. Filius, &c.' and is inscribed: 'P. Cand. pinxit, C. G. ab Amling delin. et Sculpsit, 1696,' so that the Cat. de Winckler is wrong in stating them to be dated from 1697, to 1706; which last date, the reader will observe, is four years after the death of ab Amling. The plates are preserved in the Royal treasury at Munich, and it has been customary with the Electors of Bavaria to present impressions of them to distinguished individuals. In point of merit, they are inferior to the artist's portraits.
35. A TRIUMPHAL ARCH, in honour of the Elector Maximilian-Emanuel, with emblems respecting it; 10 pieces engraved by Amling at Munich.
36. A THESIS; (*a*) dedicated to the Emperor Leopold and his son Prince Joseph. 'R. P. Antonius Lublinsky Can. Regul. Lat. S. Aug. delin. Olom. C. G. ab Amling fec. Monachii;' large fol. *l-w.* (*b*) ANOTHER THESIS, dedicated to Marie-Antoine, Electress of Bavaria. 'Amling sculp. Monachii.' (*c*) ANOTHER THESIS, in which is the Madonna trampling on the serpent, accompanied by the four doctors of the church: 'Amling fec.' large *upr.* fol. (*d*) ANOTHER THESIS, in which are two angels conquering the dragon. 'I. A. Wolffgang del. C. G. ab Amling scul. 1692.' in fol.
37. PIECES BY HIM IN SANDRART'S 'ACADEMIA.'—(*a*) A Frontispiece. (*b*) A Statue of Mercury.—(*c*) The Statue of the Knife-grinder.—(*d*) The group of the Emperors M. Aurelius and L. Verus, standing figures, embracing each other.

## JOBST AMMAN, or AMMON.

b. 1539. I. A. d. 1591.

This eminent artist was born at Zurich, but established himself about 1560 at Nuremberg, where he appears to have chiefly resided during the remainder of his life. He painted, it is said, both in oil and upon glass; but is now best known by the numerous wood-prints which were engraved after his designs for various publications of the day, or by his etchings on copper. Jobst Amman had great invention; drew and composed with surprising facility; and was so perseveringly industrious, that one George Keller, who had been four years his apprentice, assured Sandrart that his master, during that time, made as many drawings as would fill a wagon.

There is every reason to believe that a large proportion of the wood-cuts which we possess after his designs were engraved by others; and indeed, several pieces bear the initials of the wood-

engravers who did them, in addition, sometimes, to those of Jobst Amman, as the designer. But it does not follow that he never engraved in wood at all; and Bartsch, when he made that assertion, forgot, as upon some other occasions, that his opinion, however he might think it well-founded, did not amount to certainty. In the following catalogue of this artist's works, I have availed myself of the labours of Heinecken and Bartsch; preferring, however, the arrangement of the latter writer; and I have been enabled in a small degree to add to the list, from my own collection.

## ETCHINGS.

1. CELEBRATED WOMEN OF THE OLD TESTAMENT; a set of 12 pieces, arched at top, with inscriptions. *h.* 3 $\frac{3}{8}$ . *w.* 2 $\frac{3}{8}$ . (a) 'EVA die Geberin. *Jobst Amman fecit. Steffan Herman exc.*' (b) 'SARA die gesegnet.' (c) 'REBECCA die gehorsam.' (d) 'RAHEL die holdtsellig.' (e) 'LEA die geduldig.' (f) 'JAHHEL die redlich.' (g) 'RUHT die guetig.' (h) 'MICHAL die gethreu.' (i) 'ABIGAEL die vernunftig.' (k) 'JUDITH die Messig.' (l) 'HESTER die Sanfftnütig. I.A.' (m) 'SUSANNA die Keusch.' (B. 1.)
2. THE TWELVE MONTHS OF THE YEAR, represented by the figures of men of different conditions, 12 pieces of an oval form. *h.* 3 $\frac{1}{2}$ . *w.* 3 $\frac{3}{8}$ . The name and number of the month is towards the top of each, and the mark I. A. near the bottom. The first has: '*Job. Amman fe. St. Herman ex.*' (B. 3.) I do not agree with Bartsch in supposing the set of prints of the Apocalypse, described by him under No. 2, and marked with a G. and a P., to be by Jobst Amman.
3. THE EMPLOYMENTS OF THE TWELVE MONTHS OF THE YEAR, 12 pieces, curved, which when joined together, form a circular frieze, fitted to decorate the edge of a large dish or of a shield. The initials I. A. at the top of each. They contain extensive compositions of small figures. *l.* at top. 10 $\frac{3}{8}$ , at bottom 9 $\frac{3}{8}$ . *h.* 2 $\frac{3}{8}$ . (B. 4.)
4. THE FIVE SENSES, represented by female figures, in ovals, which are surrounded by ornaments; with title, 6 pieces. The title represents, by animals, the four Elements, and has on a tablet, at bottom: '*Job. Amman fe. St. Herman ex. 1586.*' The figures are etched by J. Amman; the surrounding ornaments were probably added with the graver by S. Herman. The names of the Senses are at the bottom of the plates, in latin. *h.* 3 $\frac{1}{4}$ . *w.* 2 $\frac{3}{8}$ . (B. 5.)
5. VARIOUS FIGURES OF WARRIORS, in different attitudes and costume, three, or four, upon a plate; 8 pieces; *l.* 4 $\frac{1}{2}$ . by 2 $\frac{1}{4}$ , etched with great intelligence and delicacy. The first has two warriors standing, one on each side of a cartouch, on which is inscribed: '*Jobst Aman Inventor Norimberg. Stephan. Herman excusit Onnoltzbachensis. 1590.*' (B. 6.)
6. SOLDIERS AND OTHERS FIGHTING, whether with swords or staves, 8 pieces, marked I. A. On the first is a little herald, between a drummer and a fifer. *l.* 3 $\frac{3}{8}$ . *h.* 2 $\frac{3}{8}$ . (Heinecken.)
7. ARTISANS OF DIFFERENT DENOMINATIONS, FIGHTING, armed with the implements of their art. 12 pieces, ovals. *l.* 3 $\frac{1}{4}$ . *h.* 2 $\frac{1}{4}$ . On the first: '*Eben kommt mich an, &c.*' (Heinecken.) Bartsch describes five of the set, each marked I. A. (a) A painter with his easel-stick and a danber with a large brush. (b) Two goldsmiths, one armed with pincers and the other with a pair of bellows. (c) Two sculptors with drills. (d) A blacksmith with a large file, and an apothecary with a syringe. (e) Two men, one with a brush, the other with something resembling a ham. (B. 7.)
8. A SET OF HUNTINGS, 8 pieces. *l.* 6. *h.* 1 $\frac{3}{4}$ . Under the first, representing hare-hunting: '*Jobst Aman fe. Stefan. Herman ex.*' Each has the initials I. A. and the cypher of Herman, composed of the letters H.S. (B. 8.)
9. THE LIBERAL ARTS, 7 pieces. *l.* 8 $\frac{1}{2}$ . *h.* 3 $\frac{1}{2}$ . engraved in 1577. (Heinecken.)

10. **THE ELECTOR AND OTHER PRINCES OF BAVARIA, WITH THEIR WIVES**, standing figures; 80 plates, etched by Jobst Amman, and for the most part bearing his initials. *h.* 7 $\frac{3}{4}$ . *w.* 5 $\frac{3}{4}$ . (B. 9.)
11. **PORTRAITS OF THE KINGS OF FRANCE**, 42 pieces. *h.* 4 $\frac{3}{4}$ . *w.* 3 $\frac{1}{2}$ .; 20 others, completing the set, being by Virgilio Solis. The series begins with Pharamond and ends with Henry III., each print containing the bust of the monarch in a medallion, and, in a compartment underneath, some story of his life. They were published with a title on which are two winged genii, holding a laurel crown over the arms of France, and this inscription: 'Effigies regum Francorum omnium, &c. Caelatoribus Virgilio Solis Noriber: et Justo Amman Tigurino Noribergae, 1576. In Officina Catharinae Theodorici Gerlachii relictæ Viduæ,' &c. in 4to. (B. 10.)
12. '**PERSPECTIVA CORPORUM REGULARIUM**; Das ist, &c. That is, examples of the five regularly-formed bodies, whereof Plato writes in his Timæus, and Euclid, in his Elements, &c. brought very ingeniously into perspective. . . . by a method never before seen in use, by Wenceslas Jamitzer, Citizen and Goldsmith at Nuremberg, 1568.' In fol.

This work contains 50 plates; *viz.* 43 of studies, and 6 ornamented titles; besides the general title of the book; the whole etched by Jobst Amman. The former were, of course, done by him from the designs of Jamitzer; but the latter, which shew much fancy and are etched with great delicacy, appear to be entirely his own. The plates are not numbered. **THE TITLE OF THE WORK** (*a*) is printed with moveable characters within an oval frame or cartouch, surrounded by four allegorical female figures with attributes, and the names: 'Arithmetica, Geometria, Architectura, Perspectiva,' and two winged infants or genii: 'Inclinatio,' and 'Diligentia.' This plate measures, *h.* 10 $\frac{1}{4}$ . *w.* 7 $\frac{3}{4}$ , and has the initials I. A. at an inch from the bottom; though they escaped the eye of Bartsch. The remaining plates are a little smaller, being from 9 $\frac{3}{4}$  to 10. by 6 $\frac{3}{4}$  to 7. The six other Titles or Frontispieces are prefixed to the different classes of studies into which the work is divided. **THE FIRST** (*b*) is intended to represent the Element of Fire; in the centre is a large flame issuing from a vase, at bottom; and around it are children with lamps and lanterns, fiery dragons, and other accessorial introductions. It is marked under the vase, I. A., and is prefixed to the first four plates of studies, marked at top: A. (*c*) **THE SECOND** represents the Element of Air. In the middle is a large pair of bellows, and around are cupids with appropriate attributes, birds, butterflies, &c. It has the initials I. A. at bottom; and is prefixed to the next four plates of studies, marked E. (*d*) **THE THIRD** has a large leaf in the centre, around which are cupids with baskets of fruit, &c., this piece denoting the element Earth. The initials I. A. are at the bottom of a little basket on the left of the print, which is placed before four plates of studies marked I. (*e*) **THE FOURTH** represents the Element of Water; a large shell occupies the centre, and around are cupids with vases, fish of various kinds, &c. The letters I. A. are upon a trident, on the left, and this piece is prefixed to four plates of studies marked O. (*f*) **THE FIFTH** has in the centre, a large circle of light, above which are the sun and a large star, and on either side are three cupids with spheres, quadrants, and other astronomical instruments. On the right near the bottom, are the initials I. A. This piece is followed by four plates of studies marked V. (*g*) **THE SIXTH, AND LAST, TITLE**, appears to be intended to denote the ordinary employments of mankind in this sublunary state. At top are three infants, one of them in a military dress, beating a drum; and below are two others, one of which has a bow. The initials I. A. are in the middle at bottom. This plate and the twenty-three plates of studies which follow it, and complete the work, are oblongs. *l.* 10. *h.* 7. Having spoken of the ornamented titles, I shall add now a few words concerning the other plates.

The first twenty consist of perspective views of the five regular solids, and of various forms fancifully derived from them; each plate containing six designs, in circles. The subject of the first four plates, marked A, is the Triangular Pyramid; of the second four, marked E, the Octohedron; of the third, I, the Cube; of the fourth, O, the Icosahedron; (two of these having the initials I. A., with the date 1567, and a third the initials only); and the fifth, V, represent the Dodecahedron. The artist's plan appears to

have been, first, to represent the figure itself, and such forms as are produced by cutting parts from it; secondly, to present the figure itself, and its derivatives, in another point of view; thirdly, to shew such forms as may be obtained by combining two of the simple figures, in such a way as that the angles of the one should proceed from the centres of the sides of the other. The manner in which the complex figures have been obtained from the simple ones, can, for the most part, be easily traced; but sometimes, in consequence of the arbitrary sections made in them, this becomes difficult.

Of the twenty-three plates at the end, the first two are marked A; the second two, E; the third, I; the fourth, O; and the fifth, V; and these ten plates represent perspective views of the figures above named, hollowed out and perforated; the remaining thirteen being devoted to fanciful delineations of the sphere, the cone, and the wheel. (B. 11.)

A second edition of this curious set of prints was published, with two leaves of letter-press, at Amsterdam, in 1618, under the title of 'Sintagma, in quo Variæ Eximiaque corporum,' &c.

13. MILITARY SUBJECTS, &c. 15 pieces. *h.* 14 $\frac{3}{4}$ . *w.* 10 $\frac{3}{8}$ . representing marches of troops, encampments, battles, on land and at sea, &c. The plates are marked with numbers referring to some book for which they were intended. Six of these etchings bear the initials of Jobst Amman, and one piece has the date 1572. (B. 12.)

ETCHINGS—SINGLE PIECES.

14. THE PORTRAIT OF GASPAR DE COLIGNI, half-length, turned a little towards the left, in an oval surrounded by ornaments and allegorical figures. At top: 'Effigies Gasparis de Coligni, D. de Castilione, Amiralis Franciæ.' In a cartouch below, the massacre of St. Bartholomew's, Aug. 24, 1572. At bottom: 'Fecit Norimbergæ Jost Amman Tigurinus 1573.' *h.* 14 $\frac{1}{2}$ . *w.* 10 $\frac{1}{8}$ . (B. 17.)
15. FREDERICK, BISHOP OF WURZBOURG, half-length, turned towards the left, in an oval, ornamented with allegorical figures: 'Fridericus Dei Gratia,' &c. At bottom, I. A. 1572. *h.* 11 $\frac{3}{4}$ . *w.* 8 $\frac{1}{8}$ . (B. 18.)
16. HANS SACHS, a celebrated poet of Saxony, at the age of 81; bust, nearly in front. At top, his name; at bottom: 'Zwey Monath, &c. M.D.LXXVI.' and the initials I. A. Bartsch says this piece is done with the burin. *h.* 12 $\frac{1}{2}$  with margin, *w.* 8 $\frac{1}{4}$ ? (B. 19.)
17. 'SIGISMUNDUS FEIERABENDT bibliopola, ætatis suæ XLII. Anno MDLXIX,' half-length, turned towards the left, in an oval surrounded by ornaments, and four allegorical figures. Without the artist's initials. *h.* 9 $\frac{1}{4}$ . *w.* 7 $\frac{1}{4}$ . (B. 20.)
18. PORTRAIT OF A MAN, half-length, with a polygon in the left hand, which he is measuring with compasses; in an oval surrounded by four allegorical figures. Without the artist's initials. *h.* 10 $\frac{3}{4}$ . *w.* 8 $\frac{1}{4}$ . (B. 21.)
19. EIGHT BUSTS, on the same plate; four of men, and four of females; so disposed that each man has opposite to him a female. The first bust on the left is that of a warrior in a helmet, which is ornamented with a small coronet. Near it are the initials I. A. Done, according to Bartsch, with the burin. *l.* 6 $\frac{1}{8}$ . *h.* 1 $\frac{3}{8}$ . (B. 22.)
20. A SHIELD OF ARMORIAL BEARINGS. Quarterings a turk's-head and a shoe (sabat): helmet with crest, a turk's-head; supporters, a lion and a winged dragon. At top, two winged genii with garlands of flowers. At bottom, on the left, I; and on the right, A. *h.* 7 $\frac{1}{2}$ . *w.* 6 $\frac{1}{4}$ . (B. 23.)
21. THE COUNCIL OF THE GERMANIC EMPIRE, in which is seated the Emperor, surrounded by Kings, Dukes, Margraves, &c. Towards the left, at bottom: I. A. An oval. *l.* 13 $\frac{1}{2}$ . *h.* 10 $\frac{3}{8}$ . (B. 13.)
22. AN ALLEGORICAL DESIGN, IN HONOUR OF THE EMPEROR MAXIMILIAN II. within an ornamented oval; at the top of which, on either side, is a figure of Victory, with a wreath in the right hand, and a palm in the left. In the centre of the piece, is represented the Emperor, in complete armour, kneeling upon a sort of tabernacle, whereon is inscribed: 'Templum Pacis.' He

has a large sword in his right hand, and with the left touches the sacred volume, which is supported by an angel, and on which is written: ' spes miserris.' Upon the step of the tabernacle are seated Peace, Wisdom, and Victory; on his right hand stands Justice, on his left Faith; and upon a basement, on either side, decorated with the statues of eminent persons of the Old Testament in niches, are the virtues, Patience, Benignity, Fortitude, Magnanimity, Truth, Charity, Hope, and Temperance, also standing. In the sky are two Angels supporting the Imperial diadem; Christ, surrounded by the symbols of the four Evangelists, and Angels with the instruments of the Passion, &c.; and on the ground, below, are six figures kneeling, their hands raised in supplication; the three on the left being intended to denote Unanimity, Piety, and the Church, and those on the right, the subjects of his imperial majesty. These three are male personages; but the Virtues, &c. are all represented by female figures, with their appellations written in latin. The print has various other inscriptions, and among them three in latin verse, which occupy three tablets, one at the top, and two at bottom. These are printed with moveable characters upon separate papers, and are added by pasting. They begin thus: ' Scis Cæsar, custos Orbis,' &c. ' Hand secus,' &c. ' Nos infinitas bellorum,' &c. At six inches and a quarter from the bottom, are the initials I. A.; and below, at the edge of the plate, M.D.LXXI. h. 27½. w. 19½. (O.)

23. A SACRED ALLEGORICAL REPRESENTATION; same form and dimensions as the last. In the spandles of the oval, at top, are two figures of Victory, each holding a wreath with both hands. In the sky is represented Christ, seated on the globe, with an olive-branch in the right hand, a sword in the left, and his left foot resting on the cross. On either side of him are angels with the instruments of the passion, &c., and below him are twelve female figures with attributes seated on the clouds, each with her title in latin: ' Philanthropia, Pax, Misericordia, Lux Mundi,' &c. In the centre of the print is Truth, ' Veritas,' represented by a winged female, standing with a large open book under her left arm, in which is written, ' Ecce Agnus Dei qui tollit peccata Mundi,' and her right hand pointing to heaven: on each side of her is another winged female; that on her right being in the act of baptising an infant whose father and mother kneel below, whilst the other is employed in administering the eucharist. Within an arch, under the figure of Truth, is hell; and on the ground below are eight prostrate, or kneeling figures, denoting Sin, Contrition, Penitence, &c., distinguished by letters of the alphabet, A to H, of which the explanations are given in papers printed with moveable type, in two tablets at bottom, similar to those in the other print. The inscription in the tablet, at top, commences: ' Christus. Venite ad me omnes,' &c. In the middle, near the bottom: I. A.; and underneath: ' Ios. Amman F. M.D.LXXI.' These two prints, from their dimensions, and the care with which they are executed, merit perhaps to be considered as the artist's most capital performances on copper. It is remarkable that neither Heinecken nor Bartsch appear to have been acquainted with them. (O.)

24. THE STORMING OF A FORTIFIED TOWN. The walls of the city, fortified by various round towers, are on the left; the attack is made simultaneously by cannon, bombshells, and infantry scaling the walls; and on the right are two large bodies of troops drawn up in squares. At bottom, near the left corner of the print, are the initials I. A., the former letter intersecting the first stroke of the latter; and within the lower division of the A. is a small capital G, the signification of which is unknown to me. Three inches further to the right is the date ' 1564.' In different parts of this plate are letters of reference, shewing it to have been accompanied originally by letter-press. It is undoubtedly by Jobst Amman, and though slightly etched, is full of spirit. l. 22. h. 11½. (O.)

25. A VIEW OF A SMALL FORTIFIED TOWN, BY NIGHT, with numerous persons, some in a carriage, and others on foot and on horseback, witnessing a display of rockets and other fireworks which are thrown from the walls and bastions. Towards the right, at bottom, ' 1570. Jos. Amman F.' Bartsch supposes this plate to have been engraved with the burin, but I think it



chiefly done by etching. The figures and horses are admirably varied in their grouping and attitudes, and the effect of night is finely represented. On the whole, it is a masterpiece. *l.* 13 $\frac{3}{4}$ . *h.* 8 $\frac{7}{8}$ . (B. 14.)

26. THE DRESSES AND MANNERS OF THE FOUR QUARTERS OF THE GLOBE; those of the European nations being represented in a compartment at top, and those of Asia, Africa and America; in three compartments below. The initials I. A. are upon a vase in the middle compartment at bottom. *l.* 18. *h.* 14. (B. 15.)
27. A TRIUMPHAL ARCH, of three openings. Under the middle archway are two officers, one of whom has a halberd; in a balcony above are musicians, and at top is the imperial eagle. Without the initials of the artist. *l.* 20 $\frac{1}{2}$ . *h.* 16. (B. 16.)

WOOD-ENGRAVINGS, IN BOOKS, OR SETS.

28. 'BIBLIA, das ist die ganze heilige Schrift. D. Mart. Luther. Frankf. am Mayn. 1565, Durch Georg Raben, Sigismund Feyerabend und Weygand Hanen Erben.' In fol. This work, according to Bartsch, contains a great number of scriptural subjects; *l.* 6. *h.* 4 $\frac{3}{4}$ . a large proportion of which appear to have been done after the designs of Jobst Amman. (B. 1.)

29. STORIES OF THE NEW TESTAMENT, &c., 78 pieces, *l.* 3 $\frac{1}{2}$ . *h.* 2 $\frac{3}{4}$ . Three only of these pieces have the initials of Jobst Amman; the others are without any artist's mark. They were published with this title: 'Künstliche und wohlgerissene Figuren,' &c. Durch Jost Amman, Burgern zu Nürnberg. Frankf. am Mayn 1579. Durch Peter Fabricius, auf Kosten Sigismunds Feyerabend,' in 4to. The preface is followed by a cut representing the prophet Elijah fed by the raven. *h.* 4 $\frac{3}{4}$ . *w.* 4 $\frac{1}{2}$ , and an emblematical piece of the same size. The scriptural pieces, have latin verses at top, and German at bottom. (B. 2.)

30. 'ICONES LIVIANAE: praecipuas Romanorum historias, &c. M.D.LXXII,' being a set of 75 pieces, representing subjects of the Roman history, *l.* 6. *h.* 4 $\frac{1}{4}$ ; each with the initials of Jobst Amman, besides which six pieces bear the mark of two wood-engravers who cut them. (B. 3.)

These prints were first employed in a Latin Edition of Livy, published at Frankfurt on the Mayne, in 1568, in fol.

31. 'KUNST UND LEHRBUCH, &c. (a) OF A BOOK OF ART, AND INSTRUCTION, IN WHICH TO LEARN TO DRAW AND PAINT, 1578,' in 4to. (b) 'DESGLEICHEN ZWEYTES BUCH. JOST AMMONS NEUES KUNSTBUCH, &c. 1580,' in 4to. These works were reprinted with additions, after the artist's death, under this title: (c) 'KUNTSBUCHLEIN,' &c. or 'A little Book of Art, wherein, besides the representations of many persons of high and low rank, both Ecclesiastics and Seculars, as well as those of the Turkish Emperors and their chief men, are contained all kinds of masterly designs and figures; as the seven planets, the ten ages, &c. by the late excellent and far renowned Jost Ammon of Nuremberg. Frankf. am Mayn 1599, Durch Romanum Beatum, in Verlegung Johann Feyerabends.' In 4to. This admirable volume contains, according to Heineken, 298 pieces, though Bartsch says 289. Twelve of them bear the initials of Jobst Amman, and several have the marks of the wood-engravers who cut them. The prints are of a small 4to. size, and furnish abundant proof of the inventive genius of their author, and of his great power as a designer. The two sets, each of 10 pieces, representing the Ages of Man, and Woman, are particularly excellent. (B. 4.)

32. 'ARTLICHE UND KUNSTREICHE FIGUREN, &c. Frankfurt am Mayn, in Verlegung Sigmund Feyerabend, 1584.' This work contains 92 cuts of armed men and others on horseback, studies of horses, females on horseback, &c. which, if I rightly understand Bartsch, were afterwards, in 1599, introduced into the collection last mentioned. (B. 5.)

33. COSTUMES OF THE ROMAN-CATHOLIC CLERGY, &c. 'Cleri totius Romanae ecclesiae subjecti, seu pontificiorum ordinum omnium omnino utriusque sexus, habitus, artificiosissimis figuris, &c. nunc primum a Judoco Ammanno

- expressi, &c. Francofurti sumpt. Sigismundi Feyerabendij. 1585,' in 4to. It consists of 103 prints, without the artist's initials. *h.* 3 $\frac{3}{8}$ . *w.* 2 $\frac{3}{8}$ . (B. 6.)
34. THE DRESSES OF WOMEN OF DIFFERENT NATIONS; 122 pieces, *h.* 3 $\frac{3}{8}$ . *w.* 2 $\frac{3}{8}$ ; published with title: 'Gynaecium, sive theatrum mulierum, &c. Artificiosissimis nunc primum figuris, &c. expressos a Jodoco Amano, &c. Francofurti, impensis Sigismundi Feyerabendij, 1586.' In 4to. Each cut has two latin verses at top, and two at bottom. They are without the artist's initials. (B. 7.)
35. JOBST AMMAN'S BOOK OF TRADES; entitled: 'Πανοπλια omnium illiberalium mechanicarum aut sedentiarum artium genera continens, &c. Per Hartmannum Schopperum. Francof. ad Moenum, 1568. Apud Georgium Corvinum, impens. Sig. Feyerabend.' In 8vo. It contains 130 pieces, *h.* 3 $\frac{1}{8}$ . *w.* 2 $\frac{3}{8}$ . There are several other editions. (B. 8.)
36. HUNTINGS; a set of 40 pieces, *l.* 4 $\frac{1}{2}$ . *h.* 3 $\frac{1}{4}$ : 'Künstliche wohlgerissene neue Figuren, &c., durch den kunstreichen und weitberühmten Jost Ammon. Frankfurt am Mayn 1592. Durch Johann Feyerabend, in Verlegung Sig. Feyerabends Erben.' The cuts have latin verses, at top, and German at bottom. Two pieces have the initials I. A. and five others the marks of wood-engravers. (B. 9.) These blocks were again printed in a book of instructions for hunting, in German, with the title: 'Adeliche Weydwercke, &c. Franckfurt am Mayn, Bey Joh. Wilhelm Ammon und Willh. Serlin Buchh. Im Jahr. 1661.' In 4to. This J. W. Ammon was probably of the same family as the artist, and, at this time, a chief proprietor of the engraved blocks left by him.
37. THE TRICKS OF THE FOX, a set of 50 pieces, *l.* 2 $\frac{1}{2}$ . *h.* 1 $\frac{5}{8}$ ; in a work entitled: 'Hartmanni Schopperi Speculum vitae aulicae. De admirabili fallacia et astutia Vulpeculae Reinikes, &c. Francof. ad Moenum 1574,' in 12mo. Ten of the cuts have the initials I. A. (B. 10.)
38. BIBLE-SUBJECTS, 24 pieces, with the initials I. A. *l.* 6. *h.* 4 $\frac{1}{4}$ . in an edition of the Jewish antiquities of Josephus, published at Franckfort on the Mayne, 1580, in fol. A larger number of wood-cuts in the same book were engraved after the designs of Tobias Stimmer. (B. 12.)
39. WOOD-ENGRAVINGS IN A BOOK UPON COOKERY: 'Ein neu Kochbuch.' &c., by Marc Rumpolt. Frankfort, 1581, published by I. Feyerabend. In fol. This book contains a great number of wood-cuts, several of them after the designs of Jobst Ammon, and some bearing his initials.—(a) Vignette in the title-page, representing a kitchen, with a man-cook and his female assistant. *l.* 4 $\frac{1}{4}$ . *h.* 3 $\frac{1}{8}$ .—(b) Head-piece to the Dedication, containing the arms of Anne of Denmark, wife of Augustus Elector of Saxony, *l.* 5 $\frac{1}{2}$ . *h.* 5. (c) A Prince seated on his throne, giving orders to the persons of his court; with the mark of the wood-engraver. *h.* 4 $\frac{1}{4}$ . *w.* 4 $\frac{1}{8}$ .—(d) A Prince speaking to one of his ministers, who stands before him, on the right. In the foreground on the left is a dog. *Same size.*—(e) A man accompanied by a dog, delivering a vase to a gentleman, who is standing on the right; with the mark of a wood-engraver. *Same size.*—(f) A Cup-bearer, with a goblet in his right hand, and at his feet a dog, *h.* 4 $\frac{3}{8}$ . *w.* 3 $\frac{7}{8}$ .—(g) An Imperial banquet, in a magnificent hall. On the left, at bottom, the initials I. A. and on the right the mark of a wood-engraver. *l.* 5 $\frac{5}{8}$ . *h.* 4 $\frac{3}{8}$ .—(h) A Royal banquet. *l.* 5 $\frac{3}{8}$ . *h.* 4 $\frac{1}{4}$ .—(i) A nobleman with a goblet in his right hand, speaking to a lady who is standing by him. *h.* 5. *w.* 4 $\frac{1}{4}$ .—(k) A banquet of the King of Hungary; on the left, guards, and on the right musicians. *l.* 5 $\frac{5}{8}$ . *h.* 4. (l) Lazarus, at the foot of the stairs of the rich man's palace. The initials I. A. on the right. *l.* 5 $\frac{3}{8}$ . *h.* 4 $\frac{1}{8}$ .—(m) The Marriage of Cana. The initials I. A. on the left. *Same size.* (B. 14.)
40. WOOD-ENGRAVINGS, IN A BOOK UPON THE ART OF WAR, entitled: 'Kriegsbuch, Ander Theyl. Von Wagenburgk, &c. Getruckt zu Franckfurt am Mayn, im Jar nach Christi Geburt 1573.' In fol. This title is ornamented with two vignettes, each representing a cannoneer with a piece of artillery. The volume, itself, is not before me; but only the above title to the second part, and 85 wood-engravings belonging to it; over the last of which, representing a figure of Fame, in an oval, within a square ornament, 4 $\frac{3}{8}$ . in *diam.* is this colophon: 'Getruckt zu Franckfurt am Mayn, durch

Martin Lechler, In verlegung Sigmundt Feyerabendt,' and underneath: 'Anno M.D.LXXIII.' The work appears to have been unknown both to Heinecken and Bartsch, and I shall therefore briefly describe the chief prints it contains, which are among Jobst Amman's most spirited performances; premising that several of them, according to the custom of the time in works thus ornamented, are repeated two or three times in different parts of the volume.—(a) THREE VIGNETTES, without marginal line, *l.*  $5\frac{1}{2}$ . *h.*  $1\frac{1}{2}$  to  $1\frac{3}{4}$ ; each representing a cannoneer with one or two pieces of artillery, in the manner of those on the title. (b) ANOTHER VIGNETTE, *l.*  $4\frac{1}{8}$ . *h.*  $2\frac{3}{8}$ , representing a waggoner with four horses, on one of which he is seated. (c) BAGGAGE-CARTS, conducted by military, moving to the left. *l.*  $4\frac{3}{4}$ . *h.*  $2\frac{3}{4}$ . (d) VARIOUS PIECES OF ARTILLERY, cannon-balls, &c. *l.*  $5\frac{1}{2}$ . *h.*  $2\frac{3}{8}$ ; the initials I. A. on the right. (e) A CANNONEER, with a piece of ordnance, taking aim at a tower. *l.*  $5\frac{1}{2}$ . *h.* 2. (f) A LARGE CANNON, with a soldier guarding it; *l.*  $5\frac{5}{8}$ . *h.* 4. (g) TWO MORTARS, with a guard. *l.*  $5\frac{3}{8}$ . *h.* 4. (h) A GROUP OF WAGGONS laden with military stores. *l.*  $5\frac{1}{2}$ . *h.* 4. (i) VARIOUS CANNON, pointed at two towers, *l.*  $5\frac{5}{8}$ . *h.* 4. (k) TWO MORTARS throwing shells, in the presence of various officers on horseback, *l.*  $5\frac{1}{2}$ . *w.* 4. (l) THE BOMBARDMENT OF A FORTIFIED TOWN. *l.*  $5\frac{1}{2}$ .  $\frac{7}{8}$ . (m) A SET OF 52 PIECES, OF AN OVAL FORM, *h.*  $4\frac{1}{2}$ . *w.*  $3\frac{7}{8}$ , which are printed within 'passe-par-touts,' ornamented with trophies and figures of which there are fifteen different from each other. *h.*  $5\frac{5}{8}$ . *w.*  $5\frac{1}{2}$ . These 52 pieces represent the dresses and employments of all classes of persons belonging to an army, with appropriate backgrounds; the method of holding court-martials; military punishments; councils of war; the sending, or receiving of ambassadors; marchings of troops; battles, &c. One print of the set, only, bears the initials of Jobst Amman, the others having no artist's mark whatever. This print represents a group of soldiers playing cards, &c. and on the left are three large barrels, upon the furthest of which are the initials I. A. in cypher, and immediately, underneath, what appears to me to be the little knife, or other instrument, which is often found accompanying the monograms of the wood-engravers of the time; though I will not too much insist upon this appearance, as it is possible the artist may have intended it for an instrument used in drawing. (n) FOURTEEN PIECES. *l.*  $5\frac{1}{2}$ . *h.* 4. *viz.* Four officers on horseback, on the left, the bearers of a letter to the Governor of a besieged town.—Men undermining a fortified city.—The taking of a city by storm; the initials I. A. at bottom, on the right.—A march of Infantry through a defile; on the left an officer on horseback, in complete armour.—A combat of Turkish and European Cavalry.—A combat of Muscovite and Turkish Cavalry.—Two, of naval engagements.—A Turkish General seated in his tent; two Turks standing on the left, addressing him. A Turkish Banquet, at which are entertained two European Ambassadors. An amicable meeting between a Turkish and an European General.—A messenger delivering a letter to a king, who is seated on the left; on the right the initials I. A.—Turkish troops leading persons of every age and sex into captivity.—A king on his throne, on the left, listening to the address of an Ambassador.—(o) The Emperor of Germany on his throne; and on either side the princes of the empire; and a Judge, before whom is brought a criminal; two pieces, which I think by some inferior designer. *l.*  $5\frac{3}{8}$ . *h.*  $4\frac{1}{4}$ . (p) A circular piece, surrounded by an ornament, at the top of which is the Imperial Eagle, and at the corners, the figures of Justice, Faith, Charity, and Peace. It represents a general in armour, addressing the Emperor who is seen in front, seated on his throne; his courtiers standing on either side and in the foreground. *h.*  $5\frac{3}{8}$ . *w.* 5.—(q) The Turkish Emperor, seated on his throne, on the left, listening to the address of two Tartar Ambassadors who have brought him tribute; an oval, within an ornament. *l.*  $5\frac{1}{2}$ . *h.*  $4\frac{1}{4}$ . (r) A General on horseback, haranguing his army; in a cartouch. *l.*  $5\frac{3}{8}$ . *h.*  $4\frac{1}{4}$ .—(s) The Portrait, half-length, of a man in a military habit, with a cap and feather; perhaps the author of the book; an *upr.* oval, in one of the passe-par-touts used for the set of 52 pieces already described. *h.*  $5\frac{5}{8}$ . *w.* 5.

Heinecken mentions two or three other books, with wood-cuts by Jobst Amman, which I have omitted to notice; doubting whether the same blocks may not have been also printed in some of the above.

## DETACHED PIECES, ENGRAVED IN WOOD.

41. MARTIN LUTHER, half-length, nearly in front; in a circle within a border ornamented with four scriptural subjects. Within the circle: 'D. Martinus Luterus;' and in the middle at bottom: I. A. *l.* 5. *h.* 4½. (B. 19.)
42. STEPH. BATHORY, prince of Transilvania, elected King of Poland; died 1586: half-length, turned towards the right; his right hand on the hilt of his sword, and the left on his haunch. In the middle at bottom are the initials I. A. *h.* 12¾. *w.* 9¾. (B. 20.)
43. THE HISTORY OF ADAM AND EVE, from their creation to the death of Abel; the whole represented in one piece, printed in clair-obscur from two blocks. In the middle at bottom are the initials I. A. *h.* 10¾. *w.* 7¼. Impressions of this piece, printed from a single block, are introduced in the Latin edition of Josephus, of 1580, before-mentioned. (B. 15.)
44. ST. CHRISTOPHER, with the infant Saviour on his shoulders; the initials I. A. on the right. *h.* 9¾. *w.* 6¾. (B. 18.)
45. A TOURNAMENT, held at Vienna, by order of the Emperor Maximilian II. The initials I. A. with date 1565, towards the right at top. *l.* 13¾. *h.* 8. (B. 21.)
46. AN ALLEGORICAL REPRESENTATION: 'Designatio picturae, officium boni coloni experimentis;' with explanations printed with type. In the middle at bottom, the initials I. A. and on the left the mark of the wood engraver. *h.* 15½. *w.* 9¾. (B. 23.)
47. TIME DRAWING TRUTH FROM OBSCURITY, in spite of the opposition of two demons; the background, an extensive landscape. The initials I. A. with date 1562, are on a bridge on the left. *l.* 17¼. *h.* 12¼. (B. 24.)
48. AN ALLEGORICAL PIECE ON COMMERCE. In the foreground, on the left, a female figure representing Obligation; and on the right another denoting Liberty. A man, standing in the middle, and two groups of other men, a little lower in the piece, on the right and left, denote Integrity, the knowledge of Languages, and Taciturnity. These figures are represented in a large hall, wherein are accountants, weighers of money, men packing merchandize, &c. and in various tablets are German verses, printed with moveable type. The initials I. A. are on a package, on the left. *l.* 23¾. *h.* 11½. (B. 25.)
49. A PROCESSION OF MILITARY, in five pieces joined. A Captain on horseback followed by two men with halberds and two with musquets; three men with musquets, and a drummer and a fifer; four men with halberds, a boy with a goose on his back, and a soldier with a spear; three other soldiers with spears, and a part of the followers of the troop, &c. The initials I. A. are on the last piece. *l.* 68. *h.* 10½. The first piece is higher than the others. (B. 26.)
50. A VIEW OF ST. MARK'S PLACE AT VENICE, with the Procession of the Doge and Senate, &c., before embarking in the Bucentaur, for the ceremony of espousing the Sea. The initials of the artist are about the middle at bottom. In fourteen pieces, joined. *l.* 74¼. *h.* 30. Rare. (B. 27.)

## JOHANN AMMAN, or AMMON.

1623.

We have by this artist, according to Heinecken, a set of wood-prints of the Passion of Christ, with Latin verses, which was published in 1623, at Amsterdam.

## JOHANN AMMAN, or AMMON.

c. 1725.

I find this person's name to the following portrait, in which

the face is finished with dotting. It is a very indifferent performance.

‘ IOH. FRIDERICUS OSTERWALD, Ecclesiae Neocomensis Pastor. Nat. A<sup>o</sup>. MDCLXIII. *Ioh. Amman Scul. Scaphus.*’ in an oval, with four latin verses: ‘ *Hic Ostervaldi est levis umbra,*’ &c. *h. 7. w. 4½.*

JOHANN AMMON.

1624.

Heinecken states him to have been a native of Schaffhausen, and mentions six portraits by him. He was probably the same person whose name I find to the following title.

AN ENGRAVED TITLE; on the left, Christ, standing on a pedestal, with the globe in his left hand; and on the right, on a similar pedestal, St. Paul with his book and sword. At top in an oval, John baptising Christ; and at bottom, in another oval, the Last Supper. The letters I. A. are within a sort of commercial mark, on each pedestal. The Title: ‘ *Guilielmi Whitakeri Angli, S. Theologiae, &c. Sumptibus Joannis Ammonii civis et Bibliopolee Francofurtensis. M.DCXXIV.*’ is printed in the middle, with moveable type. This piece is engraved in the manner of Merriam. I do not answer for its being by the hand of I. Ammon. *h. 7½. w. 6.*

CLEMENT. AMMON.

1650—1660.

According to Heinecken, he was a son-in-law of Theodore de Bry; to whose extensive work of portraits, called ‘ *Bibliotheca Calcographica,*’ he added two volumes with this title: ‘ *VII and VIII. Pars, Bibliothecae Calcographicae, id est Continuatio secunda et tertia iconum virorum illustrium, Sculptore Clement. Ammonio Chalcograph. Francof. Francof. ad Moen. 1650,*’ and 1652, in 4to. These two volumes contain, together, 100 portraits, of which Heinecken has given a list. He also mentions by him:

1. THE PORTRAIT OF THE ELECTOR PALATINE, and that of THE ELECTRESS CAROLINE, two pieces in 8vo. engraved in 1661.
2. JOH. HENR. URSINUS, a Theologian.—‘ *JACOBUS GOTHOFREDUS Jurisconsultus, &c. Cl. Ammon fe.*’ with two latin verses in margin. ‘ *Exprimit ista,*’ &c.; bust in an oval. *h. with margin, 6¾. w. 5.* This last piece, which is before me, is engraved in a harsh stiff manner.

CORNELIS PLOOS VAN AMSTEL.

b. 1726. d. 1799?

A gentleman of Amsterdam; well known, as a connoisseur, and amateur artist. Having got together a fine collection of original drawings of the Dutch painters, he amused himself during many years in the attempt to produce prints exactly resembling them, by means of different plates executed in various manners, as the occasion required, and printed in colours conformable to the originals; one of his imitations being often the result of three, four, or perhaps a greater number of plates of exactly the same dimensions, printed, one after the other, upon the same paper, with the different tints required. The margins

of the prints were then cut off, which would otherwise have betrayed the process by which they had been done; and the prints, being mounted on tinted paper, like drawings, assumed to a common eye the appearance of being so; and indeed several of them are truly excellent performances.

The following catalogue of Van Amstel's works will be found more complete than any hitherto published, having been made from the identical collection which the artist kept during his life-time for his own use; and which is now in the possession of a distinguished collector in this country. I am uncertain whether he died in 1799, or early in the year following. His collection of prints and drawings, &c. was sold at Amsterdam, in March 1800.

#### ETCHINGS, AND MEZZOTINTOS.

1. BUST OF A MAN IN A BROAD-BRIMMED HAT, 'M. v. d. Berg 1650,' &c. an Etching, done, according to a Mem. in MS. on the back, in 1738, when the artist was only 12 years old: 3 inches square.
2. FOUR CUPIDS PLAYING WITH A FESTOON, after De Wit; a slight, but clever etching, imitating the effect of basso-relievo. Date, in MS. 1742. *l.* 7 $\frac{3}{4}$ . *h.* 2.
3. A STUDY OF TWO HEADS, one over the other, a slight, masterly etching. Date, in MS., 1759. *h.* 4. *w.* 2 $\frac{1}{2}$ .
4. HIS OWN PORTRAIT; bust, on a paper suspended in a niche, with wreaths, palette, trumpet, &c. *h.* 5 $\frac{3}{4}$ . *w.* 3 $\frac{1}{8}$ . 'C<sup>s</sup>. Ploos v. Amstel, Jac. Cornsz Inv. fecit, 1762. Natus 4 January 1726;' in MS. on the back.
5. BUST OF A RABBI WITH A ROUND FLAT BONNET, seen in front, style of Rembrandt; date 1756, in MS. The artist's first attempt at mezzotinto. *h.* 6 $\frac{1}{8}$ . *w.* 4 $\frac{1}{2}$ .
6. AN UNKNOWN SUBJECT. An armed man, holding his sword to the breast of a gentleman, to prevent him entering the door of a house, at which a lady is standing with a candle, beckoning him towards her. 'Corn. Troost pinx. Corn. Ploos v. Amstel fec. 1759. Hopman Ulrich,' and eight Dutch verses. A mezzotinto. *h.* 11 $\frac{3}{8}$ , besides margin, *w.* 9.

#### IMITATIONS OF DRAWINGS,

*Arranged alphabetically, according to the Names of the Original Artists.*

7. THE FRONTISPIECE; a Pedestal, at top of which is a cupid holding a shield with armorial bearings. Upon a drapery attached to the pedestal: 'Viro Amplissimo, Nobilissimo Ionæ Witsenio, &c. D. D. D. Inventor, Cornelius Ploos van Amstel, D. 1 Febr. 1765.' On two plates; etching, on a tinted ground, heightened with white. *h.* 9 $\frac{3}{4}$ . *w.* 9.
8. H. AVERCAMP. A winter scene, on a canal, with people skating. In the foreground, two gentlemen, two boys, and two ladies, one of whom has a mask. On the left the cypher of Avercamp, with date 1621. In colours. *l.* 8 $\frac{3}{4}$ . *h.* 8 $\frac{1}{2}$ .
9. L. BACKHUYSEN. Three Sea pieces; Indian ink.—(a) A Breeze. On the right at top: 'L. Backhuizen, 1694.' *l.* 7 $\frac{3}{8}$ . *h.* 3 $\frac{3}{4}$ .—(b) Sunrise; very fine effect; in the foreground, on the right, a fisherman walking. *l.* 8 $\frac{3}{8}$ . *h.* 5 $\frac{3}{8}$ .—(c) Moon-light; its companion; at top, on the left, 'L. Backhuizen.' *l.* 8 $\frac{1}{4}$ . *h.* 5 $\frac{1}{2}$ .
10. CORN. BEGA. An Interior; an old woman, a back-figure, seated near a cradle: another old woman by her side. At top on the right: 'C. bega 1654.' Pen and bistre. *h.* 7. *w.* 6 $\frac{1}{2}$ .
11. IC. BERGHEM. On the left a wide river; a ferry boat crossing with cat-

- tle; on the right, a girl seated on a mule, a shepherd, three cows, a goat and some sheep. At top on the left: 'C. Berghem f. 1654.' Bl. chalk and Indian ink. *l.* 9. *h.* 5 $\frac{1}{2}$ .
12. ABRAHAM BLOEMAERT. The Madonna, a half-figure, with the infant Christ, within a circle surrounded by roses; pen and bistre-wash, heightened. At bottom on the left: 'A. bloemert fecit.' *h.* 6 $\frac{3}{4}$ . *w.* 6 $\frac{1}{2}$ .
13. J. DE BRAY. Five Burgomasters with high-crowned hats, seated round a table; another, uncovered, standing behind. Pen and Indian ink. On the back of a chair: 'J. D. Bray 1663.' *l.* 11 $\frac{1}{8}$ . *h.* 8 $\frac{1}{8}$ .
14. S. DE BRAY. A woman seated in a chair, reading; half-figure, in profile, turned towards the right. Black and red chalk. *h.* 6 $\frac{3}{8}$ . *w.* 6.
15. A. BROWER. A Boor sleeping, with his back against a wooden partition; three others carousing in the background, on the left. Pen and bistre: *h.* 7 $\frac{1}{2}$ . *w.* 6 $\frac{1}{2}$ .
16. P. COOPSE. View on the Dutch coast; a calm. At bottom on the right: 'P. Coopse fec.' Pen, washed with a little colour. *l.* 8 $\frac{3}{8}$ . *h.* 4 $\frac{1}{4}$ .
17. S. VANDER DOES. A man driving a flock of sheep and goats through a ruined archway. On the right: 'S. V. Does 1699.' Indian ink. *l.* 6 $\frac{1}{2}$ . *h.* 5 $\frac{1}{4}$ .
18. GERARD DOW. A young lady seated before a harpsichord, with a music-book in her hand; half-figure. Black and red chalk. At top, on the right: 'G. D. 1660.' *h.* 6 $\frac{7}{8}$ . *w.* 5 $\frac{3}{4}$ .
19. C. DUSART.—(a) Killing Pigs; pen and Indian ink. At bottom on the left: 'Corn. du Sart.' *h.* 7 $\frac{5}{8}$ . *w.* 6 $\frac{3}{8}$ .—(b) A Boor walking by a tree, with a bottle in his hand; three other figures in the background. Pen and Indian ink. At bottom on the left: 'Corn. du Sart.' *h.* 7 $\frac{7}{8}$ . *w.* 6.
20. ANT. VAN DYCK. Bust of a man in a high-crowned hat; profile turned to the left; said to be the portrait of Van Goyen. Black and red chalk. *h.* 6. *w.* 5 $\frac{1}{2}$ .
21. G. V. EECKHOUT.—(a) The front of a cottage, and on the left some trees; an artist is seated outside the door, and two persons from within are looking at him. Pen, and bistre-wash. A fine effect. *l.* 8. *h.* 6 $\frac{1}{2}$ .—(b) In the middle, a woman seated under a tree; another woman and a little boy standing near; on the left is a pig, and in the background are houses. At bottom on the right: 'G. V. Eeckhout 1670.' Pen, and Indian ink. Fine effect. *l.* 7 $\frac{1}{4}$ . *h.* 5 $\frac{3}{8}$ .—(c) Florists seated at a table; a gardener bringing in a basket of plants. On the right at bottom: 'G. V. Eeckhout fe.' Pen and bistre. *l.* 5. *h.* 3 $\frac{5}{8}$ .
22. I. ESSELENS. A canal view, with boats loading. On the right, at bottom: 'I. E.' Black chalk and Indian ink. *l.* 10 $\frac{1}{2}$ . *h.* 6 $\frac{1}{2}$ .
23. A. V. EVERDINGEN. A village with waggons, and various figures; in bistre. At bottom, on the left, 'A. V. E.' *l.* 11. *h.* 6 $\frac{7}{8}$ .
24. G. FLINCK. An officer in a flat bonnet, with a perspective-glass in his hand; half-length. Black chalk. At bottom on the left: 'G. flinck f. 1643.' *h.* 9 $\frac{7}{8}$ . *w.* 7 $\frac{1}{4}$ .
25. H. GOLTZIUS. Half-length of a young lady, resting with her left hand on a book. Black and red chalk. At top on the left: 'H. G. 1612.' *h.* 10 $\frac{3}{8}$ . *w.* 8 $\frac{1}{2}$ .
26. I. V. GOYEN. Three landscapes and figures, black chalk and Indian ink. (a) A Dutch market; on the right, a statue on a pedestal; on the left at bottom: 'VG 1653.' *l.* 10 $\frac{1}{2}$ . *h.* 6 $\frac{3}{4}$ .—(b) A cattle market, its companion; same size; on the right, at bottom: 'VG. 1653.'—(c) A Village, with a well on the left, 'VG 1651.' *l.* 10 $\frac{1}{4}$ . *h.* 5 $\frac{7}{8}$ .
27. I. v. HUYSUM.—(a) Fruit in a basket; pen and Indian ink. At bottom 'Jan van Huysum fecit.' *h.* 8. *w.* 6 $\frac{1}{4}$ .—(b) Flowers in a vase; same style and dimensions.—(c) Flowers in a vase; highly finished in colours. At bottom, on the left: 'Jan van Huysum fecit, 1735.' *h.* 9 $\frac{1}{2}$ . *w.* 6 $\frac{1}{2}$ .—(d) A Fruit-piece; same manner and dimensions. These two pieces appear to have been, in part, coloured by hand.

28. KARL DU JARDIN. Four sheep before a hovel; Indian ink. Above the door 'K. du Jardin.' It is No. 14 of Du Jardin's etchings. *l.* 6 $\frac{3}{4}$ . *h.* 4 $\frac{3}{8}$ .
29. LANGHANS. A man seated at a table, sealing a letter; another warming himself at a stove, which a servant is stirring; pen and bistre. *l.* 4 $\frac{3}{4}$ . *h.* 3 $\frac{5}{8}$ .
30. L. v. LEYDEN. The Judgment of Solomon; pen, and bistre-wash. At bottom on the left, '1515. L.' *h.* 10 $\frac{5}{8}$ . *w.* 8 $\frac{1}{2}$ .
31. KARL v. MANDER. A Lady, and a Gentleman, each playing on a lute. On the left 'KM. 1693;' pen, and Indian ink. *h.* 6 $\frac{5}{8}$ . *w.* 5 $\frac{3}{8}$ .
32. I. v. MEER DE JONGHE. A Landscape, with a lofty chateau in the background; still water on the right; and a man driving cattle, in the foreground on the left. Indian ink. At bottom, on the left: 'I. v. der meer de Jonge f. 1704.' *l.* 11 $\frac{1}{4}$ . *h.* 7 $\frac{1}{4}$ .
33. G. METSU. A woman seated, with a frying-pan; black chalk. At top, on the left: 'G. Metsu.' *h.* 11 $\frac{3}{4}$ . *w.* 8 $\frac{3}{8}$ .
34. F. v. MIERIS.—(a) A Gamester, seated at a table, with cards and money; in the background another, who appears to have been a loser. Black chalk. At bottom on the left: 'F. van Mieris.' *h.* 7 $\frac{1}{2}$ . *w.* 5 $\frac{3}{4}$ .—(b) Two Studies, each of a lap-dog; black chalk. *l.* 3 $\frac{3}{4}$ . *h.* 2 $\frac{7}{8}$ .
35. G. NETSCHER. A young lady seated, playing on a lute; her dress bordered with fur. Indian ink. On the left: 'C. Netscher A<sup>o</sup>. 1664.' *h.* 6 $\frac{1}{4}$ . *w.* 5.
36. ADRIEN OSTADE.—(a) A man with a jug in his left hand, addressing another in the street; pen and Indian ink. At bottom, on the right: 'A. V. O.' *h.* 4. *w.* 3.—(b) A man seated in a chair, outside a house. At bottom, on the right: 'A. V. O.' Same style and dimensions.—(c) An Interior. On the left, a man seated smoking; on the right, another, seated with his back to the spectator; behind, a man standing with a drinking-glass in his hand; in the middle, a little child, and beyond, a woman coming in at the door; pen, and Indian ink. At bottom, on the right: 'AVO.' *h.* 4 $\frac{1}{8}$ . *w.* 3 $\frac{3}{4}$ .—(d) Another Interior. A man, his wife and three children; one of them holding some linen to the fire, which is on the right; pen, and Indian ink; from a capital drawing. *h.* 9 $\frac{3}{8}$ . *w.* 8 $\frac{3}{4}$ .—(e) Study of a child, in a front and back view; a slight sketch in chalk. At bottom on the right: 'AVO.' *h.* 3 $\frac{1}{2}$ . *w.* 3.—(f) A boor, with a pipe, seated and turned to the left; in colours. *h.* 3 $\frac{1}{2}$ . *w.* 2 $\frac{5}{8}$ .—(g) Another boor, seated and seen in front; a jug in one hand, and a drinking-glass in the other. At bottom on the right: 'AVO.' Also in colours. *h.* 3 $\frac{3}{4}$ . *w.* 2 $\frac{3}{4}$ .—(h) The interior of a farm-house; a woman seated, with a child in a cradle by her side, and a man talking to her from outside the window. At bottom: 'A. v. Ostade 1672.' From a capital drawing in colours. *l.* 7 $\frac{7}{8}$ . *h.* 5 $\frac{3}{8}$ .—(i) An Interior; two men, a woman, and a child; one of the former seated on the left, reading the news paper. In colours. *h.* 9 $\frac{3}{8}$ . *w.* 7 $\frac{5}{8}$ .—(k) A fiddler amusing the company at the door of an ale-house. At bottom on the left: 'A v Ostade 1673.' From one of the artist's most capital coloured drawings. *h.* 13 $\frac{3}{8}$ . *w.* 11 $\frac{7}{8}$ .
37. REMBRANDT.—(a) An old woman, a back-figure, looking out over a hatched door; half-length; pen, and bistre-wash, with a little colour. Great effect. *h.* 6. *w.* 5 $\frac{3}{4}$ .—(b) A young boy with a broad-brimmed hat, leaning over the lower part of a door; pen, and bistre-wash, with a little colour; great effect. It is supposed by some to be the portrait of Rembrandt's son Titus. *h.* 9 $\frac{3}{8}$ . *w.* 7 $\frac{3}{8}$ .—(c) An old woman, and a younger one, at the door of a house; the latter with an enraged child in her arms, followed by two other children: a pen sketch, slightly washed with Indian ink. Full of nature; the expression of the child, admirable. *h.* 8 $\frac{1}{4}$ . *w.* 5 $\frac{5}{8}$ .
38. P. SAENREDAM. The inside of a Church; an artist seated at the foot of a pillar, drawing. Great effect of sunshine. Pen, Indian ink, and colour. *h.* 7 $\frac{1}{2}$ . *w.* 6.
39. I. SAENREDAM. A carpenter and his wife, stooping down to a box, which is on the ground. At bottom, on the left: 'I. Saenredam.' Pen, and Indian ink. 6 $\frac{1}{4}$  square.
40. H. SAFTLEVEN. Two small views; black chalk. *h.* 3 $\frac{5}{8}$ . *w.* 2 $\frac{1}{2}$ .



## A N D

41. G. SCHALCKEN. A young woman seated at work at a table, by candle-light; bistre. *h.* 4 $\frac{7}{8}$ . *w.* 3 $\frac{3}{8}$ .
42. JAN STEEN. A lawyer and his client; pen, and Indian ink. At bottom, on the right: 'I. Steen 1672.' *h.* 6 $\frac{1}{8}$ . *w.* 5 $\frac{1}{8}$ .
43. TERBURG. A young lady drinking out of a large glass; a salver held before her by a page; and a gentleman in a hat and cloak. Bistre. *h.* 13 $\frac{1}{8}$ . *w.* 9.
44. W. VANDERVELDE.—(a) A calm; on the left a three-masted vessel at anchor; at bottom, on the right: 'W. V. V.' Pen, and Indian ink-wash. *l.* 9 $\frac{3}{4}$ . *h.* 4 $\frac{5}{8}$ .—(b) Another calm; on the left, a three-decked vessel firing a gun; at bottom, on the left: 'W. V. V.' Same manner. *h.* 6 $\frac{3}{4}$ . *w.* 5 $\frac{3}{8}$ .
45. AD. VANDERVELDE. A man washing his feet in a river, and a young woman standing near him; with cattle and sheep. Bistre. *h.* 10. *w.* 9 $\frac{3}{4}$ .
46. C. VISSCHER. Portrait of a Gentleman, seated in a chair; half-length. On the right: 'C. Visscher fecit Ao. 1651.' Black chalk. *h.* 11 $\frac{3}{8}$ . *w.* 9 $\frac{3}{8}$ .
47. PH. WOUWERMANS.—(a) A man standing on the right, holding a loaded horse by the bridle, and conversing with two girls who are washing. At top, on the right, the cypher of Wouwermans and date, 1660. Indian ink; highly finished. *l.* 7 $\frac{1}{2}$ . *h.* 5 $\frac{3}{4}$ .—(b) A man about to mount his horse, which is held by a boy on the left. At top on the left: 'PHW.' Sketch, in Indian ink. *l.* 7 $\frac{1}{8}$ . *h.* 5 $\frac{3}{8}$ .
48. THOS. WYCK. The Entrance to an Italian Town; in the middle, a man loading a mule. On the left: 'T. Wyck;' bistre. *l.* 9. *h.* 5 $\frac{3}{8}$ .
49. DE WIT.—(a) A study of five naked children with a vase: pen, and Indian ink, heightened. At bottom, on the left: 'I. D. Wit.' *h.* 8 $\frac{1}{2}$ . *w.* 5 $\frac{7}{8}$ . (b) Another of naked children; one hanging a quiver on a tree; pen and bistre, heightened. *h.* 7 $\frac{1}{4}$ . *w.* 4 $\frac{5}{8}$ .

The impressions of Ploos van Amstel's plates, which were taken off during his life-time, are, I believe, commonly marked on the back with his crest, or coat of arms. A new and handsome edition of the principal plates have been recently completed by Mr. Josi, now the possessor of them; together with many other fac-similes of fine Dutch drawings engraved by himself; the whole accompanied by biographical sketches of the painters and remarks on their works. In fol.

E. ANDERSON, See ANDRESOHN.

### ANDOVARD.

*c.* 1760.

An indifferent engraver of Paris, whose name is found to the three following pieces.

1. THE PORTRAIT OF COUNT MAURICE DE BRUHL; whole-length, after Bertaux; in fol.
2. TWO SEA-COAST SCENES: 'Vaisseau de Guerre, &c. Peint par Mr. Flotte S. Joseph, gravé à l'eau forte par Andovard, terminé au burin par Roc. Brunet;' and its companion, 'Soleil Couchant, &c. A Paris, &c.' Large print *l-w.*; not good.

### GEORGE ANDRE.

*c.* 1590 ?

The only mention I find of this artist, is in the Cat. of the Winckler collection, which possessed the following print after Johan. ab Ach, bearing his name. The reputation of ab Ach,

although considerable in his life-time, did not afterwards continue to be such as to induce the engravers of later times to make many prints from his works; and it therefore seems probable that George André was the painter's contemporary.

'THE ECCE HOMO,' a fine whole-length figure of Christ, whom the soldiers have entirely despoiled of his vestments, preparatory to his crucifixion; inscribed: 'Joh. ab Ach pictor. *George Andre;*' large fol.

### SIMON RENARD DE ST ANDRE,

b. 1614. d. 1677.

Was a native of Paris, and died in that city, a member of the Royal Academy. He had been a disciple of Louis Bobrun, and, like him, excelled in portraits; though it is said that he also made designs for the Gobelin tapestries. We have by him a considerable number of plates, etched in a picturesque manner, and slightly finished with the graver; most of them from the paintings of Charles le Brun.

1. THE INFANT SAVIOUR, contemplating a Cross, which he has upon his lap; in the background, the instruments of the passion, and a representation of moon-light: '*S. André fec. a Rome. Se vend à Paris chez J. Richer.*' Small 4to. (Heinecken.)
2. THE PAINTINGS OF CHARLES LE BRUN, IN THE GALLERY OF APOLLO, IN THE LOUVRE; 46 plates of different dimensions, including some pieces which were not executed. Among them are the following: (a) FRANCE, IN THE CHARACTER OF MINERVA, seated triumphant; on the right three Cupids recording her actions upon a shield: '*A Messire Jean Paul Bignon, Abbé de St. Quantin, &c. Par son très-humble et très-obeissant Serviteur, De St André.*' h.  $12\frac{1}{4}$ , besides margin. w. 10. (b) DIANA IN HER CAR, drawn by two does. A ceiling piece. Octagon, in a border. '*Inventé et peint par C. Le Brun; dessiné et gravé par St André.*' diam.  $13\frac{1}{2}$ . (c) CYBILE IN HER CAR, drawn by two lions; on the left, sleeping nymphs discovered by satyrs, &c.; a design for part of a vaulted ceiling: '*Gravé d'après l'esquisse de Mr. le Brun, dont le tableau n'est pas peint, par St André. Ce vend a Paris chez De St André dans le Louvre, et Rue St. Jacques au Buste de Monseigneur;*' a large-sheet print, l-w.

### ZOAN ANDREA.

c. 1485. 3. A. 1505.

A name given by Zani to an early Italian engraver of considerable merit, by whom we have a few plates marked Z. A. Zani supposes him to have been of the school of Venice; the christian-name Giovanni, he observes, is pronounced, and even written, Zoan, in the Venetian dialect; the Z therefore stands for Zoan, and the A for Andrea. I have elsewhere ('Inquiry,' p. 574, et seq.) questioned the accuracy of this judgment, and do not now see reason to alter my opinion concerning it. This old artist's manner of engraving closely resembles that practised by Mantegna, Bramante, and Gio. Antonio da Brescia. One of his plates, at least, appears to have been done from a design of Mantegna; another, representing 'a Lion vanquished by a Dragon,' after Lionardo da Vinci; and upon the whole there seems better reason to place him in the Lombard school than in

the Venetian. After all, I have judged it convenient to give admission to the fancied Zoan Andrea in this place; the name having been rendered familiar to print-collectors by Bartsch and other late writers. I shall make mention of certain wood-engravings, bearing the initials *z. a.* and *i. a.* when I come to speak of Giovanniandrea Vavassore, an artist who resided at Venice at the close of the 15th and the commencement of the 16th century, and with whose name Zani was unacquainted.

1. JUDITH, standing and seen in front; a sabre in her left hand, and in her right the head of Holofernes, which she is putting into a sack held by an old woman, who is standing on the left. Behind these figures is the bed of Holofernes, under a canopy, at the top of which is inscribed: DIVA IUDIT. The letters Z. A. are upon a globe with which one of the supports of the bed is ornamented. After a design of Mantegna. *h.* 12 $\frac{3}{4}$ . *w.* 9. (Bartsch 1.) There exists another early print of the same design, in a reverse direction, without any artist's mark, and without: DIVA IUDIT. *h.* 12 $\frac{3}{4}$ . *w.* 9 $\frac{1}{8}$ .
2. HERCULES AND DEJANIRA; naked figures, standing; the former on the right, resting with both hands on his club and seen in front; the latter on the left, seen in a back view. These figures, though in a dry style, are outlined with intelligence, and well proportioned. The design has much of the character of Lionardo. The initials Z. A. are in the middle at bottom.  $\underline{h.}$  9 $\frac{1}{4}$ . *w.* 5. (B. 9.)
3. THREE CUPIDS STANDING. That on the left is seen in a back view. He has a shield on the left arm, a torch in the right hand, and appears looking at an owl which is perched on the stump of a tree. The two other Cupids hold, by its legs, a dead eagle. The initials Z. A. are in the middle at bottom. *l.* 8 $\frac{1}{2}$ . *h.* 6 $\frac{3}{4}$ . (B. 13.)
4. A LION VANQUISHED BY A DRAGON, admirably engraved after a fine design of Lionardo da Vinci, mentioned by Lomazzo, p. 336, 'Trattato della Pittura.' The Lion seems overcome with terror at the horrible aspect of his assailant, and is moving, with enfeebled steps, towards the right. The initials Z. A. are at bottom, under the left hinder foot of the lion. *l.* 9 $\frac{3}{4}$ . *h.* 7. (B. 20.)
5. GROTESQUE DESIGNS, FOR THE DECORATION OF PILASTERS, 12 pieces, about *h.* 20 $\frac{1}{2}$ . *w.* 3. One of the set, only, bears the initials of the artist. (B. 21—32.)—(a) At the bottom, a triton, turned towards the right; a trumpet in his left hand, and in his right a serpent; an infant with a torch being seated behind him. Towards the upper part of the compartment, a cupid seated, with a sort of sceptre in his right hand and a palm in the left. (b) At bottom, a Syren playing the violin, between two infants, standing, with wind instruments. Over these figures, two infants kneeling, and between them, on an oval: D. MAR. V.—(c) At bottom, two infants with helmets, that on the left frightening the other with a serpent.—(d) At bottom, a triton touching with his left hand the strings of a sort of violin, which he supports with the right. Above this figure are two infant satyrs, each armed with a syringe. The initials Z. A. at the right corner at bottom. (e) At bottom, two four-footed animals with the wings and heads of eagles, back to back; half-way up the print, two cupids standing, each with a halberd.—(f) At bottom a Syren with two infants, of which that on the right of the print holds a serpent with both his hands. Towards the top, two infants fighting, each armed with a stick and a shield.—(g) At bottom, four infants playing together; over them, in an oval: 'D. MAR. V.'—(h) At bottom, three infants playing upon clarions; one of them seated, the other two standing. At top, the Infant Saviour standing, with the globe in his left hand.—(i) At bottom, four infants; two of them standing on a circular basement, the other two below; one of which is giving drink to a little dog out of a vase.—(k) At bottom a Satyr, seated and seen in front, a violin in his left hand and the bow in the right. Half way up the print, two children standing and embracing each other.—(l) At bottom, two Sphinxes,

each resting with one of its fore-feet upon a small oval shield. Over them, two infants seated.—(m) At bottom, two Sphinxes; at top, two infants standing, each holding a large palm-branch with one hand, and resting with the other arm upon a candelabrum which is between them. This last piece is somewhat smaller than the others. In some parts of these plates, cross hatchings are used, though but sparingly. These ornaments are all on a white ground. There exists a copy of one of the first piece, and perhaps of others, with the ground dark and the figures reversed. (O.)

6. TWO OTHER PIECES OF GROTESQUE ORNAMENT, RESEMBLING CANDELABRA.—(a) At bottom, the head of an old man with a long beard, seen in front, and, over it, two other heads in profile, without beards, looking at each other. A little higher is a group of six cupids seated; and above are introduced, successively, two dolphins, two sphinxes without arms or wings, and again two dolphins. The initials Z. A. are in the middle, at bottom. *h.* 15½. *w.* 4. (B. 33.)—(b) This piece appears supported upon two lions' feet, and, at three inches from the bottom, over a small head in profile, is inscribed: 'HENEAS. TROIA.' Above are two cupids with trumpets, over two masks in profile, &c. The initials Z. A. are in the middle at bottom. I write this description from an incomplete print in the collection of Mr. Lloyd, which when entire I suppose to have been of the same size as the other. Anonymous copies with variations exist of these two pieces, done perhaps by Jo. Ant. Brixianus.
7. COPIES FROM PRINTS BY ALBERT DURER. (a) THE MADONNA AND CHILD, WITH A MONKEY; reverse of the original. The initials Z. A. in the middle at bottom. *h.* 6¾. *w.* 4¾. Not in Bartsch. (b) THE MADONNA SEATED, SUCKLING THE INFANT, from a small print of Albert Durer dated 1503. This copy, which I suppose to be in an opposite direction to the original, has the initials Z. A. and the date 1505. Zani, who mentions it, Par. II. Vol. 4, p. 57, does not give its dimensions. The original measures, *h.* 4½. *w.* 2¾. (c) ST. JEROME KNEELING AT HIS DEVOTIONS, IN THE DESERT; reverse of the original. The copyist has omitted the stone which, in Albert's print, the Saint holds in his right hand. The initials Z. A. in the middle at bottom. *h.* 12½. *w.* 8¾. (B. 7.) (d) THE PENITENCE OF ST. CHRYSOSTOM, called by Bartsch, S. Genevieve; reverse of the original; the letters Z. A. in the middle at bottom. *h.* 7. *w.* 4½. (B. 8.) (e) A NYMPH CARRIED AWAY BY A SEA-MONSTER; reverse of the original; which is No. 71, of Bartsch's Catalogue of Durer's engravings; not No. 72, as he erroneously states, Tom. XIII. p. 300. *h.* 9½. *w.* 7¼. (B. 10.)

I have omitted in the above catalogue a few pieces ascribed by Bartsch to this Zoan Andrea, but which have not his mark. The most important are after Mantegna, and will be noticed when I come to speak of that great artist.

## NICOLAS ANDREA.

1578—1585.

Nothing seems to be known of this artist except what may be collected from the inscriptions on his engravings, which are few in number. It appears from these that he resided some time at Constantinople, where he perhaps was taught engraving by Melchior Lorich. If so, he did but little credit to his master.

1. GILLES DE NOAILLES, French Ambassador at Constantinople, half-length, seated at a table with books and papers. In the background on the right, the monogram NA. surmounted by F. At bottom: 'Æg. de Noailles Abb. insu. et S. Amandi Christmæ. Mts. a secretiorib. Cons. et apud Selimum et Amuratum Turc. Impres. Legat. An. ætatis. 53. Nicolaus Andrea. Faciebat. Constantinopoli. 1578.' *h.* 6¾. *w.* 5. (O.)
2. JOACHIM DE SINTZENDORF, envoy of the Emperor Rodolph II., at Constantinople; half-length, seen nearly in front. At bottom, on the left, an

- emblem; on the right, a stone with inscription: 'Joachimus à Sinzendorf, &c. Anno rest. Sal. MDLXXX. Aeta. vero suae xxxv. *Nicolaus Andrea F. Constantinopoli.*' The monogram towards the top, on the right. *h.* 9½. *w.* 6¾. (B. 3.)
3. GEORGE HAS, carpenter to the court of Vienna, half-length, seen nearly in front, with a pen in the right hand. This portrait is surrounded by an architectural border. At top: 'Opifex ingeniosus, raro pecuniosus;' at bottom: 'Georg Has, Ro. Kay. May. Hof Tischler und Burger zu Wien. 1581.' The monogram, half way up the plate, on the left. *h.* 10¾. *w.* 8½. (B. 4.)
4. REBECCA GIVING DRINK TO ELIEZER; in the background two camel-drivers, and several camels. In the middle at bottom, the monogram, with date 1585, and on the left, on the fountain: 'Genesis, cap. 24.' *h.* 14. *w.* 10¾. (B. 1.)

ALESSANDRO DI ANDREA.

*c.* 1700.

'A painter, a native of Abruzzo, and a disciple of Solimena; who etched for his amusement, and died in 1711.' So says Heineken, without, however, citing his authority, or mentioning any print by his hand. Possibly he may have committed some error; and this artist may be the same with the following. I find no notice of Alessandro di Andrea in Domini's account of the scholars of Solimena.

T. ANDREÆ, or D'ANDRE.

*c.* 1690?

This unknown artist was I believe first noticed by Strutt, who discovered the first of the two following etchings, bearing his name. The other, though etched in a looser manner, and less finished, is I think certainly by the same hand. The difference in the signatures upon the two prints is merely that the artist has latinized his name, in one case, and written it in his own language, in the other. I entirely differ with Strutt, as to the merit of the first piece. The design has great elegance, and the whole, though slight, is drawn and etched in a masterly manner. D'André, I conclude, was a French painter, who had studied in Italy.

1. AN ALLEGORICAL DESIGN, APPARENTLY INTENDED AS A FRONTISPIECE TO THE WORKS OF JULIUS CÆSAR. A little to the left stands a graceful female figure, resting with her right arm upon a pedestal on which is placed a Bust. She has an open volume in the right hand on which is inscribed 'Giulio Cesare Opera,' and in the left, which is raised over her head, she holds a wreath of laurel. Behind this figure, on the right, is seen the Genius of War, represented with the feet of a Harpy, and seated weeping; and in the foreground is another winged figure, with a bow and a quiver of arrows, fallen with its face to the ground. On the left at bottom: 'T. Andreæ I. et Fec. *h.* 7¾. *w.* 4¾. (O.)
2. THE REMOVAL BY NIGHT, OF PERSONS DEAD OF THE PLAGUE; a composition of about sixteen figures. Slight, but very spirited. In the background, a statue upon a pedestal, seen in a back-view. In the foreground, on the left, a man with a lantern, and another stooping to take up the body of a woman whose dead infant lies beside her, &c. In the margin on the left: 'D'andré jnv. Et fecit.' *l.* 8¼. *h.* 7, besides margin. (O.)

## JOSEPH ANDREADE.

c. 1770?

A Spanish engraver of the last century, by whom, according to Heinecken, we have several indifferent plates of devotional subjects.

## ANDREA ANDREANI.

1584  1610.

An eminent engraver in wood, who was born at Mantua, and died, according to Baglione, at a very advanced age in 1623. The art of imitating the chiaro-scuro drawings of great masters by means of two or more engraved blocks of wood, of the same dimensions, printed one after the other, with different tints, upon the same paper, had been much practised in Italy in the early part of the 16th century; after which it fell into disuse. Andreani, towards the close of the century, saw the advantages of this method, and devoted himself to its practice; though he adopted in some respects a different system from most of his predecessors; marking his outlines with more decision than they had done, and often depending, for the effect of his prints in the dark parts, upon the imitation of pen-hatchings, rather than of dark tints, laid on with a brush.

Independently of his own performances in this way, Andreani appears to have collected together many of the chiaro-scuro blocks of the older engravers, and to have republished them in the latter part of his life at Mantua; erasing, in some instances, the names of the real artists, and substituting his own monogram, above represented. I of course omit these in the following list. It appears from the inscriptions on his prints that in the years 1584-5, he was at Florence, and that from 1586 to 1593 he resided at Siena.

1. THE PORTRAIT OF ALBERT DURER, engraved in chiaro-scuro, in 1588, at Siena. (Heinecken.)

*After DOMENICO BECCAFUMI, called MECARINO.*

2. EVE. She is kneeling, and seen in front, and looks upwards to the right, where a ray of light is represented proceeding from a cloud. At bottom on the left: 'Mecarino Inventore. And<sup>a</sup>. Intagliat<sup>re</sup>. Mant<sup>no</sup>., &c. MD.LXXXVII.' Two blocks of tint, besides the block representing the outlines and pen hatchings. Part of the celebrated pavement of the Duomo at Siena. *h.* 18 $\frac{1}{2}$ . *w.* 12 $\frac{3}{4}$ . (B. Vol. X. p. 21. No. 1.)
3. ABEL, KNEELING AT HIS ALTAR, the figure turned towards the left. Also from the pavement of Siena. Same manner; marked, according to Bartsch, with the letters CV. which I suppose mean Cav. (Francesco) Vanni, who appears to have made all these drawings of Beccafumi's pavement for Andreani to engrave from. *h.* 16. *w.* 12 $\frac{1}{4}$ . Rare. (B. p. 21. No. 2.)
4. ABRAHAM'S SACRIFICE; one of the principal compartments of the same Pavement. *l.* 67. *h.* 29 $\frac{3}{4}$ : a chiaro-scuro of three tints, besides the black outlines and hatchings; printed upon ten pieces of different dimensions, pasted together.

In the middle of the print, Abraham is represented, standing by the altar

whereon he has placed his son; he grasps a sabre in his right hand, and looks up at the heavenly messenger, who forbids the intended sacrifice. Below, on the left, are seated the servants awaiting his return from the mountain, and in the distance on that side the patriarch is represented receiving the previous commands of the angel for the immolation of Isaac. In the distance on the right Isaac is seen embracing his mother upon his departure from home; and in the foreground, on this side, Abraham and Isaac are again introduced, seated with the servants, after their descent from the mountain. Upon a square stone, at bottom, towards the left, is a long dedication by Andreani: 'Al Sermo. S. Franco, Ma. della Rovere Duca d'Urbo, &c. Fra le nobilissime pitture di chiaro scuro, ch'adornano il marmoreo Pavimento del Duomo di Siena, &c. In Siena a di xii di Novembre MD.Lxxxvi.' Another edition of this print was published at Siena in 1631, by Vincentio Serafini, with Dedication to 'Il Sigr. Cesare Menconi Patritio Perugino,' &c.; in which is a passage indicating, I think, that Andreani engraved it after a drawing made from the original by Francesco Vanni, as he afterwards did the following. According to Zani there exists an impression of this piece without the chiaro-scuro tints. It is of very rare occurrence, in any state. (O.)

5. MOSES WITH THE TABLES OF THE LAW; another large compartment of the same pavement, in eight pieces, joined: *l.* 73. *h.* 50; the whole engraved upon, and printed from, two blocks; one giving the outlines and pen hatchings, the other the middle tints. The distribution of the groups in this compartment is such that the whole may be divided, transversely, into two equal parts, without injury to the figures; in the upper division being represented, Moses on the Mount receiving the tables of the law, Aaron addressing the multitude during his absence, and the idolatrous Israelites killed by the Levites; in the lower, the formation of the golden calf, the people worshipping it, and Moses indignantly breaking the tables. Upon a tablet at bottom, towards the right, is the dedication: 'All Illmo. et Rmo. Sig. Il Sig. Cardale Scipion Gonzaga. Per inventione di Domenico Beccafumi, &c. Andrea Andriani di Mantoua ha intagliato, stampato, &c. l'Anno MDLXXXX in Siena,' and near the middle, at bottom, under the figure of Moses, is this further inscription: 'Franciscus Vannius Pictor Senen. Delineavit.' There exists an impression of this print without the middle tint, printed from one block only, and indeed Bartsch appears to have been acquainted with no other. That writer erroneously states it to be composed of twelve pieces; and Zani, with equal inaccuracy, says six. The real number of the pieces is eight, as I have said above. According to Zani there exists an impression without any dedication, and another edition published in Siena in 1644 with dedication to 'Francesco Maria Spinola' by Michel. Angelo Vanni Sanese. (O.)

The above chiaro-scuros do not comprize the whole of Beccafumi's celebrated pavement in the Duomo at Siena; which, besides numerous other figures introduced in the borders surrounding the principal compartments, contains also a large composition of Moses striking the Rock. The whole, however, badly engraved on three large copper plates, was published at Siena in 1719 by Lelins Cosatti, a gentleman of that city, together with a fourth plate by Maximilianus Limpach, representing the façade, the ground-plan, and the section of the church. It may be proper to observe that the above prints by Andreani convey a very perfect idea of the originals, in which the middle tints are produced by marbles of different shades, let in, and the outlines and deeper shadows by graved excavations filled with black, so as to give them the appearance of immense drawings, outlined and hatched with a pen and washed with bistre.

After GIOVANNI BOLOGNA.

6. CHRIST LED AWAY TO BE CRUCIFIED, AND PILATE WASHING HIS HANDS: from a basso-relievo; in two pieces joined. *l.* 25½. *h.* 17¼. Upon a shield, held by a soldier on the right: 'Gianbologna Sculp. Andrea Andriano l'ntagliatore A Giovambatista Deti Gentil'huomo Fiorentino.' On the left, upon the step of Pilate's throne, is the date MDXXXV, in gothic characters. This piece is printed from four blocks. (B. p. 41. No. 19.)
7. THE RAPE OF ONE OF THE SABINE WOMEN; from a celebrated group of

three figures in marble, existing at Florence; engraved in three different points of view; *h.* 18. *w.* 8 $\frac{1}{4}$ . each with a dedication.—(a) The body of the woman is seen in front. At bottom, on the left: ‘Raptam Sabinam a Joa. Bolog. marm. exculptam *Andreas Andreanus Mant. inci.* atque Equiti Nicc. Gaddio dicavit. M.D.LXXXIIII. Flor.’ From four blocks.—(b) The lower part of the woman is seen in a back view. At bottom, on the right: ‘Raptam Sabinam a Io. Bolog. marm. excul. *Andreas Andreanus Mans. incisit.* atq. Bernardum Vechiettum dicavit anno M.D.LXXXIIII.’ From four blocks. (c) The figures nearly in the same point of view as in the last. At bottom on the right: ‘Hoc opus exculpsit Io. Bologna. *Andreas Andreanus insisit.* atq. dicavit. Ad Illustriss. et Excel. Ioannem Medic.’ Printed from two blocks only; the shadows in this piece being entirely produced by bold hatchings. (B. pp. 93-4. Nos. 1-3.)

8. THE RAPE OF THE SABINES; from a basso-relievo in bronze upon the pedestal of the above group; in six pieces, three at top, and three at bottom, joined: *l.* 37. *h.* 29 $\frac{3}{4}$ . Printed from four blocks. On the middle piece, at bottom, on the right: ‘Haec est hystoria raptar. Sabinar. in aere sculptar. per Donn Io. Bolognam sereniss. Magni Ere. Ducis sculptorem celeberr.’ and on the left: ‘*Andreas Andreanus Mantuanus eam insisit.* impressit. Anno Domini. M.D.LXXXV. Florentiae.’

In a Second Impression of this piece, the inscription on the right is suppressed; and on the left we read: ‘Ill<sup>mo</sup>. Domino Ioanni Fuggero, &c. &c. Senis, Anno Domini. M.D.LXXXVII Junii;’ and the arms of Fuggeri are added above, over the door of a house. (B. p. 95. No. 4.)

After ALESSANDRO CASOLANI.

9. CHRIST BEARING HIS CROSS; on the left the Madonna fainting, assisted by two of her female companions. In the margin the cypher of the painter, composed of the letters A. C. L. I. with dedication: ‘All. Sig. Fabio Buon-signori Nobile Senese. *Andrea Andreani intagliatore* in Siena. 1591.’ Printed from three blocks. *h.* 12 $\frac{3}{8}$ . *w.* 9. (B. p. 42. No. 21.)
10. THE DEAD BODY OF CHRIST, SUPPORTED ON THE LEFT BY ST. JOHN: ON THE RIGHT THE MADONNA FAINTING, ASSISTED BY TWO OF THE OTHER MARIES. The figures the size of life. Many pieces, joined; printed from three blocks. On the left at bottom: ‘Vincentio Gonzago Mantuæ et Montisferrati Ducis, &c. Ab Alexandro Cassulani lineis coloribusq. ductum, &c. *ab Andrea vero Andreani Mantuano variisq. ligneis formis incusum.* &c. Senis, MDXCIII.’ *h.* 70. *w.* 48. Not in Bartsch. (W. M. M.)
11. THE MADONNA SEATED, WITH THE INFANT CHRIST ON HER LAP. Behind on the left is the little St. John with his Agnus Dei. The figure of the Virgin is seen to the middle of the legs. From three blocks. In the margin the cypher of Casolani and Dedication: ‘All Sig. Panfilo Beringucci Nobile Senese. *Andrea Andreani Intagliatore* in Siena, 1591.’ *h.* 11 $\frac{3}{4}$ , besides margin. *w.* 8. (B. p. 57. No. 13.)
12. THE MADONNA SEATED WITH THE INFANT SAVIOUR IN HER ARMS. Behind on the right a mitred Saint, of whose figure only the upper part is seen. From three blocks. In the margin: A. C. L. (in cypher) ‘Pittore Senese Inventore. *Andrea Mantouano Intagliatore.* Al Sig. Mutio Pecci Nobile Senese. In Siena. 1591.’ *h.* 11 $\frac{1}{4}$ , besides marg. *w.* 8 $\frac{1}{2}$ . (B. p. 63. No. 22.)
13. ST. FRANCIS, turned towards the right, embracing a Cross. From three blocks. On the right at bottom, the monogram of Andriani; and in the margin the cypher of Casolani, with Dedication: ‘Alla nobilissima. Sigra. Supitia Malavolti delli Beringlusci. *Andrea Andreani Intagbre.* In Siena. 1591.’ *h.* 11. *w.* 8 $\frac{3}{4}$ . (B. p. 81. No. 30.)
14. A FEMALE MEDITATING UPON A SKULL, which she holds with both hands. From three blocks. In the margin the cypher of Casolani, and Dedication: ‘Alla molto Ill<sup>re</sup>. Sigra. la Sigra. Eleonora Montalvi delli Augustini. *Andrea Andreani Mantouano Intagbre.* in Siena, 1591.’ *h.* 11 $\frac{1}{4}$ . *w.* 8. (B. p. 148. No. 14.)



After IO. FORTUNA FORTUNIVS.

15. AN EMBLEMATICAL PIECE ON DEATH; an architectural decoration with the figures of Adam and Eve, the three Fates, &c. At bottom, on the left: 'Ill. D. Petro Cabello, &c. Ioh. Fortuna Fortunivus Inven. Sen. MD.LXXXVIII.' The monogram of Andreani is on the right. In chiaro-scuro. *h.* 20. *w.* 13½. (B. p. 135. No. 13.)

After BATISTA FRANCO, called also SEMOLEO.

16. AN ALLEGORY ON CHRISTIAN WAR-FARE; numerous figures; from a very capital drawing of the above artist. Bartsch describes it as printed from three blocks; but in the impression before me two only appear to have been used. It is shaded throughout with hatchings. The lower part represents the Christian hero combatting the Vices: and in the clouds above he is seen on his knees receiving a crown from the hand of the Saviour. At bottom, near the middle are the initials B. F.; and in a border surrounding the print are Latin and Italian inscriptions: 'Bonum certamen,' &c. the cypher of Andreani, and 'fecit anno D. MDCX. Mantuae.' At bottom a Dedication to L. Gonzaga: 'Essendo lungo tempo stato come sepolto nelle mie mani questo nobile dissegno del Semoleo,' &c. *h.* 14½, besides border. *w.* 11½. (B. p. 136. No. 14.)

After JACOPO LIGOZZI.

17. THE MADONNA WITH THE INFANT CHRIST standing on her lap, to whom the little St. John presents a bird. Behind, on the left, is S. Catharine of Siena, and on the right, St. Francis. From four blocks. On the left at top: 'Jacopo Ligozio Veronese, &c. Andrea Andriano Manto. Intagliatore. All. Ill. Signor. Nicolo Gaddi in Fiorenza 1585.' Later and inferior impressions have on the right at top: 'Hainrich Stackcr exeu. Monachi.' *h.* 16½. *w.* 13½. (B. p. 67. No. 27.)
18. VIRTUE ASSAILED BY LOVE, &c. a composition of five allegorical figures. From four blocks. On the left at bottom: 'Francisco Medici, &c. Andreas Andreanus incisit ac Dicavit. Jacobus Ligotius Veronens. invenit ac Pinxit;' and on the right: 'In Firenze 1585. Lettere Vocale figurate. A. Amore. E. Errore. I. Ignoranza. O. Opinione. V. Virtù.' So in the first impression, which is very rare. In the second, nothing remains of the inscription on the right, except: 'Firenze 1585.' *h.* 19¼. *w.* 12¾. (B. p. 130. No. 9.)

After BERNARDO MALPICCI.

19. THE ROMAN COURTEZAN, to whom, according to the legend, the people of that city were one day obliged to have recourse for fire. From four blocks. At bottom: 'Bernar. Malpitius. Mant. Invc.' and the cypher of Andreani. *h.* 11¾? *w.* 7¾. (B. p. 149. No. 15.)

After ANDREA MANTEGNA.

20. THE TRIUMPH OF JULIUS CÆSAR, in nine pieces, numbered 1 to 9 in the margin on the left; besides title, and another piece containing six pilasters (three of which the artist also reprinted on another paper in order to make the number required), intended to be placed between the different compartments of the triumph, so as that the whole should form a frieze. From four blocks. Each piece *l.* 14¾. *h.* besides margin, 14¾.

THE TITLE is ornamented with the bust of Mantegna (not that of Gonzaga, as Bartsch says), and has a long inscription: 'Sermo. Principi Vincentio Gonzaga D. G. Mantuae ac Montisferrati optimo Duci. Tabulae Triumphus Cæsaris, &c. ab Andrea Mantinea Mantuano ea diligentia picta, &c. (Vasari had given rise to the erroneous belief that Mantegna was a native of Mantua.) *Andreas Andrianus pariter Mantuanus, &c. his Typis Ligneis, &c. incisit, &c.* Bernar. Malpitius. piet. Mant. F. (formis?) M.DXCVIII.' The procession moves to the left.—(1) Trumpeters, and Roman soldiers, with pictures representing cities taken by assault.—(2) Two figures, a male and female, standing on a Car, another Car on which are busts and statues.—(3) A Car filled with trophies, and men bearing vases full of money, &c.—(4) Men

bearing other Vases, followed by oxen intended for sacrifice.—(5) Elephants, supporting candelabra with fire.—(6) Men carrying vases of money, followed by others with trophies.—(7) Captives.—(8) Musicians, followed by soldiers bearing standards.—(9) Cæsar seated on his Car, crowned by Victory. (B. p. 101. No. 11.)

After RAFFAELLE DA REGGIO.

21. THE BURIAL OF CHRIST; the Madonna fainting. From four blocks. On the left, near the bottom: 'Raff. da Reggio Invent. *Andrea Andreani Mant. Intagliatore. All' Ill<sup>mo</sup>. et Ecco. Sig. Don Giovanni Medici. 1585.*' *h. 16 $\frac{3}{4}$ . w. 12 $\frac{3}{4}$ .* (B. p. 44. No. 24.)

After GIUSEPPE SCOLARI.

22. THE BURIAL OF CHRIST, From four blocks. On the right, at bottom: 'Giuseppe Scolari Vespertino pittore Ecelente Invent.' Cypher of Andreani. 'In Mantoua.' *h. 27. w. 17 $\frac{1}{4}$ .* (B. p. 45. No. 25.)

After TIZIANO VECELLIO.

23. PHAROAH AND HIS HOST DROWNED IN THE RED SEA; in four pieces joined. *l. 45. h. 24 $\frac{1}{2}$ .* From two blocks; copied on a reduced scale from the immense wood-print by Dom. delle Grecche. Moses stands on the left. In the middle at bottom, upon a scroll: 'Titian. inventor.' the cypher of Andreani, 'Intagliator Mantovano, Al. S. Fabio Bon signori Gentiluomo Saneſe dedica l'anno 1589, Siena.' Query the correctness of this date? (B. p. 25. No. 6.)

24. THE TRIUMPH OF CHRIST; CALLED ALSO THE TRIUMPH OF FAITH, in eight pieces, marked at bottom: A. to H. From a single block. These pieces when joined form a frieze, *l. 101. h. 15 $\frac{3}{4}$ .* At the left bottom corner of the first piece: 'Titian. Inven. *Andreas Andrianus fecit et dicavit D. Jacobi ligotia pic. Mag. Duc. Etruria. Romæ.*' There exist impressions of this print without the inscription. Rare. (B. p. 91. No. 9.)

'In the following year, 1508,' says Vasari, 'Titian put forth in a wood-engraving the Triumph of Faith, with an infinite number of figures, our First Parents, the Patriarchs, the Prophets, the Sybils, the Innocents, the Martyrs, the Apostles, and Jesus Christ on a triumphal car, moved forward by the four Evangelists, and the Doctors of the Church; with the Confessors following it.' Andreani's print was doubtless, therefore, copied from this, which is of such rarity that I am not sure I have ever seen it. I wish we knew the authority for Vasari's assertion, since copied by others, that Titian published this work so early as 1508, as, for composition and design, it is in his greatest manner.

25. ST. SEBASTIAN, ST. CATHERINE, AND OTHER SAINTS; in all six figures; copied in an opposite direction, with small variation, from the original wood-engraving published, nay doubtless drawn on the block, by Titian himself. From a single block. Upon the end of a broken column, at bottom on the right: 'Titian Inven.' the cypher of Andreani, 'Intagliator Mantoano; A Fabio Buons<sup>ni</sup>. Nobil Senese.' Not in Bartsch. *l. 21. h. 16.* (O.)

#### PIECES AFTER UNKNOWN ARTISTS.

26. ST. LONGINUS AND ST. ANDREW, whole-length figures. From three blocks; surrounded by a border with long inscription: 'Furono dal glorioso Martire Longino Santo portate in questa Citta di Mantova,' &c. . . the cypher of Andreani, 'mantou. F.' *h. 12. w. 9 $\frac{1}{2}$ ,* including the surrounding margin. Bartsch appears to have never seen this piece entire. (O.)
27. A SKULL, the size of nature. From four blocks. At top: 'Memorare novissima tua,' &c. The cypher is half way up the print, on the left. *l. 13 $\frac{1}{2}$ ? h. 11?* (B. p. 156. No. 28.)

#### PIECES WITHOUT ANDREANI'S NAME OR CYPHER.

28. A REPOSE ON THE RETURN FROM EGYPT, after a very admired picture by Baroccio. From two blocks; the shadows being produced by hatchings.

The Madonna is about to fill a bowl from a spring of water on the right. Joseph, behind, presents fruit to the Saviour, which he has just gathered. In the foreground, on the left: F. B. V. I. *h.* 13 $\frac{3}{4}$ . *w.* 11. (B. p. 36. No. 11.)

29. THE MADONNA AND CHILD, after F. Vanni. From two blocks; the shadows produced by hatchings. The Madonna, a half figure, has her hands joined in devotion. The infant is asleep before her on a bed. A very beautiful design, of which there exists a small etching by Vanni himself. *h.* 10 $\frac{1}{2}$ . *w.* 8. (B. p. 56. No. 11.)

### E. ANDRESOHN, or ANDERSOHN,

1680.

An indifferent engraver of Leipsig, by whom Heinecken mentions several portraits; among them:

1. THE BUST (*a*) OF ASCLEPIADES; 'E. Andersohn Sc. Lips.' in 8vo. (*b*) JOHN-GEORGE, PRINCE OF ANHALT-DESSAU; large fol. (*c*) GEORG. J. MARSCHALL DE BIBERSTEIN. 'P. Hartung pinx.' Large fol. (*d*) ERNST RUDIGER, COUNT DE STAHPENBERG, General of the Emperor; in fol.
2. THE APOTHEOSIS OF HOMER; from the celebrated Greek Basso-relievo, now in the British Museum, a book-plate cleanly done with the graver. At top on the left: 'Tab. XIV. ad A. 1683;' in the margin: 'E. Andresohn. sculps. Lips.' *upr.* 4to. (O.)

### ANDRIANI.

1763.

An unknown artist, perhaps an amateur, by whom we have the following etching;

- A LADY, seen in a back view, walking in a landscape, attended by an Italian greyhound. Upon a scroll: 'La fidelité me conduit;' and underneath: 'Son tres humb. Scr. Andriani inv. et. sculp. an. 1763.' *h.* 4 $\frac{1}{4}$ . *w.* 2 $\frac{3}{4}$ . (O.)

### FRANCOIS ANDRIOT.

1670—1690.

A French engraver of some ability, who worked both at Paris and Rome in a manner something resembling that of Fran. de Poilly. He was probably a scholar of Gantrel; at least he appears to have worked for him. I mention only a few of his prints, which are not very numerous.

1. THE PORTRAIT OF 'JOANNES EVERARDUS, &c. CARD. NIDARDUS, &c. die xxii Februarii MDCLXXII.' Oval; published by de Rubeis; *h.* 7 $\frac{1}{2}$ . *w.* 5 $\frac{3}{4}$ .
2. THE MARTYRDOM OF THE SEVEN MACCABES BROTHERS; a large sheet-print *l-w.* 'A. Dieu pinx. Andriot sculp. Contigit septem fratres, &c. a Paris chez la veuve Gantrel et Alex. Lenfant son fils,' &c. (O.)
3. CHRIST INSULTED AND CROWNED WITH THORNS; after Domenichino: 'Ego plorans, et oculos meos,' &c. large fol. *l-w.*
4. THE INCRECULITY OF ST. THOMAS, after Le Sueur, large fol. *l-w.*
5. ST GREGORY kneeling at his devotions, in a Chapel; the three other Doctors of the Church appearing to him in the clouds. After Phil. Champagne. A large print. *l-w.*
6. ST AMBROSE, having learned in a vision the place where St Gervais and Protais were buried, causes their bodies to be disinterred and carried to his church. After Phil. Champagne. 'F. Andriot sc. Steph. Gantrel exc.' a large print *l-w.*
7. THE MADONNA SEATED IN A CHAIR, SUCKLING THE INFANT SAVIOUR;

- on the right an Angel. 'Guid. Ren. Invenit et Pinxit Romæ. *Franc. Andriot Sculpsit.* A Paris, Chez Vallet,' &c. Oval. *l-w.* large fol. This is the most beautiful print I have seen by Andriot. The second impressions have in the margin: 'Tanquam Parvulis,' &c.
8. THE MADONNA, THE INFANT CHRIST AND ST JOHN; the little St John is presenting a rose to the Saviour. 'Raphael d'Urbino pinxit *F. Andriot Sculp.* A Paris chez Vallet,' &c. and in the margin: 'Sicut Rosa,' &c. *upr.* Oval. large fol.
9. A FEW OF THE STATUES, in the Vol. published at Rome, in 1691, by De Rossi; amongst them 'the Boy taking a thorn out of his foot,' No. XXIII; engraved much in the manner of Corn. Bloemart. '*F. Andriot Sculp.* Romæ; small *upr.* fol.

## JACQUES ANDROUET DU CERCEAU.

1539—1584.

An eminent French architect, said to have been a native of Paris, but who appears to have resided principally at Orleans and Montargis. I find no mention of the year of his birth or death. The former event probably took place about 1515, the latter towards the close of the century; certainly, I should say, before 1604, as in that year the Pont-neuf at Paris, which had been begun in 1578 by Androuet, was finished by one Guillaume Marchand, which would scarcely have been the case had the original architect been then living. He was called Du Cerceau, it is said, because of a circle or hoop which hung in front of his house as a sign.

We have by this artist several interesting works on architecture, full of plates etched by his own hand, and which, as they are accompanied by letter-press, have been enumerated by bibliographers; though neither they nor the writers upon prints have sufficiently remarked on their merits, as works of art. But, besides these, we have by him various other sets of prints of smaller dimensions, which are but little known; some of them architectural, and others representing vases, grotesque ornaments, &c., and in all of them the figures that occur are sketched in so masterly a manner as to leave no doubt that in his youth he had applied himself to other studies as well as that of architecture. He appears indeed to have been a universal artist, and was probably one of those who worked under Rosso at Fontainebleau; his figures have much of that artist's character, and we have by him a set of etchings of the grotesque compartments which were executed there in painting and stucco-work for Francis I. by the assistants of Rosso, after his designs.

Although Androuet appears never to have marked his plates with his name or initials, if we except occasionally an engraved title, they may for the most part be easily known by certain peculiarities in his manner of etching; especially the frequent use of straight parallel lines, of the same strength, drawn gradually, further and further from each other, so as to produce gradations of tint, whether on the roofs of his buildings, or in the project-

ing shadows, or in the representation of curved surfaces; and indeed the same manner of working is also to be traced in numerous plates by his hand wherein architecture has little or no part. His prints are very numerous; the collection of Marolles had no less than 1,386 pieces, as we learn from the following passage, p. 123 of his catalogue, printed at Paris in 1666:

‘The work of this great architect, one of the most celebrated of his time, consists of four volumes; the first of which contains ‘The most excellent Buildings in France, printed at Paris by the author in 1576; to which are added other designs for Buildings by the same; in the whole 193 prints.

‘The 2d volume contains 622 pieces of Cartouches, Rosettes, Sections of Carpentry, Terms, Pillasters, Trophies, Moresques, Grotesques, Friezes, Vases, with and without covers, Bassi-relievi; also Patterns for setting diamonds and other jewels, and for keys, locks, devices on houses, knockers on doors, embroidery, enamel work, pannels and ceilings. Also the History of Psyche after Raffaele, two stories of Cupid, a Pomona, seven figures dressed in the fashion of the court of Henry III., Statues in niches and Emblematical figures.

‘The 3d volume contains 261 pieces of Ancient Roman Edifices, Ruins, Architectural pieces in perspective, in circles, Ceilings ornamented with maritime representations, Compartments for Gardens, Chimney-pieces, Windows, Doors, Buffets, Tables, Bedsteads, Pulpits, Fountains, Wells, and Sepulchral Monuments.

‘The 4th volume contains 307 prints of ‘Lessons of Perspective,’ of which there is an entire book printed at Paris by Mamert Patisson in 1576. Also another book of Buildings with their plans, Ruins of Ancient Edifices, Temples and Antique Monuments. Also a Second Book of Architecture, another of Porticos and Triumphal Arches, another of Small Temples and other Edifices, Cupolas, Fountains, the Great Hall of the Palace at Paris before it was destroyed by fire, and the Façade of a Palace. The work altogether comprises 1,386 pieces.’

I have been induced to give the above passage from Marolles entire, as a very large proportion of the prints it mentions are but little, if at all, known; and because it appears to me that the works of Jacques Androuet are well deserving of more attention than has hitherto been paid to them. The following list may be considered as the ground-work of a catalogue, which I have not at present the means of rendering more complete.

#### PLATES BY ANDROUET, NOT STRICTLY ARCHITECTURAL.

1. THE PLATES TO A WORK DESCRIPTIVE OF THE ‘COMTE DU MAINE,’ printed for the first time at Mans in 1539 by Mathieu de Vancelles, and again, by the same printer, in 1575. (‘Les Bibliothèques Françaises de la Croix du Maine,’ &c. 1772. T. 1. p. 389. 4to.) I am unacquainted with this work, which I begin with because of its early date.
2. CHRIST TAKEN DOWN FROM THE CROSS; a composition of eighteen figures, including that of a young man in the foreground, on the right, of much larger dimensions than the others, but of which only the head, back, and left arm are seen. Upon a stone towards the left is the date 1543. Further to the left: ‘R. Vrbijn in,’ and below the mark of Nic. John Visscher with ‘excud.’ The name of Raffaele appears to have been added by Visscher; Zani, Par. II. Vol. 8. p. 169, mentions having seen a first impression without it; and the design has much more of the character of Rosso. Zani ascribes the etching to Fantuzzi, but I think it by Androuet. Oval. *h.* 18½. *w.* 15½. (O.)
3. TWO POETICAL SUBJECTS; much in the manner of Rosso, though perhaps they are after Androuet’s own designs.—(a) THE BIRTH OF ADONIS, a composition of thirteen figures, besides four Cupids in the air, three of them holding a festoon, and the fourth a bow and arrow. *l.* 11¼. *h.* 7½.—(b) SIX

NYPHS, HAND-IN-HAND, DANCING A ROUND, and three Satyrs, seated on the right, playing on reed pipes. *l.* 10 $\frac{3}{8}$ . *h.* 7 $\frac{1}{8}$ . These two pieces have landscape-backgrounds. The figures in them are drawn with intelligence, and etched with more than the artist's usual care. (O.)

4. THE CELEBRATED JUDICIAL COMBAT AT MONTARGIS, BETWEEN A DOG AND THE GENTLEMAN WHO HAD MURDERED ITS MASTER. The fight is represented as taking place in a temporary amphitheatre of wood in the presence of the king and his whole court. The gentleman has a small shield and is armed with a stick which he holds in the left hand. The dog has just seized him by the throat. At top: 'Le Combat d'un Chien contre un Gentilhomme qui avoit tue son maistre, faict a Montargis.' It is unnecessary to give a more detailed description of this print, as it is copied, in a reverse direction, in Ulson de la Colombiere's 'Theatre d'Honneur,' and in the 3d Vol. of Montfaucon's 'Monarchie Françoise,' the last of which writers has added, under the title at top: 'Soubs le regne de Charles V. en 1371, upon the authority, as he says, of a MS. date on the impression from which he copied. The print measures. *l.* 13 $\frac{1}{8}$ . *h.* 11 $\frac{7}{8}$ , and was etched by Androuet after a picture of an oval form then and till the last century existing over a fire-place in the great hall of the Royal palace at Montargis, where it had been painted by order of the above monarch as a memorial of so singular an occurrence. The impression before me is accompanied by the following inscription, printed from another plate, *h.* 5 $\frac{3}{8}$ . *w.* 3 $\frac{7}{8}$ , doubtless published at the same time by Androuet, and I the more willingly give it entire, in the original language, as it relates the story in a very natural manner, and without certain additions of names and other particulars, tacked to it by the two writers above mentioned, without any good authority, and which are of a nature to throw unmerited discredit on the whole:

‘Un courtisan envieux de la faveur que portoit a un sien compaignon le Roy de france lors faisant sa principale demeure a Montargis l’espia tant qu’il le trouva dedans la forest prochaine acompaigne seulement de son chien on l’ayant tue l’enterra. le chien qui ne voulut abandonner la fosse de son maistre fut finalement contraint par la faïn se retirer en Court vers les amis de son feu maistre Des quelz aiant receu a manger sen retourna aussi tost sur sa fosse et continuant ceste facon tous les jours quelques uns d’antre eulx le suivirent et voians la terre relevee a l’endroit mesme ou il s’arrestoit y fonirent et trouverent le capps mort lequel ilz honorerent de plus honorable sepulture. les obseques faictes l’homicide retourna en court quelque temps apres ou le chien l’ayant aperceu commença aussi tost a luy saulter au colet et eust on grand peine a l’ampescher qu’il ne l’outrageast. Mais continuant ses assaulx toutes les fois qu’il rencontroit son homme on commença a soupçonner quelque chose du faict taut qu’estant cecy parvenu aux oreilles du Roy fist venir le chien devant luy et commanda que le gentil homme soupconne se cachast au meillen de tous ses assistans qui estoient en grand nombre. Mais le chien ne fut si tost antre qu’il alla choisir son homme avec sa furie acoustume. Ce cas si estrange avec quelque petit indice fest que le Roy ordonna que pour se purger de ce faict il combatroit le chien avec un baston et auroit le chien un tonneau pour sa retraicte En sa presence fut le gentilhomme vaincu par le chien et contraint confesser la verite de l’homicide et pour perpetuer la memoire dun cas si notable l’histoire fut peincte par le commdement du Roy en la grand salle de Montargis comme on la peult veoir encore aujourd hui et a este recommandee par plusieurs et singulierement par julius scaliger en son livre contre Cardan. exerci. 202.’

Scaliger's book here referred to was first printed at Paris in 1557 in 4to. Androuet's etching was probably done very soon afterwards, for the purpose of sale to strangers visiting the old palace of Montargis. (O.)

5. COMPARTMENTS OF GROTESQUE ORNAMENT; slight but spirited etchings, from the originals executed after the designs of Rosso at Fontainebleau, twenty-nine pieces, some of them uprights, and the others lengthways. I am of opinion that Androuet made these etchings during the reign of Francis I.; possibly before the death of Rosso. They are not numbered, though for the sake of convenience I have numbered them.

UPRIGHT PIECES, *h.* 6 $\frac{1}{8}$ . to 7 $\frac{1}{8}$ . *w.* 4 $\frac{1}{8}$ . to 5 $\frac{1}{8}$ .—(1) A pannel of scroll-work; in the centre an upright oval within a lozenge.—(2) An ornament of

seroll-work, square; at each corner, a lion's head, two bunches of fruit, and a mask.—(3) In the middle, a large standing figure of Diana, with the crescent on her head; the upper and lower parts of the figure, only, being seen through openings in the ornament.—(4) In the middle, an upright oval frame; on the right, a naked female standing, her hands pressing her breasts; on the left, a man, the lower part of whose body is covered by a mantle. (5) At top, a festoon of fruit, a stag's head with large horns, and two naked children; at bottom, on either side, another infant supporting a festoon. This piece was also etched with variations, in a reverse direction, and upon a larger scale, by Fantuzzi, who has inserted a landscape in the vacant space in the middle. (See Bartsch, Vol. XVI. p. 423. No. 114.)—(6) At top, a cupid seated and turned towards the right, holding with his left hand the letter F. (the work having been done for Francis I.) In the middle a circular opening with two cupids over, and two below it.—(7) Perhaps the design for a mirror. At top, two cupids seated on a festoon of fruit, between them a naked man with strange head-dress, seated and seen in front, and under him two naked infants, each resting one arm upon a globe; on either side a naked female figure with wings, and legs of a bird, standing.—(8) At top, two salamanders. their necks twisted together, and two angels, one on either side, sitting; in the middle an upright oval space, two naked figures sitting and others standing; at bottom two naked infants on sea horses, and between them the capital letter F. within a crown. A salamander was the device of Francis I.—(9) Perhaps intended for a mirror. In the middle, an upright oval space; at top, four naked children standing and two sitting; on the left a naked man standing, his right hand on a shield; and on the right a naked female standing, with her left hand on a shield. There is a larger etching of this piece, with a landscape in the middle, and other variations, perhaps by Fantuzzi. (B. p. 425. No. 121.)—(10) At top, a cupid with a large serpent; in the middle, an upright oval space, and on either side a statue in a niche and two termini; at bottom, four cupids standing, &c.—(11) At top two draped figures seated, each with an urn from which water is falling, &c.; at bottom, two figures with butterfly's wings, the hinder legs of lions, and long tails, embracing each other.

PIECES LENGTHWAYS, *l. 7. h. 5 to 5½.*—(12) In the middle an oval space *l.w.*; on either side, a naked female figure with wings, seated.—(13) At top a sphinx with three bodies and only one head; on either side, a naked man and a naked woman seated, their legs thrown over each other. There is a bad etching of this in a reverse direction and larger. (B. p. 432 No. 139.) (14) At top, two cupids seated on a festoon, one of them having four butterfly's wings; at bottom two female figures with wings, seated, and supporting the ornament above them with both hands.—(15) At top, a male and a female figure seated, both having wings, and two satyrs standing; at bottom, two winged sphinxes, back to back.—(16) At top, two naked infants recumbent on a festoon; on either side a winged figure standing in profile, blowing a trumpet; at bottom, a festoon and two winged genii, seated. There is a large indifferent etching of this ornament, reverse, and with variations; the space in the middle being occupied by a representation of the nativity, also, apparently, after a design of Rosso. (B. p. 381. No. 13.)—(17) At top, four cupids with festoons of fruit; on either side, an old man, draped, standing in a niche; in the middle at bottom, three fleurs de lis on a shield. There is a large etching of this piece, reverse, by Fantuzzi, with a landscape in the middle. (B. p. 351. No. 32.)—(18) In the middle, at top, an ox's skull within a wreath of laurel, and on either side of it a naked infant seated on a festoon; lower down, two naked children standing, one on each side; at bottom, two others sitting, and two female monsters with wings instead of arms.—(19) Towards the left, a terminus of Pan, with a basket of fruit on his head and two naked infants on his shoulders.—(20) In the middle, an upright oval frame, on the top of which is seated a cupid with four butterfly's wings; a festoon falls on either side, over the frame, and is supported by two naked infants. On either side, at top, is a square niche, within which are a cupid and a naked infant, standing.—(21) A vacant upright square, in the middle; and on each side a circular opening. At top, four naked infants and two cupids; at bottom, on the left, a naked man, and

on the right a naked woman, recumbent.—(22) At top are festoons, and two naked men seated, each resting one arm upon the frame work of the opening in the centre. Six other figures of naked children.—(23) At top, the infant Hercules, seated on the skull of a goat, strangling the two serpents; at bottom, a man and a woman, recumbent, each attacked by a serpent. This piece is etched on a larger scale, reverse, by Fantuzzi. (B. p. 426. No. 123.)—(24) In the middle, a large oval space; below it, on the left, a naked man recumbent with a child between his legs, and on the right a naked female in a similar posture, with an infant sucking her left breast. At the left edge of the print is a male terminus, and at the right a female. There is a bad etching of this, reverse, and rather larger, with a landscape in the middle, but without the termini. (B. p. 425. No. 120.) (25) In the middle, an oblong opening; on the left, a naked man seen in front, kneeling on the left knee, and four infants; on the right, a naked female, seated, and four infants. There exists a large etching of this piece, reverse, and with variations, by Fantuzzi, with a landscape in the middle. (26) At top, six naked boys supporting a festoon, two of them standing; in the middle, a square opening, on either of which is a female term; in the middle at bottom, two cupids seated, on the left a naked boy, a back-figure, holding a festoon, and on the right another seen in front.—(27) At top, two little cupids, and two men in recumbent postures, each blowing a trombone; in the middle, an oblong opening, and on either side a terminus and two winged figures, &c.—(28) At top, six naked infants, sporting with festoons, and two female termini; at bottom, on the right and left, two groups, each representing a male and a female satyr. It is etched in large, reverse, by Fantuzzi, with a landscape in the middle. (B. p. 432. No. 140.)—(29) In the middle, an oblong opening, and over it a small pediment; on the left, a satyr seated with a basket of fruit on his head, which he holds with both hands; and on the right a female satyr, employed in the same manner. On either side of each satyr is a naked figure standing in an attitude expressive of deep meditation, and below are children sporting. There is a large etching of this piece also, in a reverse direction, and with variations in the figures of the children, by Fantuzzi; the space in the middle being occupied by a rocky landscape. (B. p. 350. No. 30.) (O.)

6. ANOTHER SET OF ORNAMENTS, thirty-two plates, not numbered. They are larger than the last, and more delicately executed. It is not improbable that some of them may represent ceilings, &c. formerly existing at Fontainebleau, though I will not assert it. Sometimes, various unconnected compartments, of different shapes and dimensions, are introduced upon the same plate. I shall satisfy myself, in the following list, with noticing a single distinctive mark in each print, at least in most instances.

UPRIGHT PIECES, *h.*  $9\frac{1}{4}$  to 10. *w.*  $6\frac{1}{4}$  to  $6\frac{3}{4}$ .—(1) In the middle, a man on horseback galloping to the right, in a circular frame within a square. (2) In the middle, a small figure of Diana, standing and turned towards the left; her bow in her left hand, and her right hand elevated.—(3) In a circular wreath,  $1\frac{1}{2}$  from the bottom, a naiad with her arms extended and her lower parts ending in fish's tails.—(4) At  $1\frac{1}{8}$  from the bottom, a female figure standing under a canopy, with a burning heart in her right hand, which is elevated, and a sort of round vase in her left.—(5) At top two sphynxes, turned towards each other; the distance between their heads,  $1\frac{1}{8}$ . (6) In the middle, at top, a cupid running to the left. He blows a horn, and holds with his left hand a string to which is attached a dog that runs before him.—(7) At top,  $1\frac{3}{4}$  from the right edge of the print, a female seated and turned towards the left; a cornucopia in her left hand, and a mantle upon her head.—(8) At top, three circular compartments and two small oblongs, all ranged in a line and containing figures; the centres of them  $\frac{3}{4}$  of an inch from the top.—(9) A figure of Fame, standing with a trumpet in her right hand, and the caduceus in her left; her feet  $2\frac{1}{2}$  from the top, and  $1\frac{1}{2}$  from the right.—(10) This plate contains eight friezes, each one inch in height. In the third from the bottom are two cupids, mounted on goats, titling.

PRINTS LENGTHWAYS. *l.* 9 to  $10\frac{1}{2}$ . *h.*  $6\frac{3}{8}$  to  $7\frac{1}{4}$ .—(11) In the middle, at bottom, two large birds, resembling swans, the legs of which are not seen. (12) In the middle, a light circular temple, and within it an altar from which



rises a large flame; on either side, a flight of steps.—(13) At the right and left edges of the plate, a vase of which half, only, is seen; a plant growing in the vase which rises to the top of the print.—(14) At top, are two chariots, one on the right and one on the left, each drawn by two horses and containing two figures; before each chariot are three obelisks.—(15) Part of a ceiling. Within an ornamented circle, at top, two women, kneeling, one on each side of an altar, whereon stands a large quadruped.—(16) Another ceiling. On the left, at bottom, a figure of nature with many breasts, and on each side of it a female centaur with wings.—(17) An oblong compartment at top, the middle parts of the sides and ends of which are formed by semi-circles; within it, on the right, Minerva sitting, and on the left, cupid and a draped female, standing.—(18) Another ceiling. Among the ornaments at one end are four female centaurs with wings, and at the other four winged sphynxes.—(19) Another ceiling, in which are eight sphynxes, without wings, and over each of them a bird with a laurel branch in its mouth.—(20) In the middle, at bottom, an ass walking to the right, laden with a barrel; on the left, following the ass, a man walking with a stick over his shoulder from which hang two bottles; on the right a woman, with a spit over her shoulder, walking in an opposite direction.—(21) In a compartment in the middle, at bottom, are three swans, and upon it are two squirrels.—(22) In the middle, at bottom, is a door, within which is a warrior in a helmet, seen in a back view and resting with the left hand on his shield, who appears conversing with another man whose figure is in shadow.—(23) A ceiling. In a square compartment in the centre are warriors on horseback, one of whom appears carrying off a female. Perhaps it may be intended for the battle of the Amazons.—(24) Part of a ceiling. In an irregularly formed compartment, at top, is a river-god, his legs resting on a sphynx, accompanied by three children. This group was certainly painted at Fontainebleau after a design of Primaticcio, and is engraved in small by Stefanus de Lausne.—(25) In an irregularly formed compartment, in the middle towards the bottom, is an altar from which rise flames and smoke; on the left stands a priest with a mitre, and on the right a suppliant.—(26) A temple in the middle at bottom, within which is a figure of Fame, standing on a small altar, with a trumpet in each hand.—(27) Four compartments, three at top, and one at bottom. In a small oblong frame, in the middle at bottom, a priest and four other persons sacrificing before a statue which stands on a pedestal on the left.—(28) At bottom, a small frieze,  $5\frac{1}{2}$  long and  $1\frac{1}{2}$  inch high, containing many small figures slightly sketched on a dark ground.—(29) In the middle, near the top, are two winged sphynxes, each with a small vase on its head.—(30) Part of a ceiling; at top, an octagon compartment, within a circle, in which is represented Latona with her two children.—(31) In the middle, near the bottom, two naked figures,  $1\frac{1}{4}$  from each other and back to back, each supporting a burning lamp with both hands; the lower parts of their bodies terminating in foliage.—(32) At the left corner, at bottom, two satyrs, seated back to back, each blowing a twisted horn or trumpet.—(33) In the middle, near the top, a group of three men armed with swords, a fourth with a spear, and two dogs. (O.)

7. ANOTHER SET OF ORNAMENTS for panels, pilasters, &c. delicately etched, thirty pieces, (though I am not sure the set is entire), *h.* 4 $\frac{1}{2}$ . *w.* 2 $\frac{3}{4}$ . Some of them appear to have been retouched with the graver by a more recent artist. They contain numerous spirited little figures, but I think it unnecessary to speak of them separately. (O.)

8. A SET OF VASES, forty-five pieces, not numbered, though, as before, I have numbered them. Each plate contains one vase, drawn upon a white ground. All of them are shaded on the right side, except the first, which differs also in its general form from the others.

VASES WITHOUT HANDLES.—(1) An oblong vase or bath; in the middle a long tablet, apparently intended for an inscription. *l.* 5. *h.* 2. The rest are *uprights*; *h.* 5. *w.* 2.—(2) In the middle, a lion walking to the left.—(3) In the middle, a female mask, a festoon, and a goat's skull.

VASES WITH TWO HANDLES.—(4) A vase standing on a Tripod.—(5) In the middle, a ring between two lions.—(6) Each handle ornamented, near the top, with a mask in profile.—(7) In the middle a statue, a naked

figure, on a pedestal; on each side, a man kneeling to it, and another standing.—(8) In the middle a craw-fish.

VASES WITH ONE HANDLE, ON THE LEFT.—(9) In the middle a Goddess in a car drawn by four horses.—(10) The handle, a satyr in profile. (11) On the right, a lion's head in profile; a festoon in its mouth, one end of which is attached to a rosette in the middle of the vase.—(12) In the middle a cherub.—(13) Eight small masks, in different parts of the body of the vase.—(14) The handle formed by two serpents, which are twisted round the body of a Triton who is blowing a large shell.—(15) At the bottom of the handle the mask of a satyr with horns, his beard ending in foliage. (16) The handle, two serpents, regularly twisted together.—(17) At top, a small naked figure of a woman with the tail of a serpent.—(18) The handle, a dog drinking out of the vase.—(19) In the middle, a lozenge compartment; within it four heads of infants and the mask of a lion.—(20) In the middle a tall vase, and on each side of it a naked female seated with an infant.—(21) In the middle, towards the bottom, a crab.—(22) On the body of the vase, two parties of men on horseback, fighting.—(23) At the top of the handle, the head of a monster, turned to the right, having two horns curved backwards.—(24) Near the bottom, a mask with two horns; on either side a naked man, seated, taking hold of one of them.—(25) At bottom of the handle, a mask in profile, with one large horn curved backwards, and a beard composed of large leaves, from the bottom of which proceeds a piece of twisted foliage.—(26) The handle, a female figure, bent backwards and looking up, the lower part of her body covered by a large leaf.—(27) On the left, near the bottom, the skull of an animal in profile, from whose horns hang two acorns.—(28) In the middle, two festoons, tied by a ribbon the ends of which are much twisted on either side, and which at top forms three loops.—(29) On the body of the vase, the judgment of Paris, and at top a large swan.—(30) On the neck of the vase, a sort of griffin, turned to the right, its body ending in foliage.—(31) In the middle are suspended two small vases which cross each other.—(32) In the middle, towards the top, a crab.—(33) The top of the handle at its attachment to the vase, represents a dragon.

VASES WITH ONE HANDLE, ON THE RIGHT.—(34) On the left, towards the top, a cupid in profile turned towards the right.—(35) At top, on the left, a satyr, crouching under the spout of the vase.—(36) At top, a griffin with wings and a long twisted tail, turned towards the left.—(37) In the middle, a terminus, between two flying figures with wings and two cornucopia.—(38) Six naked infants dancing, hand-in-hand.—(39) Upon the body of the vase, various tritons sporting in the sea.—(40) The handle is attached to the head of an old satyr who is seated and turned towards the left.—(41) On the left, near the top, the mask of a satyr in profile; another mask, on the neck of the vase, also on the left.—(42) In the middle a small tablet; a figure with a cornucopia seated upon it and, under it, a bull.—(43) The handle a greyhound looking into the vase.—(44) The handle ending at top with a head of Apollo, in profile, turned to the left. (45) Three masks, one on the left, one in the middle, and one on the right at the bottom of the handle. (O.)

9. A SET OF TEMPLES, in thirty-four pieces, not numbered, including the Title with long Latin inscription upon a pedestal: 'Jacobus Androvetius du Cerceau lectoribus. S. Quoniam apud veteres, &c. Aureliæ, 1550.' He begins by stating that this little work contains various designs of temples, such as were used by the ancients, some of them copied from real monuments, and others of his own invention, and that the former may be distinguished from the latter, by the titles upon each. He then proceeds as follows: 'In the books' (of prints) 'heretofore published by me, three or four edifices of this kind will be found, intermixed with Triumphal Arches and Pyramids; but for the future I have determined so to arrange my publications as that each species of structure may have a book to itself; as indeed I have now done with Arches. Thus, one book will be devoted to Temples, another to Sepulchral Monuments, another to Fountains, another to Chimney-pieces, another to Palaces,' &c. We may conclude I think from this inscription, that for some time previous to 1550 Androuet had been a resident of Orleans and a

publisher of books of prints. These plates of Temples measure *l.*  $5\frac{1}{2}$  to  $5\frac{3}{4}$ . *h.*  $3\frac{3}{4}$ . to  $3\frac{7}{8}$ ., excepting two of them which, together with the title, are uprights. Seventeen of them profess to be copied from ancient buildings, though with only three or four exceptions they are evidently the offspring of the artist's fancy, or invented by some other architect of the time. (O.)

10. **DESIGNS AND PLANS FOR SIX DWELLING-HOUSES**; fourteen pieces, *l.*  $6\frac{1}{2}$ . to  $6\frac{3}{4}$ , *h.*  $4\frac{3}{8}$  to  $4\frac{3}{4}$ . The first two plates are marked A and exhibit the perspective view and plan of the first building; four plates, marked B, contain two perspective views and two plans of the second; the plan and view of the third, fourth, fifth and sixth buildings occupy each two plates, marked C, D, E, F. The different apartments are distinguished on the plans by French inscriptions, this small work having no letter-press. (O.)

11. 'LIVRE D'ARCHITECTURE de Jacques Androuet du Cerceau, contenant les plans et dessaings de cinquante bastimens tous differens,' &c. The first edition was printed at Paris, according to Brunet, in 1559, in fol. Another edition bears date 1611. It contains 16 leaves of letter-press, and the plans and elevations (sometimes accompanied by sections, &c.) of fifty mansions, marked 1 to 50 in Roman numerals; though the plates in the whole amount to 69; two plates being sometimes devoted to the description of the same edifice. They measure, *h.*  $10\frac{3}{4}$ . *w.*  $7\frac{3}{8}$ .

In Androuet's dedication of this work to the King, (Henry II, who died the same year in which it was published), he reminds his Majesty that he had formerly honoured him by looking at some small plans and views of temples and dwelling houses which he had designed and printed, (doubtless the above described), and seemed to approve them. That in consequence he then promised to do others, &c. and that he had now recently *composed, engraved and printed* these plates representing the designs for fifty mansions of different magnitude, &c.

12. 'SECOND LIVRE D'ARCHITECTURE, par Jacques Androuet du Cerceau. Contenant plusieurs et diverses ordonances de Cheminees, Lucarnes, &c. A Paris, De l'imprimerie d'André Wechel, 1561.' in fol. It contains Sixty-six plates, not numbered. *h.*  $10\frac{1}{2}$  to  $10\frac{3}{4}$ . *w.*  $7\frac{1}{4}$  to  $7\frac{1}{2}$ . *viz.*, 21 plates of designs for Chimney-pieces, 12 of Windows, 8 of Doors, 7 of Fontains, 6 of Wells, 6 of Pavilions for gardens, &c., and 6 of Sepulchral Monuments. These designs are enriched throughout with statues and bassi-relievi, which, like the architectural parts, are drawn and etched in a most masterly manner. The work has only one leaf of letter-press, besides the Title.

In his Dedication to the King, (Charles IX), he speaks of having all his life employed himself in illustrating the science of architecture, as the many and various books published by him at different times sufficiently testify; but that since his Majesty's accession to the throne he had resolved to undertake greater works in that way.' &c. He then expresses his desire to be hereafter able to lay before his Majesty his intended work of the Royal Palaces of France, &c. 'according to the permission and orders which he had at different times received from the kings his predecessors.'

13. 'LEÇONS DE PERSPECTIVE POSITIVE, par Jacques Androuet du Cerceau, Architecte. A Paris, Par Mamert Patis-on Imprimeur. M.D.LXXVI.' It contains 11 leaves of letter-press, and 60 plates, *h.*  $7\frac{3}{4}$ . *w.*  $5\frac{3}{4}$ , numbered Lec. (Leçon) I. to LX. several of which are enriched with small figures etched with great delicacy. It appears from the Dedication to 'Catherine de Medicis, Royne mere du Roy,' that the first volume of the work of the Royal Palaces, &c. was not yet published. There is a reprint of this book of Perspective, with title-page, dedication, &c. verbatim the same, save only that the date is M.DC.LXXVI. The plates however appear much worn.

14. 'LE PREMIER VOLUME DES PLUS EXCELLENTS BASTEMENTS DE FRANCE, &c. Par Jacques Androuet, du Cerceau, Architecte. A Paris, Pour le dit Jacques Androuet, du Cerceau, M.D.LXXVI.' in fol.

It has been already shewn that the work of the Royal Palaces of France was many years in hand. In the Dedication of this first volume to Catherine de Medicis, the author talks of speedily publishing a second, and afterwards a third; it contains 8 leaves of letter-press, and 75 plates of different dimensions, exhibiting the plans, elevations, &c. of the following Palaces and

- private mansions, *viz.* (Royal Palaces) the Louvre, 9 plates;—Vincennes, 2;—Chambourg, 3;—Boulogne, dit Madrit, 10;—Creil, 1;—Coussy, 4;—Folembray, dit le Pavillon, 2;—Montargis, 5;—(one of the plates represents the great hall; the picture of the combat between the dog and the gentleman is slightly indicated over one of the chimney-pieces)—Saint Germain, 6;—La Muette, 3;—(Private Mansions)—Vallery, 5;—Verneul, 10;—Aussy le Franc, 4;—Gaillon, 9;—Manne, 2.
15. 'LE SECOND VOLUME DES PLUS EXCELLENTS BASTIMENTS DE FRANCE, &c. A Paris, Pour le dit Jacques Androuet du Cerceau, M.D.LXXIX.' in fol. This volume, also, is dedicated to Catherine de Medicis: the author, in addressing her, speaks of his advanced age, as a chief cause of its not having been finished sooner: 'd'autant que la vieillesse ne me permet faire telle diligence que j'euise faict autrefois.' It contains 7 leaves of letter-press, and 72 plates of the following palaces and private mansions, *viz.* (Royal Palaces) Blois, 5;—Amboise, 3;—Fontainebleau, 7;—Villiers, Costerets, 3;—Charleval, 5;—The Thulleries, 4;—Saint Maur, 3;—Chenonceau, 4;—(Private Mansions) Chantilly, 9;—Anet, 10;—Escovan, ;—Dampierre, 4;—Challvau, 3;—Beauregard, 3;—Bury, 4. An edition of both these volumes was published in 1607, and another, according to Brunet, so late as 1648.
16. 'LIVRE D'ARCHITECTURE de Jacques Androuet, du Cerceau. Auquel sont contenues diverses ordonnances de plants et elevations de bastiments pour Seigneurs, Gentilshommes, et autres qui vondront bastir aux champs, &c. A Paris, Pour Jacques Androuet, du Cerceau, M.D.LXXXII.' in fol. This according to Brunet is the date of the first edition; for the copy before me is a reprint dated 1615. The work is dedicated to the King (Henry III.). The author begins by referring to a conversation which he had had with his Majesty at Montargis relative to various magnificent edifices in France, upon which occasion the King questioned him as to the completion of the work last described, (for, as has been said, a third volume was intended); after which he speaks of his age and indisposition, and of his inability to visit and prepare drawings of the fine buildings not yet published by him, without his Majesty's assistance. This book contains 26 leaves of letter-press, and the plans and elevations of 38 mansions, marked 1 to 38 in Roman numerals; the plates are 64 in number and vary in size; two or three plates being, in some instances, devoted to the plans and elevations of the same building.
17. 'PETIT TRAITTE DES CINQ ORDRES DE COLOMNES, par Jaques Androuet du Cerceau, &c. A Paris, Pour Jaques Androuet du Cerceau, 1583.' small fol. It contains 32 plates, of Columns, Entablatures, &c., *h.*  $7\frac{1}{2}$  to  $8\frac{1}{4}$ . *w.*  $5\frac{1}{2}$  to  $6\frac{1}{4}$ , and two leaves of letter-press. I conjecture that the plates were in great part etched by the assistants of Androuet.
18. 'LIVRE DES EDIFICES ANTIQUES ROMAINS, &c. Par Jaques Androuet, du Cerceau, M.D.LXXXIII.' in fol. Brunet, I suppose erroneously, states this work to have been printed in 1583. In the dedication, to the Prince Jaques de Savoye, Duc de Genevois et de Nemours, Androuet speaks of having recently published a map of Ancient Rome. This book contains two leaves of letter-press and 98 plates of different shapes and dimensions, printed, two, and sometimes three, on a page. They are but indifferent performances, and were probably in great part done by Androuet's pupils after various collections of Roman antiquities before published in Italy.

## PAOLO ANESI.

c. 1720.

A landscape-painter of some ability, said to have been the master of Zuccherelli, and whose pictures, according to Lanzi, are found in considerable number at Rome and Florence. We have by him a set of slight picturesque etchings, some of them views near Rome. The following are before me. I never saw the set complete.

VIEWS NEAR ROME, &c. (part of a set, numbered on the right at top), *l.*  $7\frac{3}{4}$

## A N G

to 7 $\frac{1}{2}$ . h. with margin, 5 $\frac{1}{4}$ .—‘Veduta di Porta Castello. P. Anesi del e sc.’ (Numbered 2.)—‘Veduta della Madonna del Rosario a Monte Mario. P. Anesi del. e sc.’ (No. 3.)—‘Veduta delli Zocolanti di Sezzo,’ without artist’s name. (No. 5.)—‘Veduta de Tevere a mano manca fori di Porta del Popolo. P. Anesi del. e sc.’ (No. 8.)—This piece (No. 11) has no title. Upon a road, in the middle of the foreground, is a single figure, seen in a back view, and further off, on the same road, are two others, who appear walking towards a small town in the middle distance. In the margin on the left: ‘Paolo Anesi inv. e sculp.’

### COUNT OTTAVIANO ANGARANO.

c. 1680?

A Venetian nobleman who amused himself with the arts, and to whose hand is ascribed the following etching, done after an altarpiece painted by him in the church of S. Danielle at Venice.

THE NATIVITY, with the Shepherd’s offering. In the clouds, at top, an angel with a scroll: ‘Gloria in excelsis Deo.’ Below, the Infant lying in a basket, Joseph seated on the left, the Madonna on the right, and, behind, the shepherds. At bottom on the left: ‘*Ottavio Angaranus Fa. et Pinxit.* P. exc.’ This piece is arched at top. h. 14 $\frac{1}{2}$ . w. 7 $\frac{1}{2}$ . It is etched very much in the manner of Diamantini. (O.)

### NICOLO ANGELI

1635.

Is said to have been a scholar of Remigio Canta-Gallina, and conjointly with him to have engraved, or etched, a set of Festivals, in 1635, at Florence, after the designs of Giulio Parigi.

### GIUSEPPE ANGELI.

c. 1760.

I find no account of this engraver, who appears to have resided at Lucca, and by whose hand the following print is now before me.

A VIEW OF THE BATHS OF LUCCA. On the left are introduced a River-God and two nymphs, and on the right a centaur with a child. ‘Veduta de’ Bagni di Lucca, &c. G. D. Malerbi dis. *Gius. Angeli Inc. Lucca.*’ It is engraved with sufficient neatness. l. 20. h. 11 $\frac{3}{4}$ , besides margin.

BATISTA D’ANGELO, and MARCO D’ANGELO, See  
DEL MORO,  
FILIPPO DE ANGELIS, See DI LIAGNO.

### SECONDO DE ANGELIS.

1757—1767.

Was one of the artists employed to engrave the plates in the fine work of the Antiquities of Herculaneum, published at Naples, in 1757 and following years, at the expence of the King. We find his name also to a few other book-plates.

### PEDRO ANGELO.

1603—1616.

A Spanish engraver who resided at Toledo and is spoken

of as an artist of merit. The 'Diccionario, &c. de las Bellas Artes en Espana,' mentions the following prints by his hand ;

THE PORTRAIT OF CARDINAL TAVERA, half-length, and the FRONTISPIECE of the book of his life, written by Salazar y Mendoza, wherein are the figures of Justice and Temperance supporting the arms of the Cardinal ; which work was printed in 1603.—THE PORTRAIT OF CARDINAL CISNEROS, engraved in 1604.—A MADONNA, seated on the Moon, and surrounded by a glory ; done in 1616.

This artist is most probably the same with *Petrus Angelus*, whose name, with the date 1611, Mr. Strutt found upon an ornamental Frontispiece to a folio volume of Lud. Tena's commentaries upon St. Paul's Epistle to the Hebrews, in the British Museum, whereon, among other figures is a representation of the Trinity.

### PAUL ANGIER.

1749—1755.

An indifferent engraver who resided in London and is said to have been a pupil of John Tinney ; though it is not certain that he was by birth an Englishman. He died, according to Heineken, at the age of thirty. His works consist principally of landscapes ; the two following are among the best of them.

1. 'A VIEW OF ROMAN RUINS,' after Panini, a middling-sized plate lengthways, with figures, dated Nov. 4, 1749.
2. 'A VIEW OF TIVOLI, &c. Moucheron Pinxt. *P. Angier sculp.* Published &c. Dec. the 5th 1755 by T. Major,' &c. *h.* 15½, besides margin. *w.* 13. This is considered his chef-d'œuvre.
3. We have also by him a set of BUNCHES OF DEAD GAME, after C. Huet, small *upr.* fol. published May 26, 1757, by F. Vivares.

BENJAMIN ANGLUS, See BEN. WRIGHT.

### I. ANGUISH.

c. 1700 ?

I find no notice of this engraver, whose name, thus : '*I. Anguish Sculp.*' is upon a small quarto plate, now before me, representing a blank shield ornamented with foliage and surmounted by a helmet, intended to receive armorial bearings ; a blank space being also left, at top, for the crest. It is engraved with sufficient power of burin, without cross hatchings. (O.)

### PIETRO ANICHINI.

1650.

An engraver of merit, who appears to have resided at Florence ; but whose name is found only on a very small number of plates.

1. 'COSMUS PRINCEPS HETRURLÆ,' bust in an oval : ' *Sermæ. Victoriæ M. D. Hetruriæ, &c. Petrus Anichinius F. D. D. D.* in Fir. con l. de S.' *h.* 11¼. *w.* 8. (O.)
2. EVANGELISTA TORRICELLI, Mathematician, &c. to Ferdinand II. Grand

## A N T

Duke of Tuscany, said by Heineken to be prefixed to his academical lessons printed at Florence in 1715.

3. 'EQUES CASSIANUS A PUTEO, vetustatis lux, &c. *P. Anichinius f.*' Bust in an ornamented oval; engraved in a clear and masterly manner, and full of character and expression. *h.* 8 $\frac{3}{8}$ . *w.* 6 $\frac{1}{8}$  (O.)
4. THE HOLY FAMILY. The Madonna is seated and turned towards the left; the Infant Saviour rests against her knees and is reading a scroll which the little St. John, who is kneeling, presents to him. Joseph stands in the foreground, on the left. The background is an alpine landscape. At bottom on the left: '*Petrus Anichinius scul.* 1644,' though Heineken reads the date 1655. *l.* 9 $\frac{1}{4}$ . *h.* 6 $\frac{5}{8}$ . This plate is inferior to his portraits. (O.)
5. THE GOOD SAMARITAN, a small plate lengthways. (Hein.)

### L. VAN ANSE.

*c.* 1730.

An engraver whose name I find upon a wretched Bible print, one of a set of book-plates, *l.* 7 $\frac{1}{8}$ . *h.* 5 $\frac{3}{8}$ , including a border by which the subject ('1. Sam. 5.') is surrounded. It is marked '*L. van Anse Schulp.*'

### ANSELME, See ANT. EISENHOLDT,

Who is the undoubted author of the celebrated print of Hercules and Omphale, after Spranger, which is marked with the initial *A*, followed by *a helmet* and the word *fecit*, with the date 1590. It is surprising that the German writers on prints should so long have failed to discover the true interpretation of the above mark; since the name Eisenholdt may be not improperly translated Iron-hood.

### JEAN LOUIS ANSELIN,

1776—1789.

Was born at Paris in 1754 and studied under Aug. de Saint-Aubin, whose soft and delicate manner of engraving he has imitated very successfully. He is perhaps still living.

1. MADAME DE POMPADOUR in the character of a Flower-girl. small *upr.* after Charles Vanloo.
2. 'LA PARURE NATURELLE,' a half-length portrait of a young lady. 'G. Netscher pinx. 1675. *J. L. Anselin sculp.* 1776.' with dedication. *h.* besides margin, 9. *w.* 7 $\frac{1}{2}$ .
3. 'LA COQUETTE DU VILLAGE.' Bust and right hand, in an oval: 'St Quentin Pinx. *J. L. Anselin Sculp.*' *h.* 9. *w.* 6 $\frac{3}{8}$ .
4. 'LE SATYR IMPATIENT,' after Carême, engraved by him under the direction of St Aubin, *l-w.* in fol.
5. THE SIEGE OF CALAIS, after Berthlemy, with date 1789, a large print *l-w.*
6. MOLIERE READING HIS TARTUFFE TO LOUIS XIV. AND HIS COURT AT THE HOUSE OF NINON DE LENCLOS; a large print *l-w.*, after Monsiau.

### SEBASTIEN ANTOINE.

1729.

An indifferent engraver, said to have been a native of Nancy.

1. THE PORTRAIT OF R. P. AUGUSTIN CALMET, in an oval, in fol. engraved at Nancy in 1729.

2. ONE OF THE CEILINGS AT VERSAILLES: 'L'entreprise de Prométhée, &c. Mignard pinx. Seb. Antoine Sculp.' l. 10 $\frac{3}{4}$ . h. 8, besides margin. I find also 'Antoine Sculp.' but without any christian name, upon a set of 4 small landscapes, l-w. in 4to., after J. Houel. They are bad enough to be by Sebastinn Antoine.

## GIOVANNI ANTONELLI.

c. 1700.

Is mentioned in Zani's index as a native or inhabitant of Ferrara, living in 1706. The following print, bearing his name, is all I have seen by him. It is a wretched performance.

POMPEY CAUSING HIMSELF TO BE DECLARED EMPEROR; a composition of many figures, in the manner of P. di Cortona or Ciro Ferri. Near the top, towards the right: 'Plutarc. in vita Pompeii. Pompeius annos natus tres et Viginti,' &c.; at bottom, on the left: . . . 'Recinensis delineavit,' and on the right: 'Io. Antonellus Sculp.' l. 16 $\frac{1}{2}$ . h. 11. (O.)

## SILVIUS ANTONIANUS.

1567.

'An engraver on wood,' says Strutt, 'who according to Pappillon, ornamented with cuts a small book of fables, &c. entitled, 'Centum Fabulæ ex antiquis Auctoribus delectæ, et a Gabriele Faerno Cremonensi Carminibus explicitæ. Antverpia ex officina Christoph. Plantini, 1567.' To each fable he has given a print, the whole of course amounting to an hundred, all which, two or three excepted, are marked with a sort of cypher composed of an A and an S,' &c.

The existence, however, of a wood-engraver of this name appears very doubtful.

## CRISTOFORO CESARE ANTONII.

According to Gandellini he engraved landscapes, &c. Heineken observes that he has met with nothing by his hand.

## CARLO ANTONINI.

c. 1780.

An engraver of moderate talents who resided at Rome, and whose prints do not appear to be numerous.

1. A HALF-LENGTH FIGURE OF ST PETER IN THE CLOUDS: 'Imago S. Petri Apostoli, &c. Eques Arpinas pinx. Carolus Antonini del. et sculp.' upr. 8vo. Very poorly engraved.
2. A SINGULAR BASSO-RELIEVO REPRESENTING IN MANY MINUTE FIGURES THE STORY OF THE ILIAD, which is preserved in the capital at Rome. 'Tabula Iliadem Homeri effingens,' &c. 'Carolus Antonini Sculp.' The print measures, l. 16 $\frac{1}{2}$ . h. 10 $\frac{1}{2}$ , which, if I mistake not, is the size of the original. This is much better than the last.
3. THE FAMOUS CASCADE AT TERNI; 'Philippus Hackert delineavit. Carolus Antonini sculpsit Romæ. h. 25 $\frac{3}{4}$ . w. 16. (Cat. de Winckler.)

## H. I. ANTONISSEN.

1767.

I find no account of this artist, except what I collect from the



following very masterly etching after a picture of Cuyp, upon which he styles himself a painter of Antwerp.

A GROUP OF CATTLE, STANDING UPON THE BRINK OF A BROAD RIVER, whereon, in the distance, are several small vessels. 'Gravé à l'eau forte d'après A. Cuyp, par H. I. Antonissen Peintre d'Anvers A°. 1767.' l. 13½. h. 9½, besides margin. If I mistake not, this fine picture is now in the collection of Mr. Peel. (O.)

MARC' ANTONIO, See RAIMONDI.

CORNEILLE ANTONISZE.

1536 C ·  · T 1551.

The real signification of the above monogram has hitherto been unknown. Professor Christ says it is supposed to be the mark of one Cornelius Hevissen, a person who probably never had existence; in which he is followed by Strutt and others. In attributing the wood-prints, so marked, to Cornelius Antonisze, which I now do, for the first time, upon the authority of a piece bearing the name of that artist, as well as the said monogram, I restore some very meritorious performances, as I believe, to their true author.

Corn. Antonisze was born, it is said, at Amsterdam, in 1499, and appears to have been a painter of considerable talent. It is related of him that about the year 1536, he painted a large plan or birds'-eye view of Amsterdam, with all its convents, churches, and other buildings, as they then appeared; which work he afterwards engraved in wood, in twelve pieces, and published with a dedication to the Emperor Charles V. I regret that I have never seen this print, from which it is not improbable Ralph Aggas took the hint for his large plan of London, before spoken of.

1. THE LAST SUPPER; in two pieces, joined together, l. 21½. h. 12, besides a margin of 1½ at bottom. The monogram is at bottom, on the left, within the subject.

Bartsch, Vol. IX, p. 153. No. 1, speaks as if this piece was sometimes printed from single blocks, and sometimes with a second block of tint: two impressions, now before me, are both of the latter kind. It appears that he never saw it complete with the margin, which contains 16 Latin verses, printed from another block, and ranged in four stanzas of four lines each; the first containing the artist's name, thus:

' Quisquis ades sacrae spectator candide mense  
Respice quid referat ista tabella tibi  
Cena salutaris graphice hic exculpta Videtur  
Arte Viri clari Cornelij Antonij.'

This print is in somewhat a dryer manner than most of the following, and at the same time more diligently finished. I suspect it to be one of the artist's early works. (O.)

2. MUTUIS SCEVOLA, burning his hand, a large single figure. The monogram, with date 1536, on the right at top. h. 21½. w. 15. (B. 2.)

3. THE JUDGMENT OF PARIS. Paris is recumbent in the foreground on the right, listening to the instructions of Mercury; the three Goddesses stand on

the left, and over them, in the clouds, is seen Cupid aiming an arrow at Paris. The impression before me has no mark; it is moreover coarser in the execution than most of the artist's other prints; though still I think him the author, at least, of the design. *l.* 21 $\frac{3}{4}$ . *h.* 15. (O.)

4. A WINGED FEMALE, with a heart surmounted by the Sun in her right hand, and a Sceptre in her left, standing upon a serpent, and seen in front. Behind her is a rainbow. The monogram is on the left at bottom. *h.* 9 $\frac{3}{4}$ . *w.* 6 $\frac{1}{2}$ . (B. 3.) This print has an agreeable breadth of manner, and otherwise possesses great merit.
5. LASCIVIOUSNESS, one of a set of the vices, as I suppose. It represents a young female walking towards the right. She presses milk from her breast with her right hand, has a feather in her left, and is accompanied by a bear. Above, near her head: 'CUSHEIT,' and at bottom, on the left, the monogram. *h.* 10 $\frac{1}{4}$ . *w.* 4 $\frac{1}{4}$ . (O.)
6. AN ALLEGORY ON TIME AND DEATH. A man advanced in years, a half-figure; a child before him with its hand on an hour-glass, and on the left, Death. Towards the top, on the right: 'Nascendo morimur:' under the hour-glass: 'Velocitas temporis;' and upon a book: 'Cognitio,' &c. The mark and date 1537 are towards the top, on the right. *h.* 17 $\frac{1}{2}$ . *w.* 13 $\frac{1}{4}$ . (B. 4.)
7. THE TRIUMPH OF THE ASS, in four pieces joined: the second piece having the monogram with date 1544. *l.* 58. *h.* 8 $\frac{3}{4}$ . (B. 5.) I wish Bartsch had enabled me to give a fuller description of this print.
8. THE COUNTS OF FLANDERS, in 6 pieces, each *l.* 15 $\frac{1}{4}$ . *h.* 11 $\frac{5}{8}$ , which when joined form a frieze. Each print contains five whole-length figures, in armour; save that four among these thirty figures represent ladies. Over the head of each personage is his or her coat of armorial bearings, which in the early part of the series is a simple lion rampant. The series ends with the Emperor Charles V. and Philip III. of Spain. The monogram of the artist is on a halberd, on the left, in the second print, and upon another halberd, towards the right, on the fifth.
9. ANOTHER SIMILAR SERIES, in 4 pieces, *l.* 15 $\frac{1}{4}$ . *h.* 11 $\frac{3}{8}$ , each containing five whole-length figures in armour. Over the head of each personage are two coats of arms; the first, in the earlier part of the series, is, as before, a lion rampant; the second is in a lozenge, and perhaps represents the arms of the family to which he allied himself by marriage. The monogram of the artist, with date 1551, is upon a shield near the middle, in the second print; and is repeated in the last piece, near the top, on the right. Neither of these series are mentioned by Bartsch.

## I. H. APEL.

c. 1750.

There is little doubt I think that this person was a German, and probably he resided at Darmstadt. The first two pieces following, the only specimens I have seen by him, are etched with a delicate point in a close manner, something like that of De Marcenay, though very inferior.

1. TWO LANDSCAPES WITH GROUPS OF PEASANT-CHILDREN amusing themselves; *l.* 9 $\frac{3}{4}$ . *h.* 7 $\frac{7}{8}$ . each marked: 'Seekatz P. I. H. Apel S.' I suspect, from what I find in the Cat. de Winckler, that Apel did six of these pastoral landscapes after Seekatz.

Johan Conrad Seekatz of Grünstadt in the Palatinate of the Rhine, says the writer of that catalogue, was born in 1719, was painter to the court of Darmstadt, and died in 1770.

2. A SET OF FOUR SMALL LANDSCAPES; two of them represent cottages, with figures on foot and on horseback; the third, a village market; and the fourth, men on horseback halting at the door of a cabaret. 'A. sc.' *l-w.* in 8vo. (Cat. de Winckler.)

## A Q U

### C. APENS.

1673.

A very indifferent engraver, who appears to have resided in the low countries; perhaps at Groningen. I am only acquainted with the two following prints bearing his name.

1. 'SAMUEL MARESIUS S. S. Theologiæ, &c.,' bust in an oval, with the figures of Religion and Diligence standing, one on each side, done for a Title: 'Systema Theologicum, &c. Groningæ Anno MDCLXXIII.' On the left: 'C. Apens fecit.' *h.* 7. *w.* 5¼. (O.)
2. 'GUILIELMUS PETRI SUCHTELENIUS, &c. Anno 1674, &c.' seated in a chair, and seen to below the knees. 'D. Meinerdtsma Pinxit. C. Apens sculp. et excu.' *h.* besides margin, 16. *w.* 12¾. (O.)

### APOSTOOL.

1792.

A native of Holland, I believe, who resided some time in England, where, in 1792, he did several plates very neatly in aquatinta, after pictures of the Dutch school; among them the two following. In 1816 he filled the post of Keeper of the Royal Collection of Pictures at the Hague.

1. A LANDSCAPE WITH A GROUP OF SHEEP, a female milking one of them, and a man on horseback; after K. du Jardin. 'Published November 1792.' *l.* 9½. *h.* 7.
2. A VIEW ON A NAVIGABLE RIVER, IN HOLLAND, after S. Ruysdael. *l.* 10¾. *h.* 7½.

### G. APPELMANS.

1671.

A very indifferent engraver, by whom we have:

1. THE PORTRAIT OF 'THOMAS BARTHOLINUS, A. C. 1671,' &c., bust in an oval, prefixed to the octavo edition of that writer's book on Anatomy. 'Henr. Dittner pinx. G. Appelmans sculp.' *h.* 6. *w.* 4. Also many of the anatomical plates in the edition of 1674.
2. THE ENTRY OF A VICTORIOUS GENERAL INTO A FORTRESS. 'G. Appelmans sc.' *l.* 6½. *h.* 5. (O.)

CHRIST. AB AQUA, See DALL' ACQUA.

### PIETRO AQUILA.

1674—1696.

This great artist is commonly supposed to have been a native of Palermo; where, in his youth, he practised painting. He afterwards applied himself to engraving, in which art I suspect his instructor to have been Pietro del Po, then an eminent practitioner at Naples. He was probably still a young man when he took up his abode at Rome, where he appears to have spent the remainder of his life. Zani places his birth in 1624, and we may conclude, from the number and magnitude of his works of engraving, that he lived to an advanced age. It is to be regretted that he seldom dated his plates.

Pietro Aquila had a thorough knowledge of the human figure,

and composed, when he chose it, with great facility. He seldom if ever attempted to work up his plates to that softness and force of effect which we admire in those of contemporary engravers of the French or Flemish schools, and indeed made so little use of the burin that his prints in general may more properly be termed finished etchings than engravings. His works being, for the most part, well known, I think it unnecessary to attempt a complete list of them.

PIECES SUPPOSED TO BE AFTER HIS OWN DESIGNS.

1. THE PORTRAIT OF LIVIO ODESCALCHI, with decorations; a large *upr.* piece. (Hein.)
2. THE ADORATION OF THE MAGI, in fol. (Hein.)
3. THE FLIGHT INTO EGYPT. *h.* 17, besides margin. *w.* 11½. ‘Illustrissimo Domino D. Balthassari Cannizzares de Vigintimilliis, &c. *Petrus Aquila observantiae ergo D. D. D.*’ The composition is very beautiful, but I am not sure that it is his own. It is etched very much in the manner of P. del Po, and is doubtless one of his early plates.
4. THE SAME SUBJECT, differently composed. Two little angels walk before the holy group on the right, carrying baskets with provisions. At bottom, near the middle: ‘*P. Aquila In et Sculp.*’ On the right: ‘*Si stampano per Gio. Giacomo Rossi, &c. l. 7¼. h. 5¼.*’
5. ST JEROME. The saint is seated in his cavern, his left leg thrown over the right, and is reading in a book which he holds with the right hand, resting meanwhile his left elbow on a rock. Behind him, on the left, is the lion, sleeping, of which only the head and left paw are seen. At bottom, a little to the left: ‘*Pietro Aquela inventor et fecit.*’ *h.* 7¼. *w.* 5¼. (O.)

PRINTS AFTER VARIOUS MASTERS.

6. THE VICTORY OF ALEXANDER OVER DARIUS, AT THE BATTLE OF ARBELA; a very large print *l-w.*, in two pieces, joined; after a painting of Pietro Berettini du Cortona, in the Palace Sacchetti, at Rome; with Dedication to Christina Queen of Sweden. ‘*Pet. Aqa. del. et f.*’
7. THE RAPE OF THE SABINES; after another picture by Berettini in the same Palace. ‘*Pet. Aqa. del. et f.*’ a large sheet-print, *l-w.*
8. THE SACRIFICE OF POLIXENA; another picture by the same artist in the Sacchetti Palace; a large sheet-print. *l-w.*
9. THE TRIUMPH OF BACCHUS; from the same; *Ditto, Ditto.*
10. SACRIFICE TO DIANA; *Ditto, Ditto.*
11. THE DEAD BODY OF CHRIST; his head supported on the lap of the Madonna; on the right St Francis, on the left Mary Magdalen, and below two little angels pointing to the wounds in the Saviour’s hands and feet; after a fine picture by Annibale Carracci. This piece is carefully, though somewhat timidly, etched, in a manner a good deal like that of P. del Po, but with fewer dots in the flesh. It was probably done by Aquila very soon after his arrival in Rome, and is dedicated by him to the celebrated sculptor Bernini, whose countenance he respectfully solicits. *h.* 18, besides margin. *w.* 12¼. Rare.
12. ST STEPHEN, KNEELING; crowned by angels, after An. Caracci; with dedication to Carlo Maratti. ‘*Piet. Aquila det. inc.*’ *upr.* oval. *h.* 5¾. besides margin, *w.* 4¼.
13. THE CELEBRATED FARNESE GALLERY; ‘*Galeriae Farnesianæ Icones,*’ &c. after An. Caracci; in 21 large plates, numbered; besides three Titles, or Frontispieces, and the Portrait of the painter.
14. THE PAINTINGS OF AN. CARACCI, IN A SMALLER ROOM OF THE FARNESE PALACE; ‘*Imagines Farnesiani Cubiculi,*’ &c.; 13 plates, numbered,

- including the Title. These two sets of prints are perhaps, on the whole, the engraver's most capital work.
15. MOSES DEFENDING THE DAUGHTERS OF JETHRO, a large sheet-print, *l-w.*, after Ciro Ferri.
  16. MOSES STRIKING THE ROCK, ditto, after the same.
  17. THE COUNCIL OF THE GODS; 'Deorum Concilium,' &c. after a vaulted ceiling by Lanfranco, in the Villa Borghese near Rome; in 9 large prints, *l-w.*, not numbered; the Title included.
  18. THE MADONNA IN THE CLOUDS, WITH THE FIVE SAINTS CANONIZED BY POPE CLEMENT X, in 1671: 'B. Virgo in Gloria cum quinque Sanctis,' &c. a large *upr.* print after Carlo Maratti. This is one of P. Aquila's most capital prints.
  19. THE GUARDIAN ANGEL, after the same; with dedication from C. Maratti to Gio. Pietro Bellori. *h.* 10 $\frac{3}{4}$ , besides margin. *w.* 7 $\frac{1}{2}$ .
  20. THE DEATH OF THE MADONNA, after Gio. Maria Morandi; a very excellent composition by an artist of whom little else is, I believe, engraved; large fol. *l-w.*
  21. THE BATTLE OF CONSTANTINE. in four large plates, joined, making a very large print *l-w.*; after the celebrated Fresco, designed by Raffaele and painted by Giulio Romano, in the Vatican.
  22. PART OF THE SCRIPTURAL SUBJECTS painted after the designs of Raffaele in the Loggia of the Vatican; commonly called 'Raffaele's Bible,' *viz.* from plate 37 to 52, the last of the set, inclusive. The others are by Cesare Fantetti.

## FRANCESCO FARAONE AQUILA.

1691—1711.

I find little recorded of this artist, except that he was a native of Palermo. He was probably a younger brother of Pietro Aquila, and like him appears to have spent the greater part of his life at Rome. As an engraver, he was much his inferior. I shall mention only a few of his prints; several of which appear to be confounded, in Heinecken's catalogue, with those of P. Aquila.

1. TWO CUPOLAS IN THE CHURCH OF ST PETER AT ROME, executed in Mosaic after the designs of Pietro Berettini da Cortona; one in the chapel of the Holy Sacrament, the other in that of St Sebastian; each a large sheet-print. The second, now before me, is dated 1696.
2. THE BATTLE OF CONSTANTINE WITH MAXENTIUS, and THE TRIUMPH OF CONSTANTINE; two large plates *l-w.* after Andrea Camassei.
3. FIRST-THOUGHTS OF COREGGIO, FOR THE CUPOLA OF THE DUOMO AT PARMA; 6 pieces, etched by F. F. Aquila after original drawings then in the collection of Padre Resta: these 6 interesting prints, which are seldom seen together, are of different dimensions, 4to. or small fol.
4. THE MADONNA WITH THE INFANT SAVIOUR IN HER LAP, and Joseph at his carpenter's bench in the distance; from a small picture by Coreggio now at the National Gallery in Pall-Mall. 'Franciscus Farao Aquila Chalceographus Erosorius Panormitanus d. d. d. Romæ 1691.' *h.* 12 $\frac{3}{4}$ , besides margin. *w.* 9 $\frac{3}{8}$ . This print is executed with greater boldness of manner than he commonly practised. Possibly, he was assisted in it by P. Aquila.
5. THE MARRIAGE OF ST CATHERINE, after a fine picture of Coreggio, now in the Louvre; in the distance the martyrdom of St Sebastian. Latin dedication, with date, 1711. 'Fran. Aquila Panorm. Incisor, Sup. permissu.' *h.* 10 $\frac{3}{8}$ , besides margin. *w.* 10.
6. THE MADONNA WITH THE INFANT CHRIST IN HER LAP, IN THE CLOUDS;

a Saint, kneeling on the left, offering a lily; and Joseph, on the right, with his rod topped with flowers. 'Carlo Maratta invet. F. Faraone Aquila del. et Sculp.' *h.* 12, including margin. *w.* 8½.

7. THE PEST; from a celebrated design of Raffaele, which was also engraved by Marc' Antonio; with dedication to D. Carlo Albani, nephew of Pope Clement XI. *l.* 9¾. *h.* 9, including margin.

8. THE FRESCOS OF RAFFAELLE IN THE CHAMBERS OF THE VATICAN: 'Picturæ Raphaelis Sanctii Urbinatis ex aula et Conclavibus Palatii Vaticani, &c. &c. Sup. perm. Anno Dni. MDCCXXII; Franciscus Aquila delineavit, et incidit:' in 19 pieces numbered, including the Title. No. 3 is the Battle of Constantine, by P. Aquila, before mentioned, in four sheets, joined; the rest are large sheet prints *l.w.* and are each signed: 'Fran. Aquila del. et incid.' The work being highly interesting and not very common, I enumerate the subjects. (1) THE TITLE.—(2) THE VISION OF CONSTANTINE.—(3) THE BATTLE OF CONSTANTINE.—(4) THE BAPTISM OF CONSTANTINE.—(5) THE DONATION OF CONSTANTINE. All these in the Hall dedicated to the first Christian Emperor.—(6) THE HELIODORUS; this, and the four following, are in the first Chamber.—(7) THE MASS OF BOLSENA.—(8) THE STORY OF ATILA.—(9) ST PETER DELIVERED OUT OF PRISON. (10) THE CEILING of this, the first, Chamber; in which are four compartments of a fan-shape, representing, God appearing to Noah; Abraham's Sacrifice; Jacob's Dream; and God appearing to Moses in the burning bush. The next five prints represent the paintings in the second Chamber.—(11) THE SCHOOL OF ATHENS.—(12) TEMPERANCE, PRUDENCE and FORTITUDE.—(13) THE DISPUTE OF THE SACRAMENT.—(14) MOUNT PARNASSUS.—(15) THE CEILING of the second Chamber; in which are four Allegorical Female Figures, in circles; and four smaller, upright compartments, representing, Adam and Eve eating the forbidden fruit; the Judgment of Solomon; Apollo and Marsias; and an Allegorical female personage contemplating the globe. The remaining pieces are in the third Chamber. (16) THE VICTORY OF POPE LEO IV OVER THE SARACENS AT OSTIA. (17) THE INCENDIO DEL BORGO.—(18) THE CORONATION OF CHARLEMAGNE.—(19) THE JUSTIFICATION OF POPE LEO III.

AQUILA, See ARENT VAN HALEN.

POMPEO AQUILANO, or DALL' AQUILA,

1550—1570.

So called from the place of his birth, a town in the state of Naples, appears to have been a painter of considerable talents. We have several prints of great merit done after his designs by his fellow-townsmen Horatius de Sanctis; and he himself is also said to have engraved, though the fact seems doubtful.

TOBIAS AQUILANUS,

1570.

Appears to be known only by the following print, which is now before me.

CHRIST ON THE CROSS. The Cross stands upon a small mound of earth, upon which lies a skull; the print has no engraved sky nor back-ground. Four Latin verses, near the bottom: 'Summa Deum pietas, &c. Romæ Ant. Lafferij;' and below: 'Tobias Aquilanus FECIT. M. D. LXX.' It is probably from a design of Pompeo Aquilano, and is engraved much in the manner of Eneas Vico. *h.* 16. *w.* 11. (O.)

HORATIUS AQUILANUS, See DE SANCTIS.

## LEONARDO DELL' ARCA.

According to Marolles, he engraved some plates of ornaments and grotesques.

## FR. TOMAS DE LOS ARCOS.

1633.

According to the 'Diccionario, &c. de las Bellas Artes in Espana,' this artist engraved at Cordova, in 1633, the shield of armorial bearings of Ponce de Leon, for a book on Medicine written by Doctor Francisco de Leyva; and, in 1634, that of the Count de Santisteban, for a book dedicated to him, with the title: 'Additiones novæ resolution. ad Partitarum,' &c. by Gaspar de Herosilla: also a few devotional pieces.

## JAMES MAC-ARDELL.

1749—1764.

Was probably born about the year 1705, and died in London, which appears to have been his chief place of residence, on the 2d of June, 1765. It is doubtful whether he was a native of Ireland, or born of Irish parents in this country. He is justly considered one of our finest engravers in mezzotinto. His prints, which consist in great measure of portraits, are numerous; but, as they are well known, I shall notice only a few of them.

1. TIME CLIPPING THE WINGS OF LOVE; after Ant. Van Dyck; large *upr.* fol.
2. THE FINDING OF MOSES; same dimensions, after a picture by Van Dyck in the collection of the Duke of Devonshire.
3. GEORGE DUKE OF BUCKINGHAM AND HIS BROTHER, whole-lengths, dated 1752, from a picture by Van Dyck in the Palace of Kensington; large *upr.* fol.
4. RACHAEL, COUNTESS OF SOUTHAMPTON, seated in the clouds; whole-length; large *upr.* fol. dated 1758.
5. THE MADONNA STANDING IN THE CLOUDS, UPON A CRESCENT, supported by a group of little angels; from a picture by Murillo in the possession of John Blackwood, Esq. large *upr.* fol.
6. ST FRANCIS DE PAUL, whole-length, after the same; large *upr.* fol.
7. REMBRANDT'S MOTHER, half-length figure, seated in a chair, reading; large *upr.* fol.
8. RUBENS WITH HIS WIFE AND CHILD; from a picture by Rubens in the collection of the Duke of Marlborough; large *upr.* fol.
9. HELENA FORMAN, Rubens' second wife, with a large feather in her hand, after the same; large *upr.* 4to.
10. A FAMILY PICTURE, in which is a Lady, seated in an arm-chair, with her four children, after Rubens. It is sometimes called the family of Rubens; but is thought rather to represent that of Balt. Gerbier. A large *square* print.

## SANTES DE ARDUINIS.

c. 1515.

He is also called Arduino da Bologna; and, according to

Gandellini, was both a painter and an engraver in wood ; but I no where find his prints specified.

### CESARE ARETUSI.

1576.

A painter of considerable ability of the school of Bologna, whose pictures, however, are now but little known. He is placed here upon the authority of the following very masterly etching, on the back of which some person, apparently of the time, has written '*Cesare Aretusi Bol.*' that is Bolognese ; for, though some writers suppose Aretusi to have been born at Modena, there seems to be no doubt that he was a Bolognese citizen. He died according to Zani in 1612.

THE MADONNA, WITH THE INFANT SAVIOUR IN HER LAP, UPON THE CLOUDS ; her right hand resting on the shoulder of a saint who is kneeling upon the ground, on the left ; and whose mitre is supported, in the foreground on the right, by two little angels. On the right, in the clouds, is seen the upper part of the figure of an old female saint ; her hands crossed on her bosom. At the bottom of the plate is a scroll, apparently intended for an inscription, in the middle of which is a cypher, upon a small shield, viz. a large C, and within it the capital letters AR, joined together. This piece is very boldly etched, with broad hatchings, crossing each other in various directions, sometimes nearly at right angles. *h.* 11 $\frac{1}{8}$ . *w.* 7 $\frac{3}{4}$ . (O.)

Zani mentions a nephew of the above artist, one *Costanzo Aretusi*, who lived in 1636, and, according to him, practised both painting and engraving.

### ANTONIO DE ARFE.

1577.

The author of the '*Diccionario, &c. de las Bellas Artes in Espana,*' says of this artist that he designed correctly, in the taste of the Florentine school. He adds that, in the year 1577, he engraved in wood the Frontispiece of a book concerning the family Girones, written by Geronimo Gudiel, and printed at Alcala, in which is represented the shield of armorial bearings of that family, with the figure of Fortitude on one side and that of Prudence on the other.

### JUAN DE ARFE Y VILLAFANE.

b. 1535. d. 16...

A Spanish artist, very celebrated for his works in silver. His life is given at some length in the '*Diccionario,*' &c. above cited, where it is said that he engraved in 1590 the Portrait of Alonso de Ercilla, for the first edition of his '*Araucana* ;' though the writer seems unable to determine whether it was executed on wood or on some soft metal. It is stated, also, on the authority of P. Burriel, that he designed and engraved the plates in the '*Caballero Determinado,*' a poem of Micier Olivier, translated from the French into Spanish by D. Hernando de Acuna, and



printed at Salamanca, in 1573, by Pedro Laso. These also are said to have been done on a soft metal.

## ARFWIDSSON.

c. 1760 ?

A Swedish engraver of portraits, mentioned by Heinecken.

## ANTONIO BARTOLOMEO ARGELATI.

1700.

I find no mention of this artist; but think it not improbable that he was of the same family as Francesco Argellati, a Bolognese painter, whose name appears, with the date 1747, in Zani's Index. The following etching is very boldly executed, and has much of the character of the Bolognese school at the close of the 17th century. It is evidently the work of a painter.

A SACRED ALEGORY, done upon the occasion of a young lady of distinction taking the veil, and dedicated, in compliment, to her father. In the sky, on the left, are several little angels, bearing shields ornamented with various sacred devices. In the foreground, are represented Abraham, kneeling; his son Isaac, pointing up to heaven; and the young lady herself, who looking up appears to admire the celestial vision. The background, on the left, represents a temple, and on the right, a rocky eminence. On this side, also, is an inscription: 'Professando Solemnamente, &c. Sigr<sup>a</sup>. Brigita Boccaferri,' followed by a copy of verses: 'Io viddi allor,' &c. by Carlantonio Bedori, and ending with dedication: 'All' Ill<sup>mo</sup>. Sigr. Camillo Boccaferri. Antonio Bartol<sup>o</sup>. Argelati D. D. D.' Near the middle of the print, at bottom, is a singularly-formed monogram, or cypher, (which I take to be that of Argelati), followed by the letter *f*. and the date 1700. *l*. 19 $\frac{3}{4}$ . *h*. 15 $\frac{3}{8}$ . (O.)

## ANT. JOSEPH D'ARGENVILLE.

b. 1680. d. 1766.

The family name of the gentleman was Dezaillier. He is well known by his writings; amongst which are the Lives of the Painters, in French, first printed at Paris, 1745-1752, in 3 volumes 4to. and, again, with additions, in 1762, in 4 vols. 8vo. It appears that he spent some time at Rome, amusing himself occasionally with painting landscapes, several of which he afterwards etched; witness the following, which are mentioned by Heinecken:

1. A LANDSCAPE, (*a*) in which is a Bridge of one Arch.—(*b*) Another, with the ruins of a Grot, and of a Aqueduct.—(*c*) A country Villa, upon the banks of a river, 1731.—(*d*) Another landscape, in which are a house and an ancient mile-stone.—(*e*) Another; a chain of mountains, with a peasant mounted on an ass.—(*f*) Another, with houses on the further side of a river, and in the foreground a girl with cows.—(*g*) The ruins of a Temple; dedicated to Madame d'Argenville.—(*h*) A sort of Fortress built on a rock.—(*i*) The Ruins of a Castle.—(*k*) Cottages at the foot of a ruined Castle.—(*l*) Ruins, resembling those of the Baths of Dioclesian; two figures in the foreground, one of them on horseback.—(*m*) The Entrance of a town with a post in the middle of the road.
2. THE HEAD (*a*) OF A YOUNG COUNTRY-GIRL, LAUGHING; a small square plate, in the manner of chalk; dedicated to the Countess de Rochehouart;

## A R N

'M. Ange de Caravage Inv. *Dargenville fecit.*'—(b) ANOTHER SIMILAR HEAD, after Watteau.

### ARNOLDUS ARNEMIUS.

1556.

I find no mention of this old artist. The following engraving by his hand is now before me.

THE PROPHET EZECHIEL; from the fresco by Michelangiolo Buonaroti, in the Sistine chapel. The figure, as in the original, is turned towards the left. Upon the pedestal on the left is inscribed, in characters reversed: 'Michael Angelus Inventor. 1556. *Arnolds. Arnemius faciebat;*' after which follows a monogram. It is possible this print, the only impression I have seen, may be a counter proof; though I should think otherwise. The general action and spirit of the figure are well preserved; but the extremities are miserably drawn, and the whole is poorly engraved, in a manner faintly resembling that of Bonasone. *h.* 10 $\frac{3}{8}$ ? *w.* 9? (O.)

### JONAS ARNOLD or ARNOUL,

c. 1670?

Heinecken states him to have been a painter and engraver of portrait and history, and to have worked at Nuremberg, Ulm, Paris, and other places; but I am of opinion that, in speaking of his supposed works of engraving done at Paris, he has confounded him with N. Arnoult. Independently of these, however, Heinecken mentions a small print, engraved by him, with this title: 'Patrona Sodalitatis.'

### JOHAN ARNOLD.

c. 1760?

An engraver of little merit, according to Heinecken, who mentions by him:

1. DANIEL IN THE LIONS' DEN; after Fr. Xav. Palco; in 4to.
2. A SUBJECT TAKEN FROM THE 1ST BOOK OF MOSES, after Palco the Son, 4to.

### ANTON. ARNOLD.

1770.

An engraver born at Koniggraetz in 1735, and a disciple of Reutz. When Heinecken wrote, he was living at Prague; where he engraved devotional pieces, and worked for the book-sellers.

### A. ARNOULT.

1683.

A French engraver who resided at Paris, where he acquired some reputation, says Heinecken, by his whole-length portraits of personages of distinction about the court, represented in the stiff dresses of the time; of which kind are:

1. A SET OF SIX FIGURES IN FASHIONABLE DRESSES, published in the years 1683-1684, in fol.
2. MADAME LA MARQUISE D'ANGEAU, AT HER TOILET, in fol.

## A R T

3. THE FOUR ELEMENTS, represented by figures 'a la mode.'
4. THE FAMILY OF THE DAUPHIN, viz. himself, his wife, and his three children, and the portrait of Louis XIV. in an oval frame, suspended to the wall. 'N. Arnoult fecit.' w. 17 $\frac{3}{8}$ . h. 14 $\frac{1}{4}$ .

His works, as Strutt observes, are executed in a coarse, tasteless manner of engraving.

### BALTHASAR ARNOULLET.

c. 1570?

Papillon, in his work on wood engraving, Vol. 1, p. 400, mentions the having discovered, in the King of France's Collection, a wood-print of the town of Poitiers, 14 $\frac{1}{2}$  French inches long, and 7 $\frac{1}{2}$  in height, inscribed; 'A Lyon par Balthasar Arnoulet, avec privilege de la Majesté Royal pour six ans.' He supposes him to have been the engraver of this view or plan, and to have done others.

### ARRE,

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

### BARTOLOME ARTEAGA,

1627.

An artist of Seville, who occasionally practised engraving, or etching. The 'Diccionario, &c. de las Bellas Artes,' &c. mentions the two following prints by his hand:

1. THE SHIELD OF ARMORIAL BEARINGS OF THE DUKE DE OLIVARES; in a book entitled: 'Panegirico de la Poesia,' which was dedicated to him by Hernando de Vera, and printed, in 1627, at Montilla.
2. THE FRONTISPIECE to a memorial concerning divers law-suits of the University of Seville, promoted by the Abbot Gordillo. It contains various circular compartments; in the middle one is S. Fernando, with two ecclesiastics kneeling at his feet; in another, the head of John the Baptist; in a third, the arms of the University, &c., the whole being sufficiently well done with the burin.

### FRANCISCO ARTEAGA,

1672.

A son of Bartolomé Arteaga. He etched in the year 1672, says the writer of the above-mentioned 'Diccionario,' two plates for the book of the Festivals which were celebrated at Seville, upon occasion of the Canonization of S. Fernando; each representing six emblems.

### MATIAS ARTEAGA,

1672.

Another son of Bartolomé, was born at Seville, and studied painting under Juan de Valdés. From the few etchings I have seen by him, two of which appear to belong to the above-mentioned book of Festivals, he appears to have been an artist of considerable talent. Two artists of the name of Baldes, and a

third called Morales, etched other plates, as I believe, for the same work,

1. 'VERA EFFIGIES FERDINANDI III. REGIS CASTELLÆ & LEGIONIS,' the Saint, himself, as I imagine, half-length, in his Royal robes, with crown, sword, and a glory round his head, within an oval; over the portrait are three little angels, two of them holding up a curtain; and below are two others, holding a scroll with Inscription: 'Magni FERDINANDI, veros in imagine vultus,' &c. On the left at bottom: 'Bartolome murillo pins. *Mathias Arteaga sculp. et xcud. 1672.*' A very masterly painter's-etching; h. 11. w. 7¼. (O.)
2. THE INTERIOR OF A MAGNIFICENT CHAPEL, surmounted by a dome, from which are suspended banners. In the foreground, on the left, the figure of a gentleman, seen in a back view, walking towards the chief altar, and the name of the artist: '*Mathias Arteaga F.*' h. 18½. w. 10⅝. (O.)
3. A CROSS, within an ornamented oval, and below two pilgrims seated. At top, on a scroll: 'Deus Charitas est.' Slightly etched: 'Seville, *Mathias Arteaga f. Ao. 1675.*' h. 6½. w. 4¼.
4. S. FRANCISCO, and THE TRIUMPH OF THE SACRAMENT; after two pictures by Herrera, in the Cathedral at Seville. These, and two or three others, are mentioned in the 'Diccionario' above cited.

#### D. FRANCISCO DE ARTIGA,

1681.

A Spanish painter, architect, and mathematician, who was born of a distinguished family at Huesca, and died in 1711. The following plates are said to have been executed by him, partly with etching, and partly with the burin.

THE FAÇADE OF THE UNIVERSITY OF HUESCA, and the PLATES IN A WORK UPON THE OLD ARRAGONIAN COINS, which was published by his countryman Lastanosa, in the year 1681. ('Diccionario, &c. de las Bellas Artes,' &c.)

#### COSMAS DAMAN ASAM.

b. —. d. 1739.

Was a native of Bavaria, and studied painting at Rome, under Ghezzi; after which he established himself at Munich, where he died, A. D. 1739. He painted both history and portrait, and, according to Heineken, engraved or etched the two following pieces, after his own designs, to which he has affixed his name, thus: '*Cosmus Asam,*'

1. AN ALTAR-PIECE, representing a Franciscan friar, and above, in the clouds, the Madonna surrounded by angels; 'George Christophe Kilian exc. Aug. Vind.' In fol.
2. ANOTHER ALTAR-PIECE, in which a Mitred Saint is represented, receiving a book from St Joseph. In fol.

#### D. FRANCISCO ASENSIO Y MEJORADA,

b. —. d. 1794.

A Spanish engraver, remarkable for the neatness with which he imitated all kinds of letters, as well ancient as modern; but who did not excel in figures. The 'Diccionario de las Bellas Artes,' &c. mentions two chronological tables of the Kings and Queens of Spain, engraved by him, with extreme minuteness

of workmanship, upon plates of the diameter, only, of a silver real. He died at Madrid in 1794.

Zani, in his Index of artists' names, mentions one J. ASENSIO, under the year 1798. Perhaps this person may be the author of a small portrait, in an ornamented oval, of Pope Pius VI, now before me. At bottom, the arms of the Pope, and: 'Electo en 15 Febrero de 1775. Assensio lo gravó.' It is a wretched performance.

### M. ASINIO.

1616.

A Spanish artist, who engraved, in 1616 at Madrid, the Portrait of the Queen Margarita of Austria, wife of Philip III, aged 26 years. This portrait, which is something more than a half-length, is said to be engraved with great delicacy, and is inserted in the life of the Queen written by D. Diego de Gusman. ('Diccionario, &c. de las Bellas Artes,' &c.)

ASINIUS, and L'ASNE, See LASNE.

### JOHAN ASNER.

b. —. d. 1748.

An indifferent engraver of Vienna, said to have been a pupil of Dietel; and whose chief employment was to engrave devotional pieces.

### FRANTZ ASNER,

b. 1742. d. —.

A son of I. Asner, born in 1742, was taught engraving by his father-in-law Adam Napert. He was living at Vienna in 1778. Heinecken says he was a much better artist than his father, and mentions by him:

1. A piece representing THE CREATION OF THE SUN AND MOON, with inscription: 'Fecitque Deus,' &c. large 8vo.
2. A LITTLE CHILD WITH A DOG, a half-figure, after P. Veronese, in 4to.

### LEONARD ASNER,

c. 1778.

The brother of Francis, worked under I. Mansveld. Heinecken mentions by him:

A VIEW OF THE CASTLE OF KONIGSBERG, near Presbourg, after a drawing by Ign. Muller.

### AMICO ASPERTINI.

b. 1474. d. 1552.

A Bolognese painter, said to have been a scholar of Francesco Francia; though he soon changed the simple and meagre style of that artist for one as far removed from it as possible. He appears to have possessed very considerable genius, and a great share of wild fancy; but to have been deficient in judg-

ment: though it is said that, when he chose to take pains, he sometimes produced works of real excellence. Antonio di Paolo Masini, according to Heineken (for I have not his 'Bologna perlustrata,' 1666, 2 vols. 4to. before me), states Aspertini to have engraved in copper. The following print is attributed to his hand, and perhaps justly; that the design is by him I am fully persuaded, from what I have seen of his drawings.

**AN ALLEGORICAL REPRESENTATION OF THE FALL OF MAN.** Above, on the right, the Angel driving Adam and Eve out of Paradise; on the left, a large altar, with an offering burning upon it, and a figure flying, holding a scroll. In the foreground, on the left, is seen Adam, recumbent, with an adz by his side; on the right, is Eve holding a distaff; and between them, at a small distance, is seen Cain, as it is supposed, seated on the ground, looking at himself in a mirror. This piece is engraved in a coarse manner, something like that occasionally employed by Bonasone, and has a powerful effect. The figures are carelessly drawn, but in a great style. It has neither mark nor inscription. *l.* 12 $\frac{3}{4}$ . *h.* 9 $\frac{1}{4}$ . (O.)

The following five pieces, though engraved in somewhat a different manner from the above, are, I am strongly of opinion, from the designs of Aspertini; and I therefore notice them here, not knowing better where to place them. They are described in Bartsch's XVth Volume, and are marked thus: H<sup>F</sup>E.

1. **THE ADORATION OF THE SHEPHERDS.** A composition of eleven figures, including the divine Infant. Joseph is sleeping in the middle of the foreground, his head resting on his left hand. Behind the group is a large archway, over the opening of which is the monogram. It is executed in a very soft manner, with fine strokes of the graver, but with considerable force of effect. This plate was afterwards spoiled by retouching. In the retouched impressions, the right breast of Joseph is covered by horizontal hatchings. *h.* 12 $\frac{1}{8}$ . *w.* 9. (B. 1.)
2. **CHRIST DISPUTING WITH THE DOCTORS.** He is seated on a throne raised upon six steps; in the middle of the print, and on either side, are the Doctors, all of whom are standing, except one in the foreground, on the left, who is seated, reading in a large book. The monogram is in the middle, at top. This print, when the impression is fine, has prodigious richness of effect. (O.) *h.* 12. *w.* 8 $\frac{7}{8}$ . (B. 2.)
3. **A FRIEZE OF MARINE MONSTERS.** The procession moves to the right. The monogram is upon one of the wheels of a car, on the left. *l.* 15 $\frac{3}{4}$ . *h.* 6 $\frac{5}{8}$ . (B. 3.)
4. **THE PROFANATION OF PARNASSUS;** a wild fanciful design, in which several of the muses are represented receiving the addresses of various young men. On the left are a young female and a man standing, who appear to disapprove their licentiousness; and in the sky, on the right, Pegasus is seen flying away, accompanied by the birds of the grove. The monogram is upon the end of a broken column, in the foreground on the left. *l.* 19 $\frac{3}{4}$ . *h.* 14.  
There are two impressions of this print. In the second, various indecencies in the original impression are removed. (B. 4.)
5. **FOUR NAKED MEN, AWAKING FROM INTOXICATION, NEAR A WINE-FAT:** in the background, on the left, are four others, each bearing a large vase. The monogram is near the middle, at bottom. The four principal figures in this piece are designed and composed in a great style. *l.* 23 $\frac{1}{8}$ . *h.* 12 $\frac{1}{2}$ . (B. 5.)

## FRANTZ. ASPRUCK.

c. 1595?

Was a native of Brussels, and a painter; and it is conjec-

ured, from his style, that he was a disciple of Spranger. He occasionally amused himself with engraving, or etching; commonly marking his plates with the initials F. A. So says Heineken, who notices the following pieces by his hand:

1. THE FOUR ARCHANGELS; MICHAEL, GABRIEL, RAPHAEL AND URIEL; half-length figures on four plates, in 4to. published by Dom. Custos.
2. LOVE AND ANTEROS, half figures, on one plate, marked: '*Franz Aspruck B. fecit.*' in 8vo.
3. A SMALL PIECE, engraved by him in the style of a miniature, after a design of Joseph Heintz.

IOH. WALTHER VAN ASSEN, See JACOB CORNELISSEN.

A. VAN ASSEN.  
1802—1810.

A designer and engraver of talent; though I am not aware that he was ever employed in any work of magnitude or importance. He died in London about the year 1817. I suppose, from the name, that he was of Dutch or Flemish extraction.

1. THE PORTRAIT OF 'MR. ROBERT GRAVE. Ætat. 40, Obiit 1802, (Ætat. 71,' a small oval. 'Painted by E. Penny, R. A. Engraved by Van Assen.'
2. 'JOHN HAMILTON MORTIMER, Pictor, fac-simile from a drawing in Pen and Ink by himself. A. Van Assen Fecit. Published Feb. 1, 1810, by I. Parry, Bentinck Street, Soho.' Bust, profile, in an oval, *upr.* 4to.
3. THREE NYMPHS, AND A NAKED INFANT, SACRIFICING TO CERES OR POMONA; the Goddess is seated on a pedestal, on the left. Oval. *l.* 5. *h.* 3 $\frac{7}{8}$ . 'Zucchi delint. A. Van Assen Sculp.' It is prettily engraved in the dotted manner.

ASSCHOONEBECK, See SCHOONEBECK.

ASSENSIO, See ASENSIO.

DIEGO DE ASTOR.  
1606—1640.

A designer and engraver of Toledo, who is spoken of in the '*Diccionario, &c. de las Bellas Artes,*' as an artist of ability and reputation; though, from the only print I have seen by him, I am not disposed to rank his pretensions very high.

1. ST. FRANCIS ON HIS KNEES, CONTEMPLATING A SKULL; engraved by him, in 1606, after a picture by his master, El Greco.
2. THE FRONTISPIECE to the '*Historia del apóstol de Jesucristo Santiago,*' 1610, written by D. Mauro Castella Ferrer, together with the Portrait, and other plates contained in the book.
3. A TITLE-PAGE OF FRONTISPIECE: '*Isagoge in Totam Sacram Scripturam, Auctre. Rmo. D. D. Lud. de Tena,*' &c. small folio, a neat but tasteless performance. At top, in a square compartment, Christ seated, and the Holy Spirit falling on the Apostles; on either side, six smaller compartments, each containing a Saint; at bottom, the armorial bearings of a prelate, and the artist's signature: '*Diego de Astor, Fecit, 1619.*' (O.)
4. THE GATE OF GUADALAXARA; with the figures of Fernan Garcia and Diaz Sanz, engraved by him in 1629. This print is in the history of Segovia

by Colmenares. He is also said to have engraved a frontispiece for the same work in 1640.

## FREDERICK ATKINSON.

1800.

I find the following notice among my memoranda :

THE PORTRAIT OF HUGH ROBINSON, head in a ruff, 'from an original sketch by himself, 1770. *Frederick Atkinson fecit 1800.*' 12mo. In the manner of Worlidge.

## JOHN AUGUSTUS ATKINSON.

1803-7.

An artist well known by his spirited pictures of battles, and other subjects admitting the introduction of military figures, and now a resident of London, where he was born in 1775. In the year 1784 he accompanied his father in law, Mr. James Walker, to Petersburg; that gentleman having entered into the service of the Empress Catharine, as engraver in mezzotinto. In the picture-gallery of that court Atkinson prosecuted his professional studies, liberally encouraged by Catharine, and, after her death, by her son Paul I., by whose orders he painted several large pictures of Russian History. Upon his return to England in 1801, he drew and etched an extensive work on Russian Costume, under the following title :

'A PICTURESQUE REPRESENTATION OF THE MANNERS, CUSTOMS, AND AMUSEMENTS OF THE RUSSIANS; in one hundred coloured plates,' &c., with short descriptions, in 3 Vols. fol., which were published in 1803-1804, by himself and Mr. Walker. The plates are slightly etched, in outline, upon soft ground, and shaded with a little aquatinta. Many of them are very spirited: all shew the hand of a practised designer, and are interesting for the subjects they represent. But it is to be regretted that they are not more studied and finished in the details, and that the task of colouring the impressions was not better performed; or rather perhaps that such a mode of making them attractive to the vulgar, was resorted to at all.

The plates of this work, a few of which are uprights, measure 10 inches by  $7\frac{1}{4}$ , including the margins, all round; except ten, which are *l.*  $14\frac{1}{2}$ . *h.* 10. Each piece has the name of the artist in the margin on the left, thus: '*Drawn and Etched by John Augustus Atkinson,*' and the title of the subject represented. The plates are not numbered. The following are among the best: (VOL. I.) 'Finland Sledge,—Lapland Sledge,—Market for frozen Provisions (one of the large plates),—Winter Kibitka,—Sledge,—Carriage on Sledges (large),—Charcoal Bark,—Bathing Horses,—Gipsies, Finland Beggar,—Galioles,—Summer Carriers,—(VOL. II.) Zbitenshik,—Government Bark,—Ice Hills (large plate),—Rafts of Timber, (large),—Finland Horse,—Court Calèche,—Yaeger,—Public Festival (large), Boutoushniki,—Stone Carriage,—Finland Carts,—(VOL. III.) Hot Bath,—The Wolf-hunt,—Wood-Barks,—Farm Yard,—Fins bringing live Fish to Market,—Consecration of the Waters (large), Trotting Horse,—Noble Tcherkesseian.

We have also by this artist a set of slight etchings on the soft ground, done by him in 1807, to illustrate an edition of 'The Miseries of Human Life,' and various Battles in the Lithographic method, published by Ackermann, which are exceedingly spirited.

## R. ATTWOLD.

1750.

A very indifferent artist, whose name I find to the following



satirical print upon the rapid advancement of young gentlemen of family in the Navy :

'THE NAVAL NURSE, OR MODERN COMMANDER,' with eight verses ; ' From Mid. to Lieutenant, &c. *Invented & engraved by R. Attwold. Published, &c. 1750.*' It represents a young Captain seated in his cabin, and an Old Lieutenant receiving his orders. small *upr.* 4to.

ATZELD, See AZELT.

### L. AUBER.

c. 1690.

A French engraver of some ability ; but of whom I find no notice in our writers on prints.

1. THE PORTRAIT OF 'MR. BOYLEAU,' head and right hand, in a border with various inscriptions. At bottom: 'Au joug de la Raison, &c. Fran. de Troye pinxit. *L. Auber sculpsit.*' *h.* 10 $\frac{3}{4}$ . *w.* 9. This print has something of the manner of Edelinck. (O.)
2. 'GIOVANNI BOCCACCIO;' bust in an oval: '*L. Auber Sc.*' 8vo. (O.)
3. CHRIST NAILED TO THE CROSS; a composition of many figures; one of a set of the life and passion of Christ, some of which were perhaps done by Le Clerc. In the foreground, a little towards the right, is a man kneeling, with his back to the spectator, taking nails out of a basket. At bottom, on the left: '*L. Auber sc.*' *l.* 3 $\frac{3}{8}$ . *h.* 2 $\frac{1}{4}$ . The plate is bordered by a double line. (L.)

### JEAN AUBERT.

c. 1720.

According to Heineken, he was by profession an architect, and died at Paris in the early part of the last century. He occasionally amused himself with engraving, and we have by him :

1. A BOOK OF STUDIES FOR DRAWING, from Raffaelle and other great masters, done after drawings by Edme Bouchardon ; twelve pieces, published by Huquier.
2. ACADEMY FIGURES, from Bouchardon ; part of a set. One of them is before me: 'Ed. Bouchardon del. *J. Aubert sculp.*' *l.* 14 $\frac{1}{4}$ . *h.* 9 $\frac{3}{4}$ . It is boldly etched in the manner of Huquier, who was the publisher.
3. THE PORTRAIT OF GILLOT ; an *upright* oval.

### MICHEL AUBERT,

b. c. 1700? d. 1757.

He is thought to have been of the same family as the preceding artist, and, according to Huber, was born at Paris about the year 1700, and died there in 1757. He was an engraver of considerable ability. Strutt observes that his manner was slight and free, and that in his best historical pieces he seems to have had an eye to the prints of G. Andran. His works are sufficiently numerous. I shall mention only a few of them.

1. LOUIS XV., ON HORSEBACK: '*Peint par N. le Sueur. Gravé par M. Aubert.*' *upr.* fol.—LOUIS DAUPHIN DE FRANCE; on horseback; same dimensions. These two plates are engraved in a bold and decided manner.
2. MARS AND VENUS, BOUND BY CUPID, from Paolo Veronese, for the Crozat collection; *h.* 14 $\frac{1}{4}$ . *w.* 11.—also MARS DISARMED BY VENUS, same size, from the same painter, and for the same work.

3. VENUS AND CUPID, sleeping upon a bed, after F. Boucher: 'Ne cessons de craindre,' &c. *w.* 10 $\frac{1}{4}$ . *h.* 7 $\frac{1}{4}$ .
4. THE RETURN OF THE HOLY FAMILY FROM EGYPT, after Rubens: 'Il leur étoit soumis,' &c.
5. LABAN SEEKING FOR HIS GODS, and the RECONCILIATION OF JACOB AND ESAU, two middling-sized upright prints from Etienne Jeaurat; the former engraved in 1739, and the latter in 1744.
6. PROMENADE UPON THE RAMPARTS, after Watteau; a large print *l-w.*

CHARLES-GERMAIN DE ST AUBIN.

b. 1721. d. 1786.

A native of Paris, and elder brother to the two artists next to be noticed. Heinecken states that he held the appointment of designer of 'modern costume' to the King, and that he etched or engraved the following small sets of prints, none of which I remember to have seen.

1. 'PREMIER ESSAI DE PAPILLONERIES HUMAINES;' figures a la mode, I suppose; six pieces *l-w.* in fol.
2. ANOTHER, similar set, of six pieces.
3. 'MES FLEURETTES;' a book of Flowers: *upr.* in fol.

GABRIEL DE ST AUBIN.

b. 1724. d. 1780.

A painter and designer of considerable talent, who occasionally amused himself with etching; though his performances in this way are of rare occurrence. It is probable that he commonly destroyed his plates, after he had taken a small number of impressions as presents for his friends, and that few if any of them were intended by him for publication. Heinecken mentions only two plates by Gabriel de St Aubin, *viz.* the first of the following list; nor do I find any others particularized by later writers, who appear to have done no more than copy him. The Dijonval collection, however, rich in the prints of the French school, possessed twenty-nine small etchings by this artist, of various shapes and dimensions; (though in this number were included two or three different impressions of some of the plates), which are briefly noticed, under No. 9086, in that catalogue. This collection, it is well known, found its way some years ago to England; and as I have since had the good fortune to fall in with some of these fugitive pieces (I mean the identical impressions formerly in the above Cabinet), I shall here briefly describe them.

1. VIEW OF THE EXHIBITION OF PICTURES, IN THE SALOON OF THE LOUVRE, IN 1753; a middle-size print *length-ways.*
2. SIX STATUES OF CHRISTIAN VIRTUES, upon one plate; in 4to. These two mentioned by Heinecken.
3. A CHARLATAN ADDRESSING A CROWD OF PEOPLE. In the background on the left, an equestrian statue, with a captive at each corner of the pedestal. In margin: 'G. de Saint aubin f. Ce charlatan sur la Scène publique,' &c. A very masterly and spirited little etching; *l.* 4 $\frac{1}{8}$ . *h.* including margin, 3 $\frac{1}{8}$ . (*L.*)

4. COURTSHIP; a Garden scene. On the right a lady seated, and a gentleman on the ground, beside her, whom she caresses, holding her right hand under his chin. In the foreground, on the left, a terminus, thrown down. In the margin on that side: '*Gabriel de St aubin inv.*' l. 4½. h. 4. including margin. (O.)
5. ANOTHER COURTSHIP. A Girl seated on a bank under a Tree, and turned to the left; her Lover writing upon a paper which he rests on her bosom, holding his pencil in the left hand. Towards the left, under the feet of the young lady: '*G. de St Aubin.*' l. 4¾. h. 4¼. (O.)
6. AN ALLEGORICAL PIECE OF SEVERAL FIGURES, UPON THE RECOVERY OF THE DAUPHIN. In the clouds, Esculapius with the serpent, the cock, &c.; on the left France, represented by a female figure, kneeling; on the right the Dauphin, standing, supported by two females. In the margin: '*G. de St aubin inv. 1755.*' and long inscription: '*La france rend grace a Esculape,*' &c. very spirited. l. 5¾. h. 3¾, besides margin. (O.)
7. NEPTUNE STANDING IN HIS CAR, upon a pedestal, on which are seated a nymph and a river-god; three impressions. The FIRST, unfinished and without any inscription; the SECOND, worked up with pen and Indian ink; with the following writing: '*La colere de Neptune. Composé, dessiné, et gravé par Gabriel de St Aubin, 1756. Executé en bronze chez Monsieur de Jullienne.*' The THIRD is worked upon in several places with etching, or the dry point, and has inscription: '*La Colere de Neptune. Gabriel de St aubin invenit et fecit, No. 1314, du Catalogue de M. de Jullienne.*' h. 4¾, including margin. w. 3. (O.)
8. A SCENE IN A TOWN; on the right, at the door of a house, a young lady standing between two gentlemen one of whom has drawn his sword, apparently to defend her. In the background, a company of soldiers marching with fixed bayonets. At bottom: '*G. de S. . . . S.*' h. 4¾. w. 3½. (O.)
9. A GARDEN OF PUBLIC RESORT; the trees hung with festoons, lanterns, &c.; and ladies and gentlemen dancing. Of this plate there are two impressions, both numbered '2,' on the left, at top, in the margin; whence it seems probable it was intended for some book. It is more carefully executed than most or any of the artist's other plates. The FIRST impression is without his name. The SECOND, which is delicately finished with the graver (perhaps with the help of Aug. de St Aubin) has '*Gabriel de St Aubin fecit,*' in the bottom margin. h. 5¼. w. 3½. (O.)
10. TWO SUBJECTS FROM THE OPERA OF TANCREDE; very delicately etched, but not sufficiently bit by the aquafortis. In the first, among other figures, is a female in chains, seated in the middle of the piece. At bottom, the title '*TANCREDE,*' and '*Gabriel de St aubin, pinxit, Septembre 1760, Suivant le costume du 15<sup>me</sup> Siecle observé sur les. . . idem sc. aqua forti.*'—The second represents a Female Warrior, supported in the arms of her friends, dying; her helmet, shield and spear at her feet. At bottom, the title: '*TANCREDE. Gabriel de St aubin pinxit 7bre 1760, idem Sculpsit aqua forti.*' These two pieces measure h. 5, besides margin, w. 3½. (O.)
11. AN ALLEGORICAL PIECE, entitled in the margin; '*Allegorie des Mariages faits par la Ville de Paris, a la naissance de m<sup>gr</sup>. le duc de bourgogne en 1751. G. de St aubin invenit.*' In the background, on the left, a circular temple supported by corinthian columns; in the sky, on the right, three little cupids supporting an oval picture of the newly-born prince; and, below, a large group of other Cupids, with Venus, Hymen, Abundance, &c. h. 6¾, besides margin, w. 4¾. A very successful etching. (O.)
12. AN ALLEGORY ON THE EQUAL DISTRIBUTION OF THE LAWS; at top, in the clouds, Justice, Truth, and Mercy; below, in a room filled with books, a great number of Lawyers seated at a long table. On the left, at bottom: '*Gabriel de St aubin inv. et Sculp.*' A very spirited performance, done in great part, I think, with the dry point. h. 6¾. w. 4¾. (L.)
13. FOUR VASES, on one Plate; which appears, however, to have been intended to be cut into four pieces. That on the left, at top, is ornamented with the figures of four naked infants; that on the right with five infants

sporting; the vase at bottom, on the left, has two old men seated on lions; that on the right, three sea-nymphs with fishes' tails. Under each vase is the name 'Gabriel,' and on the right at bottom are two or three words which I cannot read, and the date '1754.' *h.* 9½. *w.* 6½. (O.)

14. TWO SATIRICAL DESIGNS, IN CIRCLES, on the same plate. In that on the left is a man burning books, &c.; at bottom, between the two circles, is a fox who appears to have bit off his own tail. This piece is unfinished, and without the artist's name. *l.* 8¼. *h.* 7¼. (O.)

15. TWO CIRCULAR DESIGNS ON MUSIC, on one plate; done to imitate medallions suspended to a wall. The design on the left represents a lady touching a note of the organ with one hand and at the same time blowing a flute, and another female behind her touching the strings of a guitar. The medallion on the right represents a lady seated, writing music. Under these two circles are square tablets intended for verses; for the plate is unfinished. Under the last described figure the artist has written his name in pencil, thus: 'Gabriel de St aubin inv. Sculp. 1762.' *h.* 9¼. *w.* 8¾. (O.)

## AUGUSTIN DE ST AUBIN,

b. 1736. d. 1807.

The youngest of the three brothers, is said to have studied engraving under Etienne Fessard, and Laurent Cars; though he followed the manner of neither. He was a member of the Royal Academy of Painting at Paris, designed with great facility and taste, and practised a style of engraving which was well suited, from its softness and delicacy, to the subjects he commonly treated, and the confined dimensions of by far the greater number of his plates. Upon the whole, he appears to merit the reputation he enjoyed, of being one of the most tasteful and intelligent French artists of his time. I shall notice only a few of his prints, which are very numerous.

1. PORTRAITS, busts in profile, in circles, after C. N. Cochin; small *upr.* 4to. (a) 'Esprit, Jh. Ae. BLANCHARD, &c. Maître de Musique, &c. Dessiné par C. N. Cochin. Gravé par Aug. de St Aubin 1767.'—(b) 'Glaume, LE BLOND, Maître de Mathématique, &c. Dessiné par C. N. Cochin. Gravé par Aug. de S. Aubin 1769.'—(c) 'JACQUES ROETTIERS, Ecuier, de l'Academie, &c. C. N. Cochin filius del. 1770. Aug. de St Aubin Sculp. 1771.'—(d) 'ANDRE DANICAN PHILIDOR, Mtre. de Chapelle, &c. Aux Français étonnes, &c. C. N. Cochin filius delin. Aug. de St Aubin Sculp. 1772.' Besides these he did many similar portraits after the drawings of Cochin, all of them admirable.
2. 'MR. NECKER,' head in an oval, *upr.* fol. a very fine portrait: I. S. Duplessis Pinx. *A. de St Aubin Sculp.*
3. 'S. N. H. LINGUET,' &c. bust profile in a circle, with books, &c. below: 'Aug. de St Aubin ad vivum del et Sculp. 1773,' small *upr.* 4to.
4. 'ADRIENE SOPHIE MARQUISE DE \* \* \*,' head and bust, profile, looking to the left, in an oval, under which are instruments of music and drawing materials, &c. 'Sage ou folle à propos, &c. Aug. de St Aubin ad vivum delin. et Sculp.' small *upr.* fol.—'LOUISE EMILIE BARONNE DE \* \* \*,' profile, turned to the right, within an oval, under which are a burning torch, flowers, Cupid's bow and quiver, and the apple of discord, inscribed 'a la plus belle;' same dimensions. 'L'Amour en la voyant crut voir sa mere un jour, &c. Aug. de St Aubin ad vivum delin. et Sculp.' These I think two of the artist's most beautiful performances.
5. 'VERTUMNE ET POMONE; Peint par François Boucher, &c. Gravé par Augustin St Aubin; Dédié A Monsieur Laurent Cars Graveur du Roy, Conseiller en son Académie de Peinture et Sculpture, Par son tres obéissant Serviteur et Eleve Augustin St Aubin, 1765.' large fol. *l-w.*

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6. 'VENUS ANADYOMENE,' called also 'Vénus à la Coquille;' from a picture by Titian in the Orleans collection; small *upr.* 4to.
7. CONCERT OF THE GRACES AND NYMPHS, in presence of Venus and Apollo; after Cochin; engraved in 1777. I say nothing of his small plates for books, which are very numerous.

### AUBRIER.

'This name,' says Heinecken, 'is found upon a portrait of Cesar Borgia, Duke de Valentinois, painted by W.' Query if the same person as Oubrier?

### ABRAHAM AUBRY,

1650.

Was born at Oppenheim, according to Heinecken, but lived at Strasburg, where he followed the avocation both of engraver and publisher. The prints bearing his name, as the engraver, are not numerous. His manner bears some resemblance to that of M. Merian, who was perhaps his master; and, if I mistake not, he was a principal publisher of that artist's plates. The two following specimens by him are before me.

1. A TITLE, ornamented with many small figures: 'Claudii Claudiani scriptores, &c. Impensis Johannis Naumanni Bibliopolæ Hamburgensis 1650. *A. Aubry fe.*' h. 6 $\frac{3}{8}$ . w. 4 $\frac{3}{4}$ .
2. THE TITLE TO A SET OF LANDSCAPES, engraved by him after Hollar; 'Amoenissimi Aliquot Locorum &c., à Wenceslao Hollar Bohemo delineatæ, et à Abrahamo Aubri Aqua forti æri incisæ.' l. 6 $\frac{5}{8}$ . h. 3 $\frac{5}{8}$ .

### PIETER AUBRY.

1637—1666.

He is said to have been also a native of Oppenheim and a resident of Strasburg, where he published numerous portraits, many of them engraved by his own hand. He was a very indifferent artist, and probably of the same family with the preceding. I shall notice only a few of his plates.

1. 'MICHAEL VIRDUNGUS KITTINGA, &c. Ob. 1637. *P. Aubry fe.* Nos damus effigiem, &c.' bust in an oval, 8vo.
2. 'EFFIGIES, &c. JOHANNIS KUEFFERI, &c. Medici Argentor. An. 1645.' half-length, in an oval, surrounded by naked cupids with emblems of Science. Latin verses underneath: 'En tibi, quisquis, &c. &c., *sculpsit ac reverenter obtulit Petr. Aubry.*' h. 10 $\frac{1}{4}$ , besides margin. w. 8 $\frac{3}{8}$ .
3. 'ULADISLAUS IV., par la grace de Dieu Rex Poloniæ. *P. Aubry Sculpsit.*' bust in an oval, 8vo.
4. 'CASPARUS BAUHINUS. *Pet. Aubry sculpsit,*' bust in an oval; in 4to.
5. 'JOHANNES BAPTISTA IIII. Marchio é Stirpe Pompeij, &c. &c. *Pet. Aubry Sculpsit 1666;*' bust in an oval; in fol.

Heinecken mentions also a JOHAN PHILIPPE AUBRY, an engraver and publisher, who resided at Franckfort on the Mayne; by whom he notices a Portrait of Charles-Henry Elector of Mentz.

## — AUBRY.

c. 1680?

A French engraver; at least a resident of Paris; witness the following specimen which is now before me:

MARY MAGDALEN IN HER CAVE, kneeling, and turned towards the left. She appears reading in a large book of devotion, has a crucifix in her left hand, and her right hand on her bosom. In the clouds, on the left, are two angels. At bottom, on the right: '*Aubry Sculp. a St. Thomas du Louvre*;' six French verses in margin: '*Voiez vous Madeleine*,' &c. *h.* 9, besides margin. *w.* 7 $\frac{3}{8}$ . This piece is engraved in a coarse manner, with strokes crossing each other at right angles, except in the naked parts of the figures, which are finished with dots. (O.)

## CATHERINE ST AUBYN,

1789—1797.

An English lady, whose name, or initials, I find to the following etching:

1. A YOUNG WOMAN READING, turned to the right; the figure seen to the knees; copied from one of Bartolozzi's prints after Guercino's drawings: '*Catherine St Aubyn, March 1788*,' in MS., on the book. *upr.* 4to.

DOROTHY PENTREATH, said to have been the last person who spoke the old Cornish language. It represents an old woman, seated, and seen in front, holding a large book with her right hand; her figure light, on a dark back ground. Not very well etched. '*I. Opie R. A. pinxit. C. St Aubyn Sculp. Pl. 8th, April 3d 1789*' upon margin. *small upr.* 4to.

3. TWO VIEWS OF PEVENSEA CASTLE; very well etched. On one of them: '*Pevensea. C. St. A. 1797*;' on the other: '*Pevensea C. S. A. 1798*.' The last has a group of trees, in the foreground, on the left. They measure *l.* 7 $\frac{1}{2}$ . *h.* 5.

## ROBERT VAN AUDENAERD.

b. 1663. d. 1743.

This artist, who took his surname from the town of which his father was a native, was born at Ghent, and early in life studied painting, under Mierhop, and I. van Cleef. In the year 1685 he repaired to Rome, where he entered the school of Carlo Maratti; by whose advice he some time afterwards applied himself to the study of engraving; which he followed professionally, during his future residence at Rome, with equal credit to himself and honour to his master. About the year 1722, he returned to Ghent; where he resumed the pencil, and painted, it is said, several considerable works, in the manner which he had learned in Italy. Audenaerd and Jac. Frey were the favourite engravers of Carlo Maratti, who is said to have recommended to both of them to advance their plates as far as possible by means of etching; and to use the burin only for the last finishing; which advice appears to have been more constantly acted upon by the latter artist than by the former. The early prints of Audenaerd are, in general, little more than masterly painter's etchings; but several of his later and more studied works appear executed almost entirely with the graver, in a clear manner much like

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that of Cornelius Bloemart. His works are numerous. I shall notice only a few of them; beginning with his etchings.

1. THE MARRIAGE OF THE VIRGIN; 'C. Marattus Pinxit, Do. Joan. Bapt. Blondel, hanc a Se Romæ insisam, &c. R. v. Audenaerd, &c.' h. 9 $\frac{1}{4}$ , besides margin, w. 6 $\frac{3}{8}$ .—THE ADORATION OF THE MAGI; same manner, after Ditto: 'Do. Arnoldo Van Kerckhove, &c. R. v. Audenaerd, Amico vero.' h. 8 $\frac{7}{8}$ , besides margin, w. 6.
2. THE FLIGHT INTO EGYPT; and THE DEATH OF JOSEPH, same manner; each inscribed: 'Carlo Maratti pinx. R. Audenaerd Sculps. Arnoldo Van Westerhout, formis Romæ nel parione.' They measure l. 8. h. 7 $\frac{3}{4}$ , besides margin.
3. THE MADONNA AND CHILD on a throne, two saints, and many angels; an altar-piece, round at top: 'Carlo Maratti pinx. R. Audenaerd Sculps. Franco. Collignonni fors. Romæ nel parione.' h. 16 $\frac{1}{2}$ . w. 9.
4. THE LIFE OF ST ANDREW; etched in the same manner, from the frescoes of Domenichino, in the church of S. Andrea della Valle, at Rome; in five pieces of different shapes and dimensions; viz.—(a) THE CALLING OF PETER AND ANDREW; no name of painter, or engraver; 'Vincentius Billij formis Romæ.' h. 18 $\frac{3}{4}$ , w. 14.—(b) ST JOHN BAPTIST, pointing out Christ to St Andrew and his companion—no artist's name. l. 14 $\frac{1}{4}$ . h. 9 $\frac{5}{8}$ . (c) THE FLAGELLATION OF ST ANDREW; the margin curved on the left side: 'Domenichino pinx. R. Audenaerd Sculps. formis Romæ.' l. 17 $\frac{1}{4}$ . h. 14 $\frac{1}{4}$ .—(d) ST ANDREW CONDUCTED TO HIS CRUCIFIXION; the margin curved on the right: 'Domenichino pinx. R. Audenaerd Sculps. Vincentius Billij formis Romæ.' l. 17. h. 14 $\frac{1}{4}$ .—(e) ST ANDREW CARRIED UP TO HEAVEN BY ANGELS; curved at bottom: 'Dominic. Pinx. R. V. A. (cypher) Sculps.' h. 9. w. 7 $\frac{3}{4}$ . This set of etchings, the only prints we have of one of Domenichino's finest works, is rare. (O.)
5. CHRIST TAKEN DOWN FROM THE CROSS; after the celebrated picture at the Church of the Trinita del Monte; same manner: 'Daniel da Volterra pinxit. Do. Lucae de Somer, &c. R. v. Audenaerd.' h. 15 $\frac{3}{4}$ , besides margin, w. 11 $\frac{1}{8}$ . The following are in his more finished manner.
6. THE ANNUNCIATION: 'Angelus Domini nuntiavit Mariæ. Carol. Marrattus pinx. R. V. Auden Aerd Sculp.' This is a very beautiful print, done in great part with the graver. h. 17 $\frac{3}{8}$ , besides margin, w. 12 $\frac{7}{8}$ .
7. THE HOLY FAMILY, WITH THE LITTLE ST JOHN, in a landscape: 'Qualis est dilectus tuus, &c. Carolus Marrattus delin. R. van Auden Aerd Sculps.' An Octagon. l. 10. h. 7 $\frac{1}{2}$ , besides margin.
8. THE DEATH OF THE VIRGIN, after the same; with dedication to Card. Cibo. l. 20. h. 17 $\frac{3}{8}$ .
9. THE ASSUMPTION OF THE VIRGIN, after the same: 'Quasi Aurora Consurgens,' &c. h. 18 $\frac{1}{4}$ . w. 14.
10. SEVERAL PLATES IN DE ROSSI'S BOOK OF STATUES, *sm. upr.* fol. among them the MOSES of Michelangiolo, No. CLIV, and the S. SUSANNA of Piamingo.

We have also several PORTRAITS, engraved by him with great clearness of burin.

## AUDER.

c. 1770?

A French engraver, of whom I find the following mention in the catalogue of the Winckler collection and in that of Brandes.

1. 'PREMIERE, ET SECONDE VUE DES ENVIRONS DE DUNKERQUE;' two pieces after J. Vernet; *gravées par Auder.* l. 9. h. 8 $\frac{1}{4}$ .
2. 'PREMIERE, ET SECONDE VUE DE L'ISLE DE LA GRENADE. Peint par F. Robell, *Gravée par Auder.* A Paris chez David, Graveur;' two pieces, l-w. in fol.

## P. AUDINET,

c. 1785.

A French engraver of moderate talents, who appears to have resided some time in England, and whose name I find to the following prints.

1. LEAR WITH THE DEAD BODY OF CORDELIA, after Fuseli, for Bell's British Theatre, 'P. Audinet Sculp.' *upr.* 12mo.
2. 'LOUIS XVI. Roy de France,' &c. a head. 'London, Published as the Act directs, by M. De Mervi.' *upr.* 8vo.
3. A FAMILY DYING OF HUNGER, a clever composition of eight figures: 'Gravé par P. Audinet d'après une esquisse de H. P. Danloux. London, Published as the Act directs, by M. De Mervi.' small *upr.* 4to.

## PIERRE AUDOUIN.

1790—1810.

An engraver of considerable merit, who was born at Paris in 1768, and studied under Beauvarlet. He is probably still living. Several of his plates are in the fine work entitled the 'Musée Royal;' among others, the following:

1. LA BELLE JARDINIÈRE, a Madonna, after Raffaele.
2. THE BURIAL OF CHRIST, after Caravaggio.
3. CHARITY; after Andrea del Sarto.

## CHARLES, or KARL, AUDRAN.

b. 1594. d. 1674.

This artist is said to have been the son of one Louis Audran, an officer of the wolf-hunt to Henry IV. of France, and was born at Paris, where at a very early age he applied himself to the study of engraving. Having acquired a competent knowledge of the rudiments of the art, he repaired to Rome to complete his studies, and during his stay there produced several very creditable engravings, the best of which partake of the manner of Cornelius Bloemart, who appears to have been resident there at the time. He commonly marked his plates K. Audran, instead of C. Audran, in order to distinguish them from those of his brother, or cousin, Claude, next to be spoken of, who resided at Lyons. The length of Karl Audran's sojourn in Italy, is not known; but, upon his return, he established himself at Paris, where he died in 1674. I shall mention only a few of his engravings, which are very unequal in merit, and not numerous.

1. FOUR STUDIES, OF THE NAKED FIGURE; bold, masterly *Etchings*, each marked K. A. and dated 1634; L. 5 $\frac{3}{4}$ . to 6. h. 3 $\frac{3}{4}$ . to 4 $\frac{1}{4}$ .—(a) A WINGED GENIUS, a sitting figure; he holds a garland in the right hand, and rests the left on his left knee. The mark on the left at bottom; the date on the right. (b) A MAN CROWNED WITH VINE-LEAVES, seated, and turned to the left; his right hand resting on his left knee. The mark on the right; the date on the left at bottom.—(c) A MAN SEATED, resting his head upon his arms, as if sleeping. The mark in the middle, at bottom; the date on the right. (d) A MAN SEATED ON A BAG IN WHICH THE WINDS ARE SUPPOSED TO BE CONFINED. He is turned to the left, and rests his left hand on a rock.



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At bottom, on the left, are the mark and date. These four etchings bear little or no resemblance of manner to Karl Audran's other works; though from the mark and date upon them they are generally believed to be his. It is possible he may have done them after drawings by Cl. Vignon.

2. **THE ANNUNCIATION.** 'Anibl. Carax. Inve. cum privil. Regis. K. AUDRAN SCULP.' h. 14½ besides marg. w. 11. Something in the manner of F. Poilly.
3. **THE ASSUMPTION OF THE VIRGIN.** *upr.* oval, within a wreath. 'Dominicus. Bonnon<sup>sis</sup> Inve. et Pinx. Karol<sup>us</sup>. Audran Paris Sculpsit. h. 9⅞ besides marg. w. 7¼.
4. **THE MADONNA AND CHILD,** a female Saint on her knees caressing the Infant, and St. John presenting an apple to the Virgin; landscape background: 'Tisian Pin. K. Audran fecit. Osculetur me osculo,' &c. l. 15. h. 11¾ besides marg. It is engraved in a hard but clear manner.
5. **AN ALLEGORICAL PIECE,** relating to the arms of the Barberini family. On the right, four men with cymbals, dancing; on the left, two women with an infant who appears assailed by a swarm of bees: 'Andreas Sacchi Romanus Inventor. Karol<sup>us</sup>. Audran Paris. Fecit Romæ.' l. 16. h. 12¼. This print and the following are much in the manner of Corn. Bloemart.
6. **ANOTHER ALLEGORICAL DESIGN,** relating to the same armorial device. Above, in the sky, Jupiter with his thunder and his eagle holding a stone, whereon is inscribed 'Arcanis Nodis.' Below, are three men and two females; and on the right, in the air, is a Cupid supporting a garland over a swarm of bees: 'Petr. Beretin. Corton. del. K. Audran Paris. inc. Rom.' l. 15½. h. 10⅝.  
This plate was afterwards altered; the bees were taken out, and a coat of arms surmounted by a cardinal's hat inserted in their stead. The words 'Arcanis Nodis' are also erased.
7. He also engraved some of the **STATUES IN THE JUSTINIANI COLLECTION.** Two of them, now before me, are marked 'C. Audran F.' and are very unfinished performances.

### CLAUDE AUDRAN.

b. 1592. d. 1677.

Some writers place the birth of Claude Audran in 1597. It is doubtful whether he was the brother or the cousin of the last mentioned artist. He was born, it is said, at Paris, but established himself at Lyons, where he died in 1677. Although a very indifferent engraver himself, he was the father of an illustrious family of artists, and among them of Girard Audran, who is justly considered one of the greatest engravers that ever lived. The following specimens of Claude Audran's work are before me:

1. **AN ORNAMENTED TITLE,** in fol. 'Sebastiani Berradas Olyssiponensis, &c. Lugduni M.DC.XX. C. Audran sculpsit.' On either side are two heads of Saints of the order of Jesuits, in ovals. It is neatly engraved, and, on the whole, much better than the two portraits which follow.
2. 'ZACUTUS LUSITANUS DOCTOR, &c. Anno 1642;' head and right hand in an oval. 'En Zacutum, &c. Claude Audran feci.' h. 11. w. 7.
3. 'JOHANNES-HENRICUS ALSTEDIUS, Philos,' &c. oval. 'Nosce qui potest, &c. Cl. Audran fecit.' h. 10¾. w. 7. These are both book-plates, and very coarse.

### GERMAIN AUDRAN,

b. 1631. d. 1710.

The eldest son of Claude, was born at Lyons, in 1631, and studied engraving at Paris, under his relative Karl Audran;

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after which he established himself in his native city, where he was made a member of the academy, and afterwards chosen a professor. The prints that I have seen bearing his name are not very numerous, nor do they possess any great degree of excellence. The following are before me :

1. AN ORNAMENTED TITLE, for a work in fol., which I suppose to be entitled ' *Le Grand Dictionnaire Historique* ;' those words being inscribed upon a banner attached to a trumpet, which is held by an angel at the top of the print. Below are the figures of History and Time, and three infants, one of whom is looking through a small telescope. ' *G. Audran sculp. A Lyon (the date 1659 added with a pen). Ches Jean Girtin,* &c. *h. 12. w. 7* $\frac{5}{8}$ . Very coarsely engraved.
2. ' *ANDRES ARGOLUS EQUES,* &c. oval. ' *g. Audran Fe. Corporis effigiem, &c.;* a wretched performance ; perhaps engraved before he went to Paris. *h. 7* $\frac{3}{8}$ . *w. 5* $\frac{3}{8}$ .
3. ' *LAZARUS RIVERIUS, &c. Medicinæ Professor, An. 1653, æt. 63.*' oval. ' *Riverium jures, &c. Ger. Audran fecit.*' Very indifferent. *h. 10* $\frac{1}{8}$ . *w. 6* $\frac{3}{4}$ .
4. ' *P. THEOPHILUS RAYNAUDUS,*' a Jesuit ; half-length, seated in a chair : ' *Qui stylus artifices, &c. Ger. Audran sculp. 1663.*' *h. 9. w. 7* $\frac{1}{4}$ . This plate has merit.

According to Heinecken, he also etched or engraved :

5. VARIOUS BOOKS OF ORNAMENTS, VASES, FOUNTAINS, &c.
6. A SET OF SIX LANDSCAPES, after Gasp. Poussin, &c.

### CLAUDE AUDRAN,

b. 1639. d. 1684.

The second son of the above-mentioned Claude, is styled by Heinecken a painter and engraver, perhaps by a mistake of the press : for he specifies none of his performances in the latter profession ; nor do we find mention of them in other writers. He is said to have assisted Le Brun in painting the battles of Alexander.

### GIRARD AUDRAN,

b. 1640. d. 1703.

The third son of Claude Audran, was born at Lyons, and, like his elder brother Germain, repaired young to Paris, in order to perfect himself in his studies. Here his talents caused him to be noticed by Le Brun, after whose pictures he engraved, in 1666, two very large prints, representing the victory of Constantine over Maxentius, and his triumphal entry into Rome ; the former of which was dedicated by the painter to Louis XIV. In the year following we find him at Rome, where it is commonly said he resided two or three years. Perhaps he twice visited that capital. The portrait of Samuel de Sorbierre was engraved by him at Rome, according to Heinecken, in 1667 ; a cieling, engraved by him there after Pietro da Cortona, is dated 1668 ; and upon each of a set of four plates of Virtues, after Domenichino, we read : ' *G. Audran Sculp. Romæ 1675.*' He died at Paris, a member of the

Royal Academy, in 1703. The following remarks on the merits of Girard Audran are from Strutt. The praise may in the opinion of some be a little exaggerated; still, I am unwilling to deny that he deserves it all.

‘I own,’ says Mr. Strutt, ‘my great partiality for this master; and that partiality may by some of my readers be thought to lead me too far, when I say, that I consider him as the greatest engraver, without any exception, that ever existed in the historical line. However, I am not singular in this opinion; and, I believe, a careful examination of THE BATTLES OF ALEXANDER alone, engraved by this artist (which are said to be equal if not superior to the pictures) will justify the assertion. His great excellency, above that of any other engraver, was, that though he drew admirably himself, yet he contracted no *manner* of his own; but transcribed (if I may be allowed the expression) on copper simply, with great truth and spirit, the style of the master whose pictures he copied. On viewing his prints, you lose sight of the engraver, and naturally say, it is Le Brun, it is Poussin, it is Mignard, or it is Le Sueur, &c., as you turn to the prints which he engraved from those masters. Let any one examine the BATTLES above mentioned from Le Brun, THE PRESERVATION OF THE YOUNG PYRRIUS from Nicholas Poussin, THE PEST from Mignard, and THE MARTYRDOM OF ST. LAWRENCE from Le Sueur, and then judge candidly of the truth of this observation.’ After very properly censuring Mr. Gilpin for the strange omission of G. Audran’s name in his list of great historical engravers, in his ‘Essay on Prints,’ Mr. Strutt closes his remarks concerning him with the following passage from a French writer:

‘This sublime artist,’ says De Fontenai, ‘far from conceiving that a servile arrangement of strokes, and the too frequently cold and affected clearness of the graver, were the great essentials of historical engraving, gave value to his works by a bold admixture of free hatchings and dots, placed together apparently without order, but with an inimitable degree of taste; and has left to posterity most admirable examples of the style in which grand compositions ought to be treated. His greatest works, which have not a very flattering appearance to the ignorant eye, are the admiration of true connoisseurs, and persons of fine taste. He acquired the most profound knowledge of the art by the constant attention and study which he bestowed upon the science of design, and the frequent use he made of painting from nature. This great man always knew how to penetrate into the genius of the painter he copied from; often improved upon, and sometimes even surpassed him,’ &c.

Heineken, in his ‘Dictionnaire des Artistes,’ has given, as far as he was able, a complete catalogue of the works of Girard

Audran. I shall, in preference, copy Mr. Strutt's shorter list, and afterwards add a few other pieces which chance to be before me.

'We may, I think,' continues Mr. Strutt, 'very properly divide the works of Girard Audran into FOUR CLASSES, without mentioning his portraits.

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

1. THE DELUGE, a large plate, *lengthways*, from La Fage.
2. THE PASSAGE THROUGH THE RED SEA, ditto, ditto, from the same.
3. THE COMBAT OF JOSHUA AGAINST THE AMALEKITES; with other plates, from the same.
4. THE EMPIRE OF FLORA, from N. Poussin; a middling-sized plate, *lengthways*.
5. THE PRESERVATION OF PYRRHUS; an admirable large print on two plates, *lengthways*, from the same.
6. A CIELING FROM LE BRUN, wherein is represented THE FOUR SEASONS; dedicated to Louis XIV. Engraved on five plates, which, being pasted together, form an oval, &c.

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

7. PAUL AND BARNABAS AT LYSTRA, from one of the tapestries of Raffaele in the Vatican. A large print, *lengthways*.
8. CORIOLANUS APPEASED BY HIS FAMILY, on two plates; a large print, *lengthways*, from Poussin.
9. TIME SUPPORTING TRUTH, a large *upr.* print nearly square, from the same; an admirable performance. The impressions without the piece of drapery over the figure of Truth are very rare.
10. THE CIELING OF THE CHAPEL DE SAULX, representing THE ACCOMPLISHMENT OF THE OLD LAW BY THE NEW ONE; engraved 1681, from Le Brun, on six large plates which join together. Great spirit, character, expression, and beautiful drawing, are wonderfully united in this print.
11. THE DEATH OF ST. FRANCIS, from Annibale Carracci; a large upright plate.

'THIRDLY, those in his most finished manner, as :

12. THE BATTLES OF ALEXANDER; three very large prints, *lengthways*, each consisting of four plates, which join together; from Le Brun; namely: THE PASSAGE OF THE GRANICUS—THE BATTLE OF ARBELA—PORUS BROUGHT TO ALEXANDER, after his defeat.

To this set are added two more large prints, *lengthways*, on two plates each, from Le Brun, as follows:—ALEXANDER AT THE TENT OF DARIUS—and THE TRIUMPHAL ENTRY OF ALEXANDER INTO BABYLON. The former was engraved by Girard Edelinck, and the latter by Girard Audran. It is to be remarked of all these plates, that those impressions are generally most esteemed which have the name of Geyton, the printer, marked on them.

13. THE PEST, from Peter Mignard, a large plate, *lengthways*. In the first impressions, the figure in the clouds is Juno with her peacock behind her; in the latter, the peacock is obliterated, and the wings of an angel are added to the figure.
14. THE BAPTISM OF THE PHARISEES, on two large plates, *lengthways*, from N. POUSSIN.

15. THE MARTYRDOM OF ST. LAURENCE, from Eustache Le Sueur, a large plate, *upright*, arched at top.
16. THE MARTYRDOM OF ST. AGNES, from Domenichino, of the same size, and usually made a companion for the former.

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

17. ÆNEAS SAVING HIS FATHER ANCHISES from the burning of Troy, after Domenichino : ‘*Ænée sauvant son Père,*’ &c. *h.* 13 $\frac{5}{8}$  besides margin, *w.* 9 $\frac{3}{4}$ .
18. A FRONTISPIECE to the Effigies, of the Popes and Cardinals, published at Rome ; *sm. fol.* from Ciro Ferri.’

To Mr. Strutt’s list, add the following :

19. FORTITUDE—JUSTICE—PRUDENCE,—and TEMPERANCE, represented by female figures, with attributes, after the celebrated frescoes of Domenichino in the angles of the cupola of the church of S. Carlo at Rome ; four pieces, *h.* 14 $\frac{1}{2}$  including margin, *w.* 11. They have two French lines at top, and two Latin at bottom, with artist’s name, thus : ‘*G. Audran sculp. Romæ. 1675 ;*’ but an impression exists without any inscription.
20. DAVID DANCING BEFORE THE ARK—THE QUEEN OF SHEBA’S VISIT TO SOLOMON—HESTER BEFORE AHASUERUS—and JUDITH WITH THE HEAD OF HOLOPHERNES ; four *upr.* ovals, each with a line of Latin inscription, and *G. Audran sculp. Rome ;*’ *h.* 16 $\frac{3}{4}$ . besides marg. *w.* 14 $\frac{1}{4}$ .
21. ST. PETER WALKING TO CHRIST UPON THE WATER, from a celebrated picture of Lanfranco ; etched with prodigious boldness and strengthened with the graver. ‘*Dédié a Monsieur Perrault, &c. . . Par son tres-humble serviteur Audran.*’ It is arched at top. *h.* 17 $\frac{3}{8}$  besides marg. *w.* 12.
22. GANYMEDE, an octagon, from a fine picture by Titian, formerly in the Colonna Palace at Rome, and now in the British National Gallery. ‘*Ticien pinxit. G. Audran sculp. cum privil. Reg.*’ Admirably executed. *diam.* 8 $\frac{1}{4}$ .
23. THE FLIGHT INTO EGYPT, after Verdier ; ‘*gravé par G. Audran, et se vend a Paris,*’ &c. A beautifully soft effect, though the work is exceedingly bold. *h.* 19 $\frac{1}{4}$  besides marg. *w.* 15 $\frac{3}{4}$ .
24. A SET OF EMBLEMATICAL FEMALE FIGURES, painted by Raffaele in chiaro-scuro, as Cariatides, in one of the chambers in the Vatican ; 13 pieces *upr.* fol. numbered on the left at top. On the first, ‘*La Noblesse,*’ is the title : ‘*Diverses figures Hieroglyphiques, &c. A Paris chez Audran, &c.*’
25. THE CUPIDS WITH ATTRIBUTES, painted by Raffaele, in triangular compartments, as ornaments to the stories of Cupid and Psyche, in the Palace called the Little Farnese at Rome ; 14 pieces, numbered at top, and at the right bottom corner. On the first : ‘*Nobil<sup>mo</sup>. Viro D. Dno. Carolo Le Brun, &c. G. Audran ;*’ the second has : ‘*Raphael Inventor. G. Audran delineavit et sculpsit Romæ,*’ &c. the rest have : ‘*R. V. I. G. A. F.*’ *l.* 10 $\frac{1}{2}$ . *h.* 8 $\frac{1}{2}$ , including margin.

### BENOIT AUDRAN.

b. 1661. d. 1721.

This artist was the second son of Germain Audran, and was born at Lyons, A.D. 1661. He learned the first principles of design and engraving from his father, and afterwards studied at Paris under his uncle Girard Audran. He was honoured with the appellation of engraver to the king, and received a pension ; was made an academician in 1715 ; and died, unmarried, at an estate which he had purchased in the country, A.D. 1721. The engravings of Benoit Audran possess not the boldness and mas-

terly freedom which we admire in the works of Girard, but have often, nevertheless, great merit. His outlines are determined, and his drawing is sufficiently correct. The round dots, with which he finishes his flesh upon the lights, are sometimes too predominant, but in his most finished plates, the mechanical part of the engraving is extremely neat, and managed with taste and judgment.

The following list of some of his best prints is in great part from Huber.

PORTRAITS.

1. BENOIT AUDRAN, 'Graveur du Roi,' after J. Vivien, 'gravé par lui meme,' in 8vo.
2. 'LE R. P. LOUIS DE THOMAS DE LA VALETTE, Général de l'Oratoire. B. Audran fecit ad vivum.' fol.
3. 'LE R. P. RENAUD DE L'ORATOIRE;' after Bonnet. fol.
4. CHARLES LE GOUX, Archbishop of Narbonne; after Bon de Boulogne; large oval, dated 1708.
5. JEAN-BAPTISTE COLBERT; after Cl. le Febre; large oval, with decorations.
6. JOSEPH-CLEMENT, Elector of Cologne; after J. Vivien; large fol.
7. MAXIMILIAN-EMANUEL, Elector of Bavaria; 'J. Vivien pinx. Il se vend chez. ledit Sieur.' large fol.
8. HENRY DE BERINGHEN, first Equerry to the King. 'Nanteuil del. 1663. Bened. Audran sc. 1710.' fol.
9. SAMUEL FRISCHING, a Swiss General: 'Basel, Chur, Genf, &c. J. Huber pinxit, Benedictus Audran sculpsit 1713. parisiis.' oval, h. 11 $\frac{7}{8}$ , besides margin. w. 9 $\frac{1}{2}$ .
10. JEAN-FREDERIC DE WILLADING, Consul of the Republic of Berne 1718. 'J. Huber pinx. B. Audran sc.' fol.
11. EQUESTRIAN STATUE OF LEWIS XIV. at Lyons; after Desjardins; engraved by B. and J. Audran. large fol.

VARIOUS AFTER ITALIAN MASTERS.

12. THE BAPTISM OF CHRIST, after Albano, l-w. in folio.
13. NESSUS AND DEJANIRA; after Guido. fol.
14. DAVID CUTTING OFF THE HEAD OF GOLIATH; from a picture on stone, in the collection of the King of France, supposed to have been painted by D. di Volterra from a design of Michelangiolo. The subject is repeated with variations on both sides the stone. Jean Audran engraved the other side. l-w. in folio.
15. A GYPSEY TELLING FORTUNES; 'La Bohemienne, &c.' after Mic. Ang. da Carravagio; in the Crozat Cabinet. lengthways, in fol.
16. LOT AND HIS DAUGHTERS ESCAPING FROM SODOM; after Paul Veronese: 'gravé par Benoist Audran;' Crozat Cabinet. l. 14. h. 11 $\frac{1}{8}$ , besides margin.
17. 'LE DEGOUT;' after a picture by P. Veronese, formerly in the Orleans collection, in fol. Crozat Cabinet. Its companion, 'L'Amour heureux,' was engraved by L. Desplaces.

After CHARLES LE BRUN.

18. MOSES DEFENDING THE DAUGHTERS OF JETHRO; a large plate l-w.; engraved by Jean and retouched by Benoit Audran.
19. THE ESPOUSALS OF MOSES AND SEPHORA, its companion.
20. THE BRAZEN SERPENT IN THE WILDERNESS, a large print, l-w.
21. THE PURIFICATION OF THE VIRGIN, 'Audran fec. et exc.' in fol.

22. THE RAISING OF THE CROSS ; drawn and engraved by *B. Audran*, 1706 ; large folio.
23. CHRIST TAKEN DOWN FROM THE CROSS ; with dedication to the Card. de Noailles ; large folio, arched at top.
24. ' LA HOLLANDE ACCEPT LA PAIX ;' from a picture in the Gallery of Versailles.

*After* VARIOUS FRENCH MASTERS.

25. ZEPHYRUS AND FLORA ; after Ant. Coypel ; engraved by *Benoit*, under the direction of *Girard Audran*. fol.
26. THE BAPTISM OF CHRIST ; after P. Mignard ; large print *l-w*.
27. CHRIST WITH MARTHA AND MARY ; after Le Sueur ; large print *l-w* ; dated 1690.
28. ST. PAUL PREACHING AT EPHESUS ; after the same ; large print *l-w*.
29. ALEXANDER RECEIVING THE CUP from his Physician ; after the same. Engraved in 1711. One of his most admired plates.
30. VENUS BATHING, attended by two Cupids ; after N. Fouché : ' *Benedict Audran Sculp. cum privil. Regis.*' *h.* 13¼. *w.* 10½.
31. A GROUP OF YOUNG GENTLEMEN AND LADIES, in a landscape ; entitled ' *Le Passe-Temps* ;' after Watteau : ' *B. Audran Sculp.*' A very beautiful print. *l.* 15½. *h.* 12¼, besides margin.
32. THE TWELVE MONTHS ; six grotesque pieces, painted by ' *C. Audran le Jeune.*' folio.

JEAN AUDRAN,

b. 1667. d. 1756.

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

The most masterly and best prints of this artist, in Strutt's opinion, ' are those which are not so pleasing to the eye at first sight ;' those in which the work, being far advanced by etching, is finished in a bold rough style. But even in these he thinks the lights are too much and too equally covered ; and that there is not sufficient difference between the style in which he has engraved his backgrounds, and his draperies.

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

though inferior to his uncle, was a great artist. The following list of his best prints, is chiefly from Huber.

PORTRAITS.

1. LOUIS XV., a whole-length figure, standing: 'Gobert pinx. Audran sc.' large fol.
2. PORTRAIT OF A PRINCE, whose name is not mentioned, accompanied by a page, a whole-length figure. After Vivien. large fol.
3. CLEMENT-AUGUSTUS, Prince of Bavaria. After the same. large fol.
4. JEAN-BAPTISTE COLBERT, Marquis de Torcy; without his name. After Largilliere. Oval, in fol.
5. LE DUC D'ANTIN, a bust in an oval. fol.
6. THE ABBE VICTOR-MARIE D'ETREES; after Largilliere; oval, in fol.
7. THE CARDINAL PIETRO OTTOBONI; after Trevisani. large fol.
8. DE LA MOTTE FENELON, Archbishop of Cambrai; after Vivien. fol.
9. PIERRE GILLET; after J. Tortebat. fol.
10. FRANÇOIS-ROBERT SECOUSSE, seated in an arm-chair; after Rigaud. large fol.
11. PETER PAUL RUBENS; after Van Dyck.
12. NOEL COYPEL, 'peintre ordinaire du Roy, &c. Grave d'après le dessein de N. Coypel, par J. Audran, pour sa réception a l'Academie en 1708.' oval, h. 14½, besides margin. w. 10¾.
13. ANTOINE COYZEVOX, 'Sculpteur Ordinaire du Roy, &c.; Peint par Hyacinthe Rigaud, Gravé par Jean Audran pour sa reception,' &c. in an oval, same size.

VARIOUS SUBJECTS AFTER DIFFERENT MASTERS.

14. CHRIST PREACHING FROM THE SHIP; after Raffaello. large fol. *l-w.*
15. THE INFANT SAVIOUR, recumbent in a landscape, looking at the cross, which three angels in the clouds bear towards him. After Albano. fol.
16. THE ADORATION OF THE SHEPHERDS; after Pietro da Cortona: 'J. Audran Sculpsit.' Oval. L 11½. h. 9½, besides margin.
17. CHRIST AND THE SAMARITAN WOMAN AT THE WELL; after Ann. Caracci. fol. arched at top.
18. ST JOHN administering the Eucharist to the Virgin; after Lodovico Caracci. In folio.
19. CHRIST ON THE MOUNT OF OLIVES; after Domenichino. large fol.
20. ST. ANDREW LED TO EXECUTION, worshipping the cross on which he is to suffer; after Guido. large fol. *lengthways*; engraved from a drawing by Girard Audran.
21. THE MARTYRDOM OF ST. PETER, after Guido; marked, by mistake, with the name of Domenichino. large fol.
22. ST PAUL PREACHING AT ATHENS; after Ciro Ferri; a small frieze.
23. GALATEA; after Carlo Maratti; in the Crozat collection. Finely engraved. *l-w.* in fol.
24. THE MIRACLE OF THE LOAVES AND FISHES; after his uncle Claude Audran. large fol. *l-w.*
25. THE BATTLES OF ALEXANDER; after le Brun. Copied from the larger prints of Girard Audran. 6 pieces, fol. *l-w.*
26. ST AUGUSTIN SEATED, HOLDING A HEART; after Ph. de Champagne. large fol.
27. THE INFANT SAVIOUR IN THE ARMS OF SIMEON; after M. Corneille. large fol. *l-w.*



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28. THE INFANT MOSES SAVED FROM THE NILE, and presented to the daughter of Pharaoh by its mother; after Ant. Coypel. large fol. *l-w*.
29. JACOB REMONSTRATING WITH LABAN: 'Sept ann Alijs, &c. Dedié à Messire Jérôme, &c. Ant. Coypel pinxit, *Joan. Audran sculp.*' *l. 17½. h. 13¾*, besides margin.
30. ESTHER BEFORE AHASUERUS; after the same. large fol. *l-w*.
31. THE RESURRECTION OF CHRIST; a large piece arched at top, after the same.
32. CUPID AND PSYCHE: 'Cupido Psychen accurrit, &c. Antonius Coypel invenit et pinxit, *Joannes Audran Sculpsit.*' *l. 19. h. 14½*, besides margin.
33. CHRIST HEALING THE SICK: 'Ant. Dien. pinx.' The impression before me, perhaps a proof, is without the name of Audran. *l. 28½. h. 21*, besides margin.
34. CHRIST BEARING HIS CROSS; after the same; same dimensions.
35. THE RAISING OF THE CROSS; after Van Dyck. fol.
36. CHRIST ON THE CROSS; after the same. in fol.
37. THE MIRACULOUS DRAUGHT OF FISHES; after Jouvenet. a large piece *l-w*.
38. THE RESURRECTION OF LAZARUS; after the same. a large piece *l-w*.
39. ACIS AND GALATEA, with Poliphemus on his rock; after F. Marot. large fol.
40. VENUS IMPOSING LABOURS ON PSYCHE: 'Psiché doit être mise aux chaines,' &c. after J. M. Nattier. *h. 12*, besides margin. *w. 11*.
41. PSYCHE COMFORTED BY CUPID; after the same; a companion to the above.
42. THE DEAD BODY OF CHRIST, WITH ST JOHN AND TWO OF THE MARIES LAMENTING, accompanied by Nicodemus and two Angels. Landscape background. After Poussin: '*J. Audran exc.*' large fol. *l-w*.
43. THE RAPE OF THE SABINES, after the same. large fol. *l-w*. One of J. Audran's most capital engravings.
44. HENRI IV. OF FRANCE, DELIBERATING ON HIS INTENDED MARRIAGE; his PREPARATIONS FOR WAR IN GERMANY;—and THE CORONATION OF THE QUEEN (the last a large sheet print); three pieces in the celebrated work of the Luxembourg Gallery, after Rubens.

### LOUIS AUDRAN,

b. 1670. d. 1712.

The last son of Germain Audran, born at Lyons in 1670; from whence he went to Paris, after the example of his brothers, to complete his studies in the school of his uncle Girard. He died suddenly at Paris, in 1712. His manner much resembles that of his brothers, whom it is probable he assisted in their more extensive works; as the plates to which we find his name affixed are few in number.

1. THE SEVEN ACTS OF MERCY; a set of seven pieces, each with a line of french inscription, and numbered 1 to 7, in the middle at bottom; copied from the larger plates of Sebastien Bourdon: '*S. Bourdon pinxit. L. Audran sculp.*' *l. 13½. h. 9½*, besides margin.
2. THE DEATH OF SAPPHIRA: '*Sapphira super agri,*' &c., after N. Poussin. '*L. Audran sculp.*' *l. 13½. h. 9½*.
3. A CADAVRE, SACRILEGIOUSLY DISCOVERED IN A TOMB BY A SOLDIER: '*R. A. Houasse pinx. L. Audran sculp. Quel effroyable objet,*' &c. *l. 13½. h. 9½*.

## BENOIT AUDRAN.

1753.

This Benoit, the second of the name, was the son of Jean Audran, and was also established at Paris. As an artist, he was very inferior to his uncle or father, and, according to Heinecken, engraved but few plates, amongst which are the following :

1. THE PORTRAIT OF JACQUES JUBÉ, Curate of Asnieres; painted in 1735 at Zwol, in Transilvania by B. Brant, and engraved at Paris by *B. Audran*.
2. ANOTHER OF THE CURÉ DE S. GERVAIS, who died at the age of 90; after a bust by Feuillet.
3. THE DESCENT FROM THE CROSS; a folio print, arched at top, with the inscription: 'Depositum Jesum involverunt Sindone;' engraved by *B. Audran*, after a picture of N. Poussin, formerly in the collection of the Count de Bruhl.
4. CHRIST WITH HIS TWO DISCIPLES GOING TO EMMAUS, in fol.; from a picture by Paolo Veronese, in the same collection.
5. A SET OF TURKISH HEADS, in six 4to. pieces, after Ch. Parocel the younger.
6. A VIEW OF THE TOWN OF ANGOULEME, engraved in 1753, after a design of M. de Bianville, a Counsellor of the French Parliament. The parliament happening to be exiled at the time this print appeared, it was called 'Le fruit de l'Exil.'
7. 'LE GALANT;' a young lady and gentleman in a landscape, surrounded by wreaths and emblematic figures: 'A Watteau pinxit, *B. Audran Sculp.*' h. 14½, besides margin. w. 11.
8. 'LA MARMOTE;' a pedlar boy with a marmot, and a flageolet: 'A. Watteau pinxit. *B. Audran sculp.*' h. 9½, besides margin. w. 7½.—'LA FILEUSE;' a country girl with a distaff; its companion. From the same.

## P. G. AUDRAN.

1765.

An unknown artist, doubtless of the same family, and perhaps a son of the engraver last mentioned. I have before me the following print, the first of a set of 6 plates of studies of heads.

THREE HEADS, two female and one male, etched in a masterly and picturesque manner. Above on the left is this title: 'SIX FEUILLES DE TETES, ETUDES, Gravées à l'eau forte par *P. G. Audran*. 1765.' At bottom we read: 'A Paris, chez *B. Audran*, rue S. Jacq.' h. 8. w. 6½.

## BENOIT AUDRAN.

1775.

This artist, the third of the name, was, according to Heinecken, a grandson of Jean Audran. Jean Audran, he says, had a second son named Michel, who was neither a painter nor an engraver, but became at length possessed of the plates of Girard and his other relations, which were sold after his death in 1771. This Michel, he adds, 'left a son named Benoit, who at present (1778) practises the law, and engraves for his amusement.'

## J. VANDEN AVELE, or AVEELEN.

1681—1717.

An indifferent Dutch artist, who appears to have lived at

Utrecht at the close of the 17th century, and afterwards took up his abode at Stockholm.

1. A FRONTISPIECE: 'Joh. Lomeier de Lustrationibus Veterum Gentilium;' with the representation of an ancient sacrifice: 'Ultrajecti, apud Franciscum Halma. An. M.DCLXXXI. Joh. Van den Avele inventor et fecit.' *h.* 6 $\frac{3}{4}$ . *w.* 5 $\frac{1}{4}$ .
2. ANOTHER: 'Introduction a la Geographie. par N. Sanson. Utrecht 1692. *J. v. d. Avele. inv. f.*' *h.* 5 $\frac{1}{2}$ . *w.* 3 $\frac{1}{4}$ .
3. ANOTHER: 'Aentekeninge van Engeland etc. Tot Utrecht by Anthony Schouten, 1699. *I. v. d. Avele. inv. f.*' *h.* 5 $\frac{3}{8}$ . *w.* 3 $\frac{1}{8}$ .
4. ANOTHER FRONTISPIECE: 'Philippi Cluverii Introductio in universam Geographiam, &c. Amsterdam, 1683. *Ioh. Vanden Avel invent et fecit.*' *h.* 7 $\frac{1}{4}$ . *w.* 5 $\frac{1}{2}$ . The figures are taken with little variation from a Frontispiece by Rom. de Hooghe.
5. A VIEW OF THE TOWN OF 'ASPENAAS. *I. V. D. Aveelen Sc. Holmiæ, 1709.*' *l.* 13 $\frac{1}{8}$ . *h.* 8 $\frac{1}{2}$ .
6. A VIEW OF 'STROMSTAD. *'I. V. D. Aveelen. Sc. Holmiæ, 1713.'* *l.* 13. *h.* 8 $\frac{1}{4}$ . I have seen others of this set. They are engraved in a soft but formal manner.
7. THE PORTRAIT OF 'C. PIPER,' in an oval, upon a pedestal bearing eight Latin verses: '*Ioh. v. d. Aveelen. Sc. Holmiæ, 1717.*' *h.* 10 $\frac{1}{2}$ . *w.* 6 $\frac{1}{4}$ .
8. I learn from Heineken that he also engraved the ARMORIAL BEARINGS OF THE SWEDISH FAMILIES, with backgrounds representing landscapes and animals, for a book in folio, which was published at Stockholm in 1712.

### JOSEPH AVELINE,

b. 1638. d. 1690.

Heineken gives us no account of this engraver, except that he was born and died at the periods above stated, and that he is little known. The following are probably by his hand:

1. A LARGE TITLE, perhaps intended for a Book of Maps; the middle left blank. On the left is seated Minerva, with a palette and pencils, a bust, compasses, and other instruments at her feet. It is marked at the bottom on the left: '*j. aveline sculp.*,' and bears also the following address: 'A Paris chez le Sr. Le Rouge Ingr. Geographe du Roy Rue des Gr<sup>ds</sup>. Augustius.' *h.* 19 $\frac{1}{2}$ . *w.* 12 $\frac{5}{8}$ . It is engraved in a manner something like that of Girard Vander Gucht.
2. 'MEHEMET ESPION TURC,' &c., a whole-length seated at a table writing: '*aveline f.*' *h.* 4 $\frac{3}{4}$ , besides margin. *w.* 2 $\frac{3}{4}$ .
3. AN ECCLESIASTIC SEATED IN AN ARM-CHAIR, whole-length turned towards the left. Margin cut off. '*Aveline sculp.*' *h.* 4 $\frac{1}{4}$ , besides margin. *w.* 2 $\frac{1}{2}$ .

### ANTOINE AVELINE,

b. 1662. d. 1712.

A French artist who, according to Heineken, was born in 1662, and resided at Paris, where he died in 1712. His engravings, which are numerous, are chiefly landscapes and views, executed in a neat but formal style from his own designs. Heineken mentions by him:

1. A SET OF SIX LANDSCAPES, numbered: '*Aveline inv. et fec.*' *l-w.* in 4to.
2. ANOTHER SIMILAR SET OF TWELVE PIECES, not numbered: '*Avelinr inv. et fec.*' The following piece now before me perhaps belongs to this set: A LANDSCAPE WITH A DISTANT VIEW OF A CITY; in the foreground, on

the left, three gentlemen, two of them fishing: '*Aveline fecit.* P. Gallays exc.' *l.* 8 $\frac{3}{8}$ . *h.* 6, besides margin.

3. A SET OF VIEWS OF ROYAL PALACES AND GARDENS, large fol. *l-w.*, containing sixteen VIEWS OF VERSAILLES, and twelve of other country residences of the French court; *viz.*—Trianon—La Ménagerie—Two Views of Clagny—Marli—St Germain en Laye—Vincennes—St. Cloud—Meudon—Rambouillet—Chantilli—Chambor.
4. A SET OF VIEWS OF PARIS; 12 pieces, large fol. *l-w.*, *viz.*—General View of Paris—The Invalides—Two Views of the Thuilleries—The Palais Royal—Luxembourg—The Pont Neuf—La Place des Victoires. L'Hotel de Ville—The Church of 'Nostre Dame.' *l.* 20. *h.* 14, including margin, which is perhaps the dimensions of the others—L'Observatoire. La Salpêtriere.
5. A SET OF VIEWS OF CITIES; 20 pieces, *viz.*—Lyons—Marseilles Havre de Grace—Rouen—Bordeaux—Brest—Strasbourg—Basil. London—Amsterdam—Rome—The Church of St Peter—Venice. The Piazza of St Mark, at Venice—Turin—Lisbon—Constantinople. Jerusalem—Tripoli—Tangiers.

PIERRE AVELINE,

b. 1710. d. 1760.

This artist, according to Huber, was born at Paris in 1710, and died there, a member of the academy, in 1760. He is supposed to have been of the same family as Antoine Aveline, just spoken of, and is said to have frequented the school of Jean-Baptiste de Poilly, to whose manner of engraving, the style adopted by Aveline, bears some resemblance. Huber remarks, that he merits a rank amongst the good French engravers; but regrets that he too often engraved from slight sketches, and that he was not generally more select in the choice of his subjects. His prints, though seldom highly finished, possess a clearness of effect, which is very agreeable. As they are well known, I shall mention only a few of them.

1. THE DEATH OF SENECA; after Luca Giordano in the Dresden Gallery. One of his finest prints. *l.* 20 $\frac{3}{8}$ . *h.* 13 $\frac{1}{4}$ , besides margin.
2. NOAH PREPARING TO ENTER THE ARK; and its companion, THE DEPARTURE OF JACOB; after two pictures by Castiglione, in the same gallery. large plates *l-w.*
3. THE FINDING OF MOSES; after Giorgione: Crozat Cabinet. *l.* 24 $\frac{1}{4}$ . *h.* 12 $\frac{3}{8}$ , besides margin. This plate is very unfinished.
4. JUPITER AND Io, with fine landscape background; after And. Schiavone; in the same work: '*Peint sur toile, &c. gravé par Pierre Aveline.*' large fol. *l-w.*; a very beautiful print.
5. DIANA AND ACTÆON; after Bassano; in the same work. *l-w.*
6. A LANDSCAPE WITH FIGURES AND CATTLE; from Berghem. large plate *lengthways.*
7. THE BIRTH OF BACCHUS; and its companion THE RAPE OF EUROPA; after François Boucher. *l.* 18 $\frac{3}{4}$ . *h.* 16 $\frac{1}{4}$ , besides margin.
8. A NYMPH BATHING; after Watteau; entitled '*Diane au Bain.*' *l.* 15. *h.* 10 $\frac{3}{4}$ , besides margin.
9. THREE GROUPS OF CUPIDS; after Boucher; engraved in 1750, *viz.* '*L'Amour Nageur,*'—'*Les Amours en Gayeté,*'—'*Les Amours Folâtres.*' *h.* 11 $\frac{1}{2}$ , besides margin. *w.* 9 $\frac{3}{8}$ . Executed with great taste and freedom.
10. A SET OF ACADEMY FIGURES; from Bouchardon.

## FRANCOIS-ANTOINE AVELINE.

1745—1759.

It is clear that either Heinecken was in error when he termed this artist the son of P. Aveline, or that he mis-stated the year of his birth. He is said to have been born, and to have resided some years in Paris, employed chiefly upon works of a trifling character; after which he came to London, where he died in indigence about the year 1762.

1. THE FOUR SEASONS; after the designs of P. Aveline. 'Le Printemps,' 'L'Eté,'—'L'Automne,'—'L'Hyver,' each marked 'F. Aveline filius sculp;'; the last has also 'P. Aveline invenit,' whence it is reasonable to conclude that the two artists were really father and son. *l.* 8 $\frac{3}{4}$ . *h.* 6 $\frac{1}{4}$ , besides margin. These pieces are poorly executed, and were, perhaps, some of the artist's first works.
2. 'LA BARQUE CHINOIS;' after Boucher. fol.
3. Five pieces out of six, representing figures in Chinese dresses; from Boucher, *viz.* 'L'Oiseau à bonne fortune,'—'Le Paquet incommode,'—'Le Concert Chinois,'—'Le Mérite de tout Pays,'—'La Rêveuse.' The sixth was engraved by Balechou. These pieces are engraved in a masterly manner, much in the style of Pierre Aveline. They are marked 'Aveline le jeune sc.' *h.* 10 $\frac{1}{4}$ , besides margin. *w.* 7 $\frac{1}{4}$ .
4. A PERSPECTIVE VIEW OF THE ILLUMINATIONS IN A STREET AT PARIS, Sept. 8th 1745. 'Les Figures dessinée par Cochin le fils et gravé par F. A. Aveline. Da Perspective par Bovait, et Gravée par Baillicul.' *l.* 11 $\frac{1}{4}$ . *h.* 8 $\frac{3}{8}$ , including margin. This print is not wanting in spirit.
5. A SET OF CHINESE FIGURES, &c.; after J. Pillement. 'London, published 1759. Fr. A. Aveline Sculp.' Six pieces, *l-w.* in fol.

## JEAN AVELINE.

c. 1750.

According to Heinecken, he was the brother of François, and a native of Paris, where he was chiefly employed by the booksellers. Heinecken mentions by him:

1. TWO MONKEYS, for a book of Animals. fol.
2. 'LA SPECTATRICE,' a frontispiece, after the design of Gravelot. 12mo.
3. VIEW OF THE CHATEAU DE CHENONCEAU, which was built by Catharine de Medicis; after a picture by M. Dupin de Franclieu, an amateur.

## JOHAN GOTTFRIED AUERBACH,

b. 1687. d. 1743.

He was born at Muhlhausen, and died at Vienna, painter to the court. According to Heinecken, he etched or engraved:

THE PORTRAIT OF HIMSELF PAINTING HIS WIFE; in 8vo. without his signature.

AUGUSTINUS VENETUS, See DE MUSIS.

## GASPAR AB AVIBUS, or G. OSELLE.

1560—1580.

This engraver appears to have been a native of Cittadella, in the province of Padua; though as he sometimes subscribes himself Gaspar Patavinus, some writers have been led to suppose

that he was born in the city of Padua itself. The circumstances of his life are unknown. Strutt seems to have had no reason for conjecturing that he studied under Giorgio Mantovano, 'save that, in two or three pieces, which he copied from that artist's engravings, he endeavoured to imitate his manner. His works possess some merit, but he has no pretensions to rank amongst the eminent engravers of the time. He often signed his prints with a monogram, composed of the letters which form the word Gaspar; at other times he put Gaspar only, or G. A. P. F. and in a few instances 'Gasparo Osselle Padovano,' which was his real name; though, as he more frequently chose to Latinize it, signing himself 'ab Avibus,' I have judged it convenient to place him here.

1. THE MARRIAGE OF THE VIRGIN; after Paolo Veronese; but without that artist's name. In the margin, four verses: 'Prendi questo fedel, &c.;' at bottom: '*Gaspar ab Avibus Citadensis F. 1577.*' The whole enclosed in a narrow ornamental border. *h.* 13½. *w.* 9. This plate has much of the manner of Cort. (O.)
2. THE HOLY FAMILY, WITH ELIZABETH AND THE LITTLE ST JOHN. Upon a tablet, at bottom on the left: '*Gior. Vasari Aretino In. 1565. G. A. P. F. Nicol. Nelli exc.*' *h.* 12¾. *w.* 9. This piece is much in the manner of Eneas Vico. (O.)
3. THE WOMAN TAKEN IN ADULTERY; numerous figures; after Marco del Moro: 'Con privilegio. *Gasparo oselle padovano Sc. Benetto Stephani exc.*' large fol. *l-w.*
4. THE FLAGELLATION OF CHRIST: 'Et fui flagellatus, &c. *Gaspar ab Avibus Citadensis fecit. Luca Bertelli for.*' (Heinecken.)
5. CHRIST SEATED CROWNED WITH THORNS, his hands tied together; surrounded by small subjects of the passion. '*Gaspar Patavinus f. Nicol. Nelli exc. 1566.*' fol.
6. THE LAST SUPPER; from Lambert Lombard; carefully copied, from a print by Giorgio Mantovano, in the same direction as the original. On the right: '*Lambertus Lombardus Inventor. Nicolaus Nelli Veneto exc. GASP. F. 1564.*' *l.* 21¼. *h.* 14.
7. THE DEAD BODY OF CHRIST, SUPPORTED ON THE EDGE OF THE SEPULCHRE, BY AN ANGEL; after Fred. Zuccherò. On the left, on the lid of the sepulchre: '*Hic jacuit, &c.*' on a stone, in the foreground on the right: '*F. Z. IN. G. P. F. N. N. exc.*' *h.* 14¼. *w.* 10. Something in the manner of E. Vico. (O.)
8. CHRIST SEATED IN THE CLOUDS, surrounded by a glory of Angels. His right hand is elevated, and he appears addressing the apostles, who are standing below. At bottom: '*Marco dil moro jnventor. Gaspar oselle pataviano fecit.*' In the margin, eight verses: '*Colui, che in questa guisa, &c. Benetto stephani exc.*' *h.* 17¾, besides margin. *w.* 12¾. An impression of this plate exists without the names of the artists. (O.)
9. ST ROCK, with an Angel healing the wound in his thigh; within an ornamented oval; and on each side small compartments representing miracles. At bottom: '*In Sereniss. Venet. Urbe, &c. Gaspar ab Avibus Citadensis incidebat.*' *h.* 11½. *w.* 7½. (O.)
10. ABUNDANCE; represented by a female standing between two naked infants, with a large cornucopia full of fruit in her right hand; after F. Zuccherò. At bottom on the left: '*F. Z. IN. G. P. F. N. N. exc.*' Much in the manner of Vico. *h.* 9¾. *w.* 6¾. (O.)
11. VENUS WOUNDED, WHILST BATHING, BY THE THORNS OF THE ROSE TREE; after Luca Penni; copied from the print of Giorgio Mantovano, in

the same direction as the original. Upon a tablet at bottom: 'GAS.F. 1561.'  
h. 12 $\frac{1}{2}$ . w. 8 $\frac{1}{2}$ .

12. THE HUNTER ORION CARRYING DIANA ON HIS SHOULDERS; after the same; also copied, but in a reverse direction, from a print by Giorgio Mantovano. At bottom: 'In sylvis habitans,' &c., and upon a tablet on the right, 'Luca Pennis. R. Inven.' the cypher of Gasparo, and the date 1563.  
h. 14 $\frac{1}{2}$  including margin. w. 10.

13. APOLLO AND THE MUSES ON MOUNT PARNASSUS; after the same designer, and copied, in the same direction as the original, from another print by Giorgio Mantovano. Upon a tablet near the middle at bottom, 'GASP.F.' and towards the right, 'N. N. exc. 1563.' l. 16 $\frac{5}{8}$ . h. 13 $\frac{1}{4}$ .

14. THE PRINCES AND PRINCESSES OF THE HOUSE OF AUSTRIA; whole-length figures, two on each plate, with various ornamented titles; large *upr.* plates. This work, according to De Angelis, consists of 57 pieces; though his predecessor, Gandellini, speaks of there being 66. THE GENERAL TITLE, according to De Angelis, is thus: 'Francisci Terzj Bergomatis, Serenissimi Ferdinandi Archidncis Austriae, Ducis Burgundiae, Comitis Tirolis, &c. Pictoris Aulici, Ad invictissimum Casarem Maximilianum II. Romanorum Imperatorem semper Augustum Austriae Gentis Imaginum, Partes quinque. Venetiis 1569.'

The plates, in this very interesting and splendid work, differ somewhat in size; the TITLES to the four first parts, now before me, measure, h. 20 $\frac{1}{4}$ . w. 11 $\frac{1}{2}$  to 15. Each of these is enriched with coats of arms, female allegorical figures, &c., has various inscriptions, and also bears the name of the engraver. On that to the first part (Pars Prima) we have it twice, viz. 'Gaspar Patavinus incisor Oeniponti (Oetingen) 1569,' on the right and left, and at bottom: 'Gaspar ab avibus Citadelenis incisor. et formis. Venetiis.' The few specimens now before me of the whole-length Portraits, themselves, are without the artist's name. These plates are clearly executed, in a manner something like that of Cort.

Some writers on prints have mentioned, as an engraver, one CÆSAR AB AVIBUS; led into error, it appears, by a misnomer of Florent Le Comte.

### THE CHEVALIER AVICE, 1655.

A lover of the arts, who lived at Paris, in the middle of the 17th century. He appears to have been an excellent draftsman, and occasionally amused himself with engraving. We have by him:

1. THE ADORATION OF THE MAGI, from a picture of Nic. Poussin. 'Poussin jnv. et pin. Avice Scul. Nec Habuli male texta, &c.' l. 16. h. 15, including margin. This print is deservedly esteemed. The figures are drawn with great correctness and purity of outline, and the whole is etched in a firm and masterly manner, not very unlike that of Le Pautre.

Heineken mentions also by this artist:

2. CHILDREN PLAYING WITH GRASSHOPPERS, an anonymous etching in folio, likewise from Poussin.

AVILER, See DAVILER.

### JOH. BAPT. AULINGER. c. 1780?

No writer that I am acquainted with makes mention of this artist, who was doubtless by profession an engraver, and appears

to have resided at Augsburg. The following plate by his hand is now before me :

'S. CÆCILIVS CYPRIANVS;' bust, seen in front, in an ornamented oval; very neatly engraved: '*Joh. Bapt. Aulinger sc. A. V.*' *h.* 5½. *w.* 3½. (O.)

### XAVIER AUMULLER.

c. 1810.

A designer and engraver, according to Brulliot, who was born in the last century, and was living in 1817, when he wrote, at Munich. We have by him, he adds, various SMALL LANDSCAPES, some of them marked with his name, and others with the initials X. A.

### PIETER VANDEN AVONT,

1645.

A native of Antwerp, born, it is said, about 1619, and a painter of some eminence. He engraved or etched a few plates, and appears to have been the publisher of a much larger number, executed by Hollar after his designs, as well as from the landscapes of Jacques Artois. The following pieces are ascribed by Heineken and Huber to his own hand :

1. THE MADONNA SEATED IN A LANDSCAPE with the Infant Christ on her lap, and receiving a cross from the little St. John, who is kneeling before S. Anne. A *lengthways* print, without the artist's name.
2. THE MADONNA SEATED UNDER AN APPLE TREE, suckling the Infant Jesus; by her side is the little St. John, with his cross and lamb, accompanied by an angel, who points to a little child, who has plucked one of the apples. *lengthways*.
3. THE MADONNA IN THE CLOUDS WITH THE INFANT IN HER ARMS. She wears a crown, and holds a sceptre in her left hand. This print, an *up-right*, without the artist's name, is entitled: '*Regina Cœli.*'
4. ST. MARY MAGDALEN RECEIVED UP INTO HEAVEN. Arched at top, and marked: '*Pet. van. Avont inv. et exc. cum privil.*' I suspect this print to be the same which is now before me. The figure of Mary Magdalen is seen in front, and is covered in the lower part by drapery; her hands are clasped, and she is supported by two angels. Above are five cherubs, and under the cloud, beneath her feet, are two little angels, naked, and another cherub. At bottom on the left is inscribed '*Pet. van Avont inven. et excud. cum privilegio.*' *h.* 8, including margin. *w.* 5½. It is probable that Hollar, or some other professed engraver, assisted Van Avont in finishing this plate. At least, it is executed with considerably more method and delicacy of workmanship than certain etchings of Boys which will be hereafter mentioned.
5. A SET OF 24 PLATES of a 12mo. size, in each of which is an INFANT or an ANGEL. These figures were afterwards employed in the collection published, under the title of: '*Pædopegnion,*' by W. Hollar.
6. TWO BACCHANALS OF INFANTS; *viz.*—THE INFANT BACCHUS IN HIS CAR, drawn by Goats; and—THE INFANT BACCHUS CARRIED BY FOUR INFANTS, and holding a goblet in his right hand; two pieces *l-w.* marked, says Heineken: '*Pet. van Avont inv. et exc.*' though, if I may trust Huber, they are inscribed: '*Pet. van Avont. inv. fec. et exc.*' *l.* 8½. *h.* 5½. (Cat. du Cab. de Brandes.)

To this list of Heineken, Huber adds the following :

7. THE FOUR ELEMENTS, represented by children; four pieces. One of



these is before me. It represents a naked infant seated on a cloud, with a parrot perched on his left hand. At bottom is the title: 'AER. van Avont *inv. et exc.* Cum privilegio.' *h.* 3 $\frac{5}{8}$ . *w.* 2 $\frac{3}{4}$ . After a careful comparison of this piece with the two following, I am satisfied that, with the exception of a very few touches of the burin added afterwards by some professed engraver, it is by Van Avont's own hand. (O.)

The two following pieces appear to have hitherto escaped notice:

8. TWO CHILDREN STANDING, ONE OF THEM HOLDING A BUNCH OF GRAPES, AND AN INFANT SATYR lying on the ground, with his head encircled by vine leaves. On the left at bottom: 'P. V. A. *sc.*' in characters reversed. *h.* 4 $\frac{7}{8}$ . *w.* 3 $\frac{5}{8}$ . (O.)
9. AN INFANT, IN A BACK VIEW, AND AN ANGEL, seen in front; both seated naked upon a cloud. Same dimensions, and marked in the same manner. These two pieces appear to have been slightly etched, and afterwards unskilfully touched by his own hand with the graver. (O.)

## FRANCESCO AURERI

1568—1578.

An engraver in wood, of Cremona, mentioned in Zani's Index as a person of ability.

## AVRIL, L'AINE,

c. 1730 ?

A French engraver of flowers, ornaments, &c. concerning whom little seems to be known. Heinecken appears to have confounded him with J. J. Avril, next to be spoken of, and who was perhaps his son or nephew. In the Dijonval catalogue, I find mention of the following plates of flowers by his hand:

1. 'BOUQUETS DE FLEURS,' 6 *upr.* pieces, after Jean Bapt. Monnoyer.
2. 'BOUQUETS DE FLEURS,' after Tellier (Tessier)—*viz.* a set of 12 pieces; 2 sets of 6 pieces, and—a set of four. One of these Nosegays is now before me: 'L. Tessier del. *Avril Sculp.*' It is numbered (6), measures *h.* 11 $\frac{3}{8}$ . *w.* 9 $\frac{3}{8}$ , and is engraved in a stiff coarse manner.

## JEAN JACQUES AVRIL.

1770—1790.

This artist, according to Joubert, was born at Paris in 1744, and was originally intended for an architect, though, as his inclination prompted him, he afterwards followed engraving. Huber states him to have been a pupil of I. G. Wille; and I learn, from the first-mentioned author, that he lived to practise the art, no less than 54 years. He is spoken of, as an engraver, in higher terms than, judging from what I have seen of him, he appears entitled to.

1. THE PORTRAIT OF M. DUCIS, a writer of Tragedy, and—that of M. BRIZARD, an actor, half-length, *upr.* pieces, after Adelaide Labille: 'Avril *sc.*'
2. A SET OF COWS: 'Cahier de Six feuilles de Bœufs et Vasches, &c.,' groups of two or three on each plate; engraved in a mixed manner, something in imitation of chalk, and numbered 1 to 6 on the right at top; each marked: 'J. Pillement del. J. J. Avril scul. 1771.' *l.* 9 $\frac{1}{2}$ . *h.* 6 $\frac{3}{4}$ .

## A U R

3. A THUNDER STORM: 'Les Voyageurs effrayés par un coup de Tonnerre;' after Vernet.—A SUNSET; 'Retour de la Pêche,' &c. after the same. A SHIPWRECK: 'Le Naufrage,' after the same, engraved in 1775. Three pieces *l-w.*
4. 'LE PASSAGE DU RHIN;' a large piece *l-w.*, after Berghem.
5. 'APOLLON FAIT DANSER LES QUATRES SAISONS;' or rather Mercury, Fame, Bacchus, and Ceres dancing to the music of Apollo, who is seated on the right, playing on his lyre. After N. Poussin. large fol. *l-w.*
6. 'VENUS SE VENGE DE PSYCHÉ;' after J. Bapt. Fr. de Troy. *l-w.*: 'J. J. Avril sc. 1779.'
7. DIANA CHANGING ACTEON INTO A DEER; after Albano: 'Gravé par J. J. Avril 1780.' A large print *lengthways* in imitation of the soft manner of Beauvarlet.
8. 'LES BAIGNEUSES SURPRISES;' companion to the last: 'Gravé par J. J. Avril 1781.' It is tamely done, and very weak in the drawing.
9. THE TAKING OF COURTRAY in July 1667. Engraved in 1782-3 after Van der Meulen; a large print *l-w.*
10. 'LA DOUBLE RECOMPENSE DU MERITE;' after P. A. Wille, engraved in 1784; large fol.
11. 'LA PATRIOTISM FRANÇOIS;' companion to the last, after the same; engraved in 1788.
12. PENELOPE AND ULISSES; after Le Barbier; and—THE BATTLE OF THE HORATHI AND CURIATHI; painted by the same artist in 1785, and engraved by Avril in 1787; two large prints *l-w.* Huber speaks of them as capital performances.
13. CATHERINE II. TRAVELLING IN HER TERRITORIES in 1787; a grand composition after Fred. de Meys, engraved in 1790. A very large piece *l-w.*
14. SUSANNA; and its companion—THE FLIGHT INTO EGYPT; after Vanderwerff. The latter, according to Joubert, was the artist's last work.

## NICHOLAS AUROUX,

1650—1664.

This engraver was probably a native of Lyons, but he is said to have worked also at Turin, chiefly, it is probable, for the booksellers. Some of his engravings possess merit.

Heineken mentions the following portraits by his hand:

1. SPINOLA, a Jesuit.—HERMENEUS ROXAS, a Lawyer.—LAZARUS RIVERIUS, Professor of Physic.—VINCENT VOITURE, a Poet. 12mo. Also,
2. THE MADONNA SEATED WITH THE INFANT CHRIST, and the little St. John embracing his feet: 'Sancta Maria Mater, &c. à Lyon chez Robert Pigout.' fol. Add the following:
3. The FRONTISPIECE to the second volume of Daniel Sennertus, dated 1650. (Strutt.)
4. THE PORTRAIT OF 'CHARLES FEVRET, &c. agé de 75 ans, 1657:' in an oval. 'N. Auroux sculp.' *h.* 11½, including margin. *w.* 7½.
5. A FRONTISPIECE TO A BOOK OF THEOLOGY, representing the Madonna, with her head surrounded by a large star, standing upon a pedestal supported by three angels, with Mercury flying behind. Upon the pedestal is inscribed: 'Theologia fundamentalis,' and at bottom is the name of the artist: 'N. Auroux fec.' *h.* 12¾. *w.* 7¾.
6. A YOUNG MAN SEATED, PLAYING UPON A CLARIONET, with other wind instruments at his feet: 'T. Blanchet in. N. Auroux fec.' *h.* 8¾. *w.* 6½.
7. A VIGNETTE, surrounded by a border, representing a figure of Fame, flying, with two trumpets, to which are attached banners, one of them inscribed;

‘His oculis linguisque, *N. Auroux Sculpsit.*’ This plate, which is engraved with freedom and delicacy, in the manner of Corn. Bloemart, is introduced at the bottom of the title-page of a book in folio, printed at Lyons in 1664. *l.* 6 $\frac{1}{2}$ . *h.* 4 $\frac{1}{4}$ .

## WILLIAM AUSTIN

1753—1780.

An English engraver, of moderate abilities, who chiefly employed himself in landscape, and was probably a pupil of Major. We have by him:

1. THE RUINS OF PALMYRA, and views of Antient Rome in its original splendour; 10 pieces *l-w.* viz.—(1) The grand Entrance into the Temple of the Sun in Palmyra.—(2) The remains of the great Temple in Palmyra.—(3) A general prospect of Palmyra, from the North-West.—(4) The antient city of Palmyra, as it now appears.—(5) The Temple of Vesta at Rome, &c.—(6) An Egyptian Obelisk. The Senate-House, &c.—(7) The Mausoleum of Hadrian. Temple of Peace, &c.—(8) An antique Torso. The Pantheon, &c.—(9) The Temples of Concord, and of Antoninus and Faustina, &c.—(10) The remains of the Senatorial Bridge, with a view of the Tyber.
2. THE FOUR TIMES OF THE DAY; four pieces, *l.* 13 $\frac{7}{8}$ , *h.* 9 $\frac{7}{8}$ , besides marg. ‘MORNING;’ after Waterloo.—‘NOON;’ after Ruysdael: ‘Rysdal pinx. *Austin Sculp.* Major excudit.’—‘How bright the Hills, &c.’—‘EVENING;’ after Jean Van Goyen.—‘NIGHT.’
3. A SET OF LANDSCAPES, slightly etched, after drawings by Lucattelli; each marked: ‘Lucattelli I. *Austin F.*’ *l.* 9 $\frac{1}{4}$ , *h.* 7 $\frac{1}{4}$ .  
I know not how many the set consists of.
4. A SET OF POLITICAL CARICATURES, 6 pieces; *l.* 13. *h.* 10 $\frac{3}{4}$ .—‘French Spies attacked by British Bees: *W. Austin*, 1780.’—‘The Spanish Dons overtaken by an Ancient Briton.’—‘British Invalid driving Foreign Animals from the Camp.’—‘Public Ordinary.’—‘A Peep into a Camp kitchen by an over-drove Ox.’—‘Recruiting Sergeant and Contented Mates.’

## MARIE-ANNE, ARCH-DUCHESS OF AUSTRIA.

b. 1738. d. 1789.

The members of this illustrious family are well known to be passionate lovers of the fine arts. I find mention of the following etchings by this princess.

A LANDSCAPE, dated 1772.—Also 16 small LANDSCAPES, SEA-VIEWS, INTERIORS, &c. in 8vo. and 4to.

## ELIZABETH ARCH-DUCHESS OF AUSTRIA.

b. 1743. d. 1808.

By this princess we have the following small plate, bearing her name.

A LANDSCAPE, with a village on the left; and on the right, in the foreground, a pollard, and a piece of paling. A poor woman is seen on foot, with a child at her breast, and another upon her back, in a basket. It is a very slight etching, inscribed in the margin: ‘*Elisabetha Arcisa. Austriae del. et excud. Anno 1759.*’ *h.* 7, besides margin. *w.* 4 $\frac{3}{4}$ .

## CHARLOTTE ARCH-DUCHESS OF AUSTRIA,

b. 1752. d. 1814.

Afterwards queen of Naples. We have by her the following:

1. A PEASANT SITTING ON A TUB, turned a little towards the right, with a

## A X M

cup in his left hand, and a pipe in his right. On the right is a cottage, and on the left, a tree. In the margin at bottom: 'Dessiné et gravé par L'archese. Charlotte d'Autriche 1766.' h.  $6\frac{1}{2}$ , besides margin. w. 5.

2. A PEASANT GIRL SEATED AT THE DOOR OF A COTTAGE, turned towards the right, and caressing a chicken, while others feed at her feet. At bottom in the margin: 'Dessiné et gravé par L'Archese. Charlotte d'Autriche 1767.' h. 6, besides margin. w. 5.
3. A FEMALE PEASANT walking towards the left, with a basket under her left arm, and a boy behind her, fastening his shoe. In margin: 'Dessiné et Gravé par L'Archiduchesse Charlotte d'Autriche, 1766.' h.  $4\frac{1}{3}$ . w.  $2\frac{7}{8}$ .

These three pieces are indifferently etched, and appear to have been afterwards touched with the graver by some inferior professor.

The ARCH-DUKE RODOLPH OF AUSTRIA, Card. and Archbishop of Olmutz, born 1788, is also mentioned as having etched: A DOG LYING DOWN, and a VIEW OF A MONASTERY; 2 pieces l-w. in 8vo.

## C. AUTGUERS.

1623.

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

Heinecken, also, mentions having seen this name on a subject for a Thesis, with the above date,

## AUTREAU.

'An engraver of PORTRAITS, as it should seem, by whom we have the Princess of Hesse Homberg.' So says Strutt, who does not give any date. I find mention in Heinecken of one Jacques Autreau, who died at Paris in 1745 aged about 89 years, but nothing is there said of his having engraved.

## AUVRAY,

1760—1767.

An artist little known, who, according to Heinecken, studied engraving at Paris, and afterwards resided at Basil. Heinecken mentions by him:

1. THE PORTRAITS OF LA RUETTE, AND PREVILLE, two french comedians; whole-length figures, with landscape backgrounds; upright pieces, after Monet. Add:
2. JEAN-LOUIS BARON D'ERLACH; bust in an oval; and JEAN RODOLF DE WERMULLER; ditto, part of a set; the former numbered 1 at top, the latter, 3: 'Auvray Sculp.' h.  $4\frac{1}{3}$ , besides margin. w.  $2\frac{3}{4}$ . These two pieces are delicately engraved.
3. A MAN OF BUSINESS in his dressing gown, writing at a table; dedicated to M. Bourcard: 'Peint par Juncker à Francfort 1752. Gravé à Basle par Auvray.' fol. (Winckler Cat.)

## JOSEPH AXMANN.

b. 1793.

A designer and engraver, born at Brunn, in Moravia, May

the 7th 1793, and now living at Vienna. We have by him, among other plates :

1. THE PORTRAIT OF VANDYCK, bust, looking over his shoulder: 'Bildniss van Dyck's. *Gest. von J. Azmann.*' *upr.* 8vo. Neatly engraved.
2. THE DEATH OF ABEL, after Ph. de Champaigne. *l-w.* in 4to.
3. SAMPSON AND DALILAH, after Vandyck, *l-w.* in 4to.
4. MOON-LIGHT, after Vander Neer. *l-w.* in 4to.

## HENEAGE FINCH, EARL OF AYLESFORD.

b. 1751. d. 1812.

This nobleman merits a distinguished rank among the amateur practitioners of his time. He was a great admirer of the landscapes of Rembrandt, as will be perceived in the following small plates done by him of Cottage Scenery; which, as far as they go, may justly be classed among the most successful imitations that have yet been made of that great artist's manner of etching. He sometimes marked his plates with a cursive **A.** adding a date, and in some instances, a title; but in the first impressions these distinctions are often wanting. I am by no means certain that the following list of his etchings is complete. Although I have arranged some of them in sets, according to their sizes, none of them are numbered.

1. A PORTRAIT. 'Thomas Stapletonus, Anglus, Ætat, Anno LXIII,' so inscribed in the margin at bottom. He is seen nearly in front, but turned a little to the left; wears a high cap, and a cloak lined with fur, and is seen to below the shoulders. No mark. *h. 4. w. 4.*
2. COTTAGE SCENERY, &c., a set of 4 pieces, *l. 3½. h. 2½.*—(a) 'A Pig-sty in Wales. A 1795.' This inscription is in the sky. I have seen a proof without it. The Pig-sty occupies the left of the print; on its roof is a child's hoop: no pigs are seen.—(b) A ruined Cottage; a tub standing at the door, and on the right a water-butt, under some trees.—(c) 'Cottage in Wales;' so in the sky, on the right. The nearest part, on the right, seems a shed or cow-house; the dwelling-house, beyond, has two attic windows with pointed roofs; and behind, on the left, are trees. In the foreground, on the left: 'A 1795.'—(d) A flat Scene, with a Canal, traversing the print, on which are one or two sailing boats; and, upon the bank, a village with three windmills. Towards the left, in the foreground, a pollard, and at the right margin, part of another.
3. FARM-HOUSES AND COTTAGES; a set of 6 pieces, *l. 6. h. 3½.*—(a) On the left a dwelling house, of which two gable-ends are seen; in the middle an open shed, and on the right a large barn with the doors closed. At bottom on the right: 'T. Malchair del.'—(b) A farm-house, with a chimney at the gable-end on the right, another near the middle, and below, a cart and some hay. On the right are three figures in conversation; and in the foreground, on the left, are two female haymakers returning from work, with a little boy and a dog.—(c) A Farm-house seen in a side view; on the left the gable-end of a barn, and beyond some trees. The two chimneys, and one of the gable-ends of the dwelling-house, are seen on the right; also a single tree, and a man in a long great-coat walking to the right, supported by his stick. (d) A Cottage, the left end of which is dilapidated. The other part has two windows and a hatched door, before which is a tub standing on its side. The view of the building is intercepted in the middle by a tree.—(e) A thatched cottage on the right, with two windows, and a woman leaning over the hatch of the door. Beyond it, on the left, is the broken trunk of a large old tree, and behind the cottage are other trees.—(f) Two cottages, behind which are groups of trees. In the foreground is a canal or brook, over which, on

the right, is a small wooden bridge. This piece and the preceding have a rich effect.

4. A COW-HOUSE, in a Field; towards the right is a pollard, under which are two cows, feeding. In the foreground, on the left, is seen part of another pollard; and in the sky on that side: 'A fecit 1794.' *l.* 6½. *h.* 4.
5. A RUSTIC COTTAGE AND WATER-MILL, of which the wheel is seen under a shed. On the right, in the distance, is a tower. Strong effect; very like Rembrandt. *l.* 6¾. *h.* 3½.
6. PART OF AN OLD FARM-HOUSE, with the entrance, by a ladder, into a barn. These objects, and a wheel-barrow occupy the right of the print. In the foreground on the left are the stump of a pollard, and a mill-stone, and in the background are trees. Very like Rembrandt. *l.* 7 *h.* 4½.
7. RUSTIC COTTAGES, &c., a set of four pieces. *l.* 6¾. *h.* 4½.—(a) A cottage, extending from the left to three-fourths of the plate. On the right, a peasant with his hands behind him, talking to a young woman who has a basket under her left arm.—(b) A rustic cottage, at the door of which are two children and a woman resting her left arm upon a large tub which stands on its side. A little towards the right is a girl with a basket walking towards the cottage.—(c) A stone bridge of one arch abutting on the rocky banks of a narrow river. Two oxen appear to have just passed over the bridge.—(d) A cottage, much dilapidated, with a woman sitting in the door-way.
8. A FARM-HOUSE, of which a tall chimney rises in the middle of the print. On the right are a large tree and a well; and in the foreground, in the middle, are two or three baskets, a large tub thrown on its side, and a barrel. *l.* 7½. *h.* 5.

### THOMAS AYRES.

1694.

I find his name to two plates of a book of Instructions for Writing, *l-v.* in fol., very neatly engraved, and decorated with ornament. The book, according to a MS. mem. on one of them, was published 1694-5, and dedicated to King William. One of them is inscribed: '*Ayres Londini Faciebat,*' the other: '*Tho. Ayres fecit.*'

### JOHAN AZELT.

c. 1750?

He also signed his name Azeld, or Atzuedl, and is said to have resided at Nuremberg. He seems to have worked chiefly for the booksellers, and was a poor artist. Heineken mentions the following portraits by his hand:

1. THE EMPEROR JOSEPH; after A. Hauneman. — P. MARC. D'AVIANO. GEORGE FREDERICK, Prince of Waldeck, 4to. — GENERAL MONMOUTH, 4to. NICOLAS EGERANUS, Architect. — THE KINGS OF SPAIN, from Ammaric to Charles II. 12mo. — THE KINGS OF HUNGARY, from Kevi to Leopold. 12mo. THE KINGS OF BOHEMIA, from Czecho to Leopold. 12mo. — THE KINGS OF DENMARK, from Dan to Christian V. 12mo. 'He engraved also,' says Heineken, 'half the portraits which are introduced in FREHERI THEATRUM VIRORUM ERUDITIONE CLARORUM,' &c.

I have now before me, a folio plate, *h.* 12¼. *w.* 7½. in which are represented, in compartments, the Portraits of BERNHARDUS ALBERTUS, and fifteen other Theologians. It probably belongs to the last-mentioned work, and is marked: '*Azelt sc.*' Also

2. A VIEW OF THE VILLA PAMPILI: '*Villæ Pamphilæ prospectus, &c. Azelt sc.*' *l.* 17½. *h.* 9¼, besides marg.; numbered xxxii, at top on the right.

JOHAN MICHEL BAADER.

c. 1780.

A PAINTER born about the year 1736 at Eichsted, whence he went to Paris in 1759 to perfect himself in his studies. At the time Heinecken wrote (1788) he was painter to the Prince-Bishop of Eichsted. That writer mentions the following pieces, etched, or engraved by him after his own designs :

1. THE HEAD OF AN OLD WOMAN.
2. TWO ANATOMICAL FIGURES ; two *upright* pieces.

AMALIE BAADER.

1784.

An amateur artist of talent, who was born at Erding in Bavaria in 1763, and is said to have received instructions from Georg Dillis, and M. Dorner, late director of the gallery of Munich, where she was living in the year 1817. She occasionally amused herself with etching, and also engraved in the dotted manner ; sometimes marking her plates with a cypher composed of an A and a B, or '*A. B. fec.*' and sometimes with her name thus : '*Amalie Baader inven. et fec.*' The Rigal catalogue mentions by her :

1. CUPID, after Correggio ; BUSTS and PORTRAITS, &c. chiefly in 12mo., after Domenichino, Backer, Dorner, and Kelhofer ; and STUDIES, after prints by Schmidt of Berlin ; 28 pieces, some of them dated 1784. Add :
2. A HALF-LENGTH FIGURE OF A WOMAN, her neck uncovered ; after Domenichino ; an etching : '*Gravée par Amalie Baader.*' 12mo.

JOHAN DE BAAN, See BANE.

P. E. BABEL.

f. 1747. d. 1770.

An artist of Paris, said to have been a goldsmith, who in his time enjoyed considerable reputation as a designer of architectural ornaments, some of which he engraved with his own hand. Of these, Heinecken mentions the following :

1. A SERIES OF ORNAMENTED FOUNTAINS, 8 pieces, 4to. ; one of them, before me, is marked '*Babel delineavit et sculp.*'
2. A DESIGN FOR A CLOCK ; a large *upright* piece : '*Babel sc.*'
3. A SERIES OF COMPARTMENTS ; 8 pieces.
4. A RIVER-GOD ; and THETIS WITH HER NYMPHS ; 2 pieces in folio.
5. The FRONTISPIECE for '*le Recueil des Troupes Légères de France, &c.* 1747. *Babel inv. et Sculp.*' small *upr.* fol. Not ill executed.  
He also engraved several plates for Blondel's Architecture.

BABIN,

17—?

A designer and engraver of ornaments, at Paris. Heinecken

mentions by him the following books of designs for the use of workers in iron.

A BOOK OF GRATES AND RAILINGS.—ANOTHER OF SUPPORTS.—FIVE BOOKS OF BALCONIES, RAILINGS, &c.

FRANCIS DE BABYLONE, See BARBARI.

PETRUS BACCHIUS.

1650.

I know nothing of this artist, save that I find his name in Zani's Index, who appears to have seen a print marked '*Petrus Bacchius inv. fecit et sculpsit.*'

MARCELLO DE BACCIARELLI.

1756.

He is said to have been born at Rome, and to have been a scholar of Benefiali. In the year 1756 he accompanied the King of Poland to Warsaw, where he was ultimately made chief painter to the court. Heinecken speaks of him as a painter only; but Strutt appears to have seen, engraved by his hand:

THE PORTRAIT OF AUGUST. STANISLAUS PONIATOWSKI, King of Poland.

ANDREAS BACCIUS.

a. 1600?

In the first catalogue of the Abbé Marolles, 1666, p. 107, a print of his is thus mentioned: '*Andreas Baccius, pour une figure emblématique de toutes les choses qui sont au monde.*'

E. BACH.

Strutt observes that he finds this artist cited as having done some historical pieces; but that he had never seen any of them. I can give no further account of him.

JACOB CONRAD BACH, or BACK,

1765.

An engraver of Franckfort on the Mayne, according to Heinecken, who mentions by him:

THE PORTRAIT OF FREDERICK III. KING OF PRUSSIA; also that of '*Petrus Hollandus,*' engraved in 1765, in 8vo.

CHRISTIAN WILHELM BACH.

1775.

A German painter; who, according to Heinecken, designed and engraved in 1775:

THE PORTRAIT OF JEAN GOTTLIEB DENNEWITZ, a physician.



## M. DE BACHAUMONT.

1752.

An amateur artist of Paris, who, according to Heinecken, engraved for his amusement :

THE PORTRAIT OF FRANÇOIS DE TROY, the father; from a design by Mad<sup>me</sup>. Doublet. 8vo.

## JACQUES DE BACHELEY,

b. 1712. d. 1781.

A designer and engraver, born, according to Huber, at Pont-l'Éveque in Normandy, and who died at Rouen, a member of the Academy of that city, in 1781. He did not apply himself to engraving till at the age of thirty, when he went to Paris, and studied under Le Bas. We have, by him, several landscapes and sea views after various Dutch artists, which are engraved with neatness and delicacy; though they are sometimes deficient in freedom of manner.

1. A VIEW IN ITALY, and a VIEW ON THE TYBER. 2 pieces small fol. *l-w.* after B. Breemberg.
2. A VIEW OF THE 'PONT DE VOGES;' after the same, fol. *l-w.*
3. A VIEW OF ROTTERDAM; after J. Van Goyen, engraved in 1757; large fol. *l-w.*
4. THE CASTLE OF RYSWICK; and, A VIEW OF THE ENVIRONS OF UTRECHT; after Jac. Ruysdael; two pieces, fol. *l-w.*
5. A SHIPWRECK: 'Tempete de Groenlande, J. Peters pinx. J. Bacheley sculpsit 1757.' *l.* 20½. *h.* 13½.
6. 'LA REDOUTE DE SCHENCK;' and 'VUE DE L'ENTREE DE LA MEUSE;' after Bonav. Peters; two pieces, large fol. *l-w.*
7. A VIEW OF HAVRE DE GRACE; after his own design; large fol. *l-w.*

BACICCIO, See GAULLI. BACK, See BACH.

## JACOB DE BACKER.

b. 1609. d. 1641.

An historical and portrait painter, of Harlinghen, who appears to have been an artist of some reputation. Heinecken mentions several prints by T. Matham, S. Savry and other good engravers, after his designs or pictures; also

1. REBECCA AND ELIAZER, an etching, by his own hand.  
He notices also the following pieces, without any engraver's name; and which may perhaps be Backer's own work:
2. THE FIVE SENSES, represented by the figures of Nymphs, with landscape backgrounds, 5 pieces *l-w.*: 'Jacob de Backer inv. J. Meissen exc.' One of these, as I suppose, is now before me. It represents the sense of FEELING. On the right is Venus naked, sitting under a tree, with a dove perched on her right hand, and pecking at one of her fingers. On the left in the background, is seen Pigmalion embracing his statue, and at bottom: 'Jacob de Backer inven.' It is a scratchy etching, worked up with the burin; but has so little of the manner of a professed engraver about it, that I suspect it may be Backer's own performance. *l.* 7½. *h.* 5½.
3. A YOUNG MAN SEATED, PLAYING THE LUTE; behind him a stag lying down; a similar piece: 'Jo. Meyssens excud. Antwerpiae.'

## B A D

4. **A NYMPH LYING ON A BED**, looking at herself in a mirror which she holds in the left hand; at her feet is the eagle of Jupiter: 'Jacob Backer inv.' An etching; *l.w.* in 4to.
5. **TRUTH**. *l.w.* in 4to.

### FRANZ DE BACKER, 1704—1721.

A painter of Dusseldorf, who studied some time at Rome, and whose portrait, painted by himself, is in the well-known collection in the gallery at Florence. We have by him:

1. **CAIN KILLING ABEL**; a careful but very masterly etching, after Ant. Schoonians. Cain is represented in a back view, striding across the fore-shortened figure of Abel, who is not yet dead. He holds his club with the left hand, and, elevating the other, looks up to the left as if listening with terror to the divine denunciation against him. The altar of Abel is seen, in part, on the right; and in the distance on the left is that of Cain. In the middle, at bottom: 'Antonio Schoonians S. C. M. C. P. pinxit.' and in the margin on the right: 'F. de Backer fecit 1704.' *h.* 12 $\frac{3}{4}$ . *w.* 8 $\frac{3}{4}$ .

The composition is good, and the drawing is in a great style. The plate is sparingly touched here and there in the dark parts with the graver. (S.)

Heinecken mentions by him also:

2. **A VIEW OF THE 'HOTEL DE VILLE,' AT AMSTERDAM.**

### BACKHUYSEN, See BAKHUIZEN.

### BACLER-DALBE.

*c.* 1800?

The Rigal catalogue, P. 499 No. 990, mentions by this artist:  
**TWO LANDSCAPES**; after Berghem.

### BACQUEVILLE,

17—.

An amateur of Paris, who, according to Heinecken, engraved:  
**TWO BOOKS OF ORNAMENTS**, forming 12 pieces.

### BACQUOY, See BAQUOY.

### ISTO BADALOCCHIO,

*b.* 1581. *d.* 1647.

This artist was a native of Parma, and a scholar of Annibale Caracci, whom he followed to Rome, and assisted in some of his considerable works of painting. As an inventor, he has not left many proofs of his ability; but as a designer he is said to have been preferred by Annibale to almost every other artist of his school. His etchings indeed afford sufficient evidence of his skill in this part of the art; and the apparent ease and taste with which they are executed, make it to be regretted that he did no more of them.

1. **SCRIPTURAL SUBJECTS**, after Raffaelle; 23 pieces, *l.* 7. *h.* 5 $\frac{1}{4}$ . (Bartsch 1 to 23); being part of the series of frescoes in the Loggia of the Vatican at Rome, commonly called Raffaelle's Bible. The rest were etched by Giovanni Lanfranco. They are numbered on the right at bottom, and most of them have the name or initials of the engraver. Those by Badolocchio are as follow:

- (1) The **FRONTISPIECE**. Two children, seated, one on each side of a cartouch, whereon are the arms of Annibale Caracci, to whom the work is dedicated: 'Historia del testamento vecchio dipinta in Roma nel Vaticano da Raffaello di Urbino, et intagliata in rame da Sisto Badalocchii et Giovanni Lanfranchi Parmigian.—Al Sig. Annibale Carracci.—In Roma, appresso a Giovanni Orlandi. Con licenza de Superiori. 1607.'—(5) God separating the light from the darkness: '*SI. Ba.*'—(6) The Creation of Heaven and Earth.—(14) The Deluge: '*Sist. Ba.*'—(15) Noah coming out of the Ark: '*Sisto Badalo. F.*'—(17) Melchisedech meeting Abraham: '*Sisto Bad.*'—(22) Abimelech discovering Isaac caressing his wife.—(23) Isaac blessing Esau: '*Sisto B. Fe.*'—(25) Jacob and Rachel at the well: '*Sisto Ba. F.*'—(26) Jacob remonstrating with Laban concerning Leah.—(29) Joseph sold to the Ismaelites: '*Sisto B.*'—(31) Joseph explaining Pharaoh's dream: '*Sisto Bad. F.*'—(32) Moses in the Bulrushes: '*Sisto Bad. F.*'—(34) The Passage of the Red Sea: '*Sisto B. F.*'—(35) Moses with the Tables of the Law: '*Sisto B. F.*'—(39) Moses striking the Rock: '*Sisto Bad. F.*'—(40) The Israelites crossing the river Jordan: '*Sisto B. F.*'—(44) David killing Goliath: '*Sisto B. F.*'—(45) Bathsheba bathing: '*Sisto Ba.*'—(47) Solomon anointed king of Israel: '*Sisto B. F.*'—(49) The building of the Temple: '*Sisto B. F.*'—(50) The Queen of Sheba visiting Solomon: '*Sisto Ba. F.*'—(54) Christ celebrating the Passover with the apostles: '*Sisto Bad. F.*'
2. **THE HOLY FAMILY**; after Schidone. The Virgin is seated, with the infant on her lap, and turned towards the right; behind her, on the left, is Joseph resting his right hand on the back of her chair, and on the right is the little St. John, with his Agnus Dei. At top on the right: 'B<sup>o</sup>. Schidono. inor. *Sisto. Bad. incit.*' The figures are seen to a little below the knees. *h. 6. w. 5½.* (B. 25.) There is a copy of this etching in a reverse direction. Same dimensions.
3. **THE MARRIAGE OF ST. CATHERINE**; perhaps after Badalocchio's own design. The Madonna is seated, and seen in front, with the infant Saviour on her lap, who is placing a ring on the finger of St. Catherine, who kneels on the right. On the left is the upper part of the figure of Joseph, who rests his right arm upon a bundle, which is supported on a pack-saddle. The figures are seen to a little below the knees. On the right, at bottom, in margin  $\frac{5}{8}$  of an inch wide: '*Sisto Bao. Parma.*' *l. 6¾. h. 6½,* besides marg. (B. 26.)
4. **THE BAPTISM OF CHRIST**. The Baptist kneels on one knee; he holds his cross in the right hand, and pours water over the head of the Saviour with the other. In the middle at top, the Almighty is represented upon a cloud, which is supported by three angels. *h. 6¾. w. 5.* This piece, according to Bartsch, has neither the name nor initials of the artist. (B. 24.)
5. **PARTS OF THE FRESCOES OF COREGGIO**, in the Cupola of the Duomo at Parma; wherein that sublime artist has represented the assumption of the Madonna, 6 pieces. *h. 10¾. w. 8½* (B. 27—32.)—(a) **ONE OF THE APOSTLES**, seen in profile, looking up, and turned to the right. Behind him on an elevated cornice, are a candelabrum and two angels, without wings (as is likewise the case with the others); that on the right supporting a large basin with the left hand. At bottom on the right: '*Sisto B. F.*'—(b) **TWO APOSTLES**, turned somewhat towards the right. That on the right looks up to heaven, elevating his left hand. On the cornice behind are three angels, one of which appears burning a branch of a tree at the flame of a candelabrum. At bottom on the right: '*Sisto Bao.*'—(c) **ANOTHER APOSTLE**, seen nearly in front. He supports his mantle with the left hand, and elevates the right. Upon the cornice a candelabrum, as before, and two angels, both of them on the right. At bottom on the left: 'Ant. a Corig. inv.' and on the right: '*Sisto Bao.*'—(d) **ANOTHER APOSTLE**, seen in front and looking up. He holds his left hand above his head, shading his eyes. Upon the cornice, in the middle and on the right, are three angels. Without the artist's name or initials.—(e) **AN APOSTLE** looking up, and turned towards the right, elevating both his hands; the candelabrum and two angels on the cornice. Without artist's name or initials.—(f) **ST. GREGORY** on the clouds, supported by four angels; one of whom holds an open book, and another his

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crozier. No artist's name or initials. This is one of the four paintings in the spandrels of the arches which support the cupola.

6. **THE CELEBRATED STATUE OF LAOCOON AND HIS TWO SONS.** At bottom on the left: '*Sisto Ba. F.*' and on the right: '*Andreas Vaccarius formis Rome. 1606.*' An admirable etching. *h.* 15. *w.* 11 $\frac{3}{4}$ . (B. 33.)
7. **CUPID VANQUISHING PAN;** after a celebrated fresco of Agostino Caracci. The god of love presses with his right hand upon the forehead of Pan, who being thrown to the ground, supports himself upon his right hand, near which is seen his reed-pipe. Without any artist's name or initials. Bartsch ascribes it to Badalocchio; but I think it somewhat doubtful. *h.* 7 $\frac{1}{2}$ . *w.* 6 $\frac{3}{8}$ . The same design was etched upon a larger scale by Flam. Torre.

### BARTOLOMMEO BADERNA.

1655—1681.

If I may rely upon Zani, he was a native or resident of Piacenza. There can be little doubt that he was a painter, and one of some ability. The following etching by his hand is done in a slight but picturesque manner, not very unlike that of Odovardo Fialetti.

A **PROCESSION OF CHILDREN**, moving towards the right; after Pordenone; in three pieces, which, when joined, form a frieze; *l.* 46. *h.* 2 $\frac{3}{4}$ .—(a) The Procession is led by an infant with a bough of laurel, and another blowing a horn; in the middle is a third seated on a pig.—(b) On the right, is an Infant in a car which is pushed forward by other children, the date 1655 on the wheel of the car; in the middle are dogs running, and barking at a swan which is flying over their heads; and on the left, upon a tablet, suspended from a tree, is inscribed: '*Pordenone In. Bart. Baderna F.*'—(c) In the middle is an Infant pushing forward a sheep, and another with a garland; the procession is terminated, on the left, by a child riding on a large fish. (O.)

### IL BADESSA.

c. 1650?

I find no account of this artist, whom I suspect to have belonged to the school of Naples. The following is a free painter's etching, something in the manner of Francesco Cozza; though wanting his delicacy.

**KING DAVID PLAYING ON THE HARP.** He is seated and turned towards the right, but looks downwards at a music-book, which is held by a little angel on the left; behind, on the right, is another little attendant angel. The figure of David is seen almost to the ancles. In the margin at bottom: '*Il Badessa di sua inventione in aqua forte.*' *h.* 5 $\frac{1}{2}$ , including margin. *w.* 4 $\frac{3}{8}$ . (WMM.)

### ALESSANDRO BADIALI.

b. 1623. d. 1668.

This artist, by profession a painter, was born at Bologna in 1623; though some writers date his birth in 1626, 1628, and 1643. He was a pupil of Flaminio Torre, whose manner he followed, and would probably have become a considerable ornament to the school to which he belonged had not his life been suddenly terminated in 1668, by a musket shot fired at him in a broil in the streets of Bologna; as is expressly asserted by Crespi. Gori and some other writers erroneously place his death in 1671.

We have by this artist five plates, in which the figures are

drawn in a firm manner, and etched with freedom and spirit. Four of them are after the designs of his master Flaminio Torre, and the other is from Carlo Cignani. Some of his plates are marked *A.B.*, or *A.B.F.*, the letters joined together in a cypher.

1. **THE MADONNA**; after Carlo Cignani. The Virgin, a half-length figure, is seated, with the Infant in her arms; who holds a little cross in his right, and an apple in his left hand. In a narrow margin at bottom, on the left: 'CCI.' (Carol Cignani Inv.), and on the right the cypher of Badiali. *h.* 8½, including margin. *w.* 6½. (Bartsch 1.)
2. **THE HOLY FAMILY**; after Flaminio Torre. The Madonna is seated on a bank, having on her knees the infant Jesus, who looks towards Joseph, who is seated on the left resting with both hands on his stick. On the right are two palm-trees. In the margin below are the arms of Giovanni Francesco Isolani, a senator of Bologna, to whom the print is dedicated. At the bottom on the left: 'Flaminio Tori Inventore,' and on the right the cypher of Badiali, with the letters DD. (Dat Dedicat.) *h.* 13, including margin. *w.* 9¾. (B. 2.)
3. **THE MADONNA AND CHILD, WITH ST. ANTHONY OF PADUA, AND S. FILIPPO NERI**. The Madonna is seated under a drapery suspended from a tree, with the Infant Saviour on her lap. St. Anthony, kneeling on the right, receives the caresses of the Infant; while S. Filippo, who kneels on the right, addresses himself to the Virgin. In the margin are the arms of Carlo Guidotti, to whom the print is dedicated. At bottom, on the left: 'Flaminio Torri Inventor,' on the right: 'Alisandro Badialli Fecit. DD.' *h.* 14¾, including margin. *w.* 11¾. This plate was afterwards retouched with the burin by some inferior artist. The shade between the lower part of the left leg of the Virgin, and the cord of St. Anthony, which has only a single row of hatchings, in the first edition, is crossed by a second row of hatchings in the retouched impression. (B. 3.)
4. **THE DESCENT FROM THE CROSS**; after Flaminio Torri. The body of Jesus is lying extended on a sheet, at the foot of the cross, his head and body supported upon a piece of rising ground; behind him, in the middle, is the Madonna, her arms extended; and on the left is Mary Magdalen, stooping to kiss his feet. Behind on the left are two other figures; and in the foreground on the right is a man stooping to pick up the crown of thorns. In the margin below are the arms of Gio. Francesco Isolani, to whom the print is dedicated. At bottom, on the left: 'Flaminio Torri Inventore,' and on the right the cypher of Badiali with the letters DD. This print is said to be from a painting in the church of S. Giorgio at Bologna. *h.* 17½, including marg. *w.* 13¼. (B. 4.)
5. **A GOAT-HERD** sitting on a hillock, and resting with both hands on a thick stick. He wears a round hat, and a sheep-skin about his loins; and at his feet, on the left, are two goats. An oval. Dedicated to J. B. Caberiani. In the margin below, on the left: 'Flaminio Tori Inventor,' and on the right, the cypher of Badiali, with the letters D. D. *l.* 12? *h.* 9¾, including margin. (B. 5.)

**ELIAS BAECK.**

b. 1680. d. 1747.

A painter and engraver of Augsbourg, who was born at Laubach, and studied at Rome, where he was named, in the Society of Flemish Painters, Heldenmuth. He afterwards returned to his native country where he worked for some time, but finally established himself at Augsbourg, where he died in 1747, aged 67. So says Heinecken. What I have seen by him gives me no very high idea of his talents.

1. **A SET OF LANDSCAPES** with cattle and figures; after Berghem, 15 pieces not numbered, *l.* 7¾. *h.* 5¼. copied apparently from the etchings of Visscher or Danckerts. The first has a large rock, seen in front, with two cows on the

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right, a shepherdess seated on the left, and a man standing talking to her, &c. In the margin at bottom: '*Elias Bæck alias Heldenmuht sculpsit Romæ.*' the others have: '*E. Bæck sc. Romæ*;' '*Elias Bæck sc. Rom*;' '*E. B. A. H. sc.*;' '*E. B. sc. Romæ.*' generally in the margin, but sometimes in the sky. One has no mark, and another: '*L. R. sc. Romæ.*' The first impressions of these pieces have also: '*Si stampa da Matteo Giudici alli Cesarini.*'

2. SIMILAR SUBJECTS; from the same; 3 pieces, *l. 10. h. 7* $\frac{3}{4}$ . each marked: '*E. B. a. H. sc.*' one of them has the date 17—.
3. LANDSCAPE; in which are five goats and sheep, and a woman and child seated on the left, in the margin on the left: '*Elias Bæck infint. et sc. Rom.*'
4. A SET OF WOODY LANDSCAPES, engraved by him in conjunction with Joh. Georg Bæck, 6 *upr.* pieces numbered, *h. 6* $\frac{3}{4}$ . *w. 5* $\frac{3}{4}$ . copied in a reverse direction from a rare set of Etchings by W. Bemmell.—(1) In the foreground on the left a man seated fishing. In the margin: '1. Jeri Wolff exc. Aug. Vin. No. 92. *Ioh Georg Bæck Scul. W. Bemmell inv.*'—(2) A sportsman with his gun, near the middle in the foreground looking up towards the left. The address on the left, the numerals in the middle, (as is the case with the rest of the set), and on the right: '*Elias Bæck Sc.*'—(3) In the background towards the right, a man seated on the ground conversing with a woman who is standing with a child in her arms. This and the rest of the set have the address on the left, but no artist's name.—(4) On the left, a pedlar with a load on his back, seated, and a man seen in a back view standing by him. (5) On the left a peasant with a stick over his shoulder. At some distance on the right a man, and a woman with a basket, walking.—(6) In the foreground on the right a sportsman caressing his dog, and on the left a peasant seated under a tree.

Heinecken mentions the following portraits by this artist:

5. MARCUS GERBERIUS, Med. D., &c. '*E. Bæck Sc. Labaci*,' in 4to.—THE EMPEROR CHARLES VI.—HIERONYMUS OSTERTAG. '*El. Beck Sc.*' Abraham Wagner; engraved in 1711. 8vo. Also:
6. THE DISTRIBUTION OF BREAD TO THE POOR, at Augsburg, 1740.—THE ILLUMINATION OF THE HOTEL DES FUGGERS. 1741.

## JOHAN GEORG BAECK,

1703—1724.

An engraver of Augsburg, according to Heinecken, and probably a near relation of the last mentioned artist, with whom, as we have seen, he sometimes worked in conjunction.

Heinecken mentions the following portraits by his hand:

- THEODOR JOH. BENTHEIM, a Theologian. fol.—ELIAS GEORG BRAEMER, M. D.; engraved at Brunswick. fol.—GUSTAVUS ADOLPHUS, king of Sweden, with a representation of his entry into Augsburg.—GEORGE I., of England.—LOUIS XIV., of France.—GOTTFRIED ZAECH, 1703, in fol. JACOB MARTINI, 1704. fol.—JOH. REMPEN, 1709. fol.—CHRISTIAN LUDWIG ERMISCH, a Theologian; 1724.

BAECK, See BECK.

## J. DE BAEN.

1652.

Whether or not this artist be the same as the J. de Baan or Bane, mentioned by Heinecken and others as a portrait painter, I will not take upon me to determine. We have by him:

THE BURNING OF THE OLD STADTHOUSE AT AMSTERDAM, July 7th 1652; a rough, powerful etching. Various persons are seen ascending and descending ladders which are raised against the building. In the middle is a high

tower, the flames bursting from its windows. The roof of that part of the building which is on the right has fallen in. In the street below are numerous figures. In the middle at bottom: '*J. d. baen fecit.*' l. 13½. h. 10½.

**J. A. BAENER, See BOENER.**

**M. BAES.**

1630.

The following title-page, the only specimen I have seen bearing the name of this obscure artist, is engraved in a manner not wholly unlike that of Merrian, though very inferior.

1. THE TITLE TO A BOOK called 'THE LOVE OF GOD. At Doway. By Gerard Pinson, 1630. *M. Baes fecit.*' h. 6. w. 3¾.

Strutt mentions by him :

2. THE PORTRAIT OF F. PAULUS, A JESUIT, with a sword thrust into his breast.

**J. J. BAESCHELIN,**

A painter and engraver, who, according to Heinecken, worked some time at Augsbourg, and afterwards went to Switzerland. This, says the above writer, is all that I know of him, save that we have by his hand :

THE PORTRAIT OF THE PASTOR SCHELHORN of Memmingen, a celebrated man of letters. It is a large head, singularly engraved, part in mezzotinto, and part in colours, and has a striking effect.

**DAVID BAGLI, See BAILLY.**

**CARLO BAGNINI,**

c. 1660 ?

I know nothing of this artist, except what I learn from Gandelini. According to that writer, he etched :

1. AN ALLEGORICAL PIECE, bearing allusion to the house of Medici, from the design of Deifebo Barbarini. Also
2. MOSES ON THE TOP OF THE MOUNT, surrounded by lightnings, &c. ; with Aaron sacrificing below, and, in the distance, the golden calf ; after Ant. Ruggiero.

**T. BAILLET,**

c. 1790.

An amateur artist, mentioned by Mr. Dodd, who appears to have seen the following piece bearing his name :

A LANDSCAPE, wherein is a fortified castle ; etched after a picture by Rembrandt in the Choiseul collection. 4to.

**FRANCOIS BAILLEUL, or BAILLIEUL,**

1742.

Was, according to Heinecken, engraver and geographer to the King of France, and engraved :

1. The Plates for the work of le Blond, entitled: '*Essais sur la Castramétation,*' printed at Paris in 1748. in 8vo.

2. A GENERAL PLAN OF PARIS; engraved by him in conjunction with other artists, 1742.
3. A PERSPECTIVE VIEW OF THE ILLUMINATION OF LA RUE DE LA FERONERIE, after the designs of the Messrs. Slodt; the figures drawn by Marvie and the perspective by Bovait. 2 pieces *l-w*.

Strutt says that he was employed, with a variety of other artists, upon the plates representing :

4. THE CORONATION OF LOUIS XV. Engraved at Paris. Add :
5. THE TITLE-PAGE TO THE FIRST VOLUME OF WATTEAU'S WORKS; engraved after the design of Guiot. large fol.

N. BAILLIEUL,  
1742.

He is said to have assisted the last-mentioned artist in the general plan of Paris.

ALEXANDER BAILLIE,  
1764.

An English engraver, of but moderate abilities, and little known, by whom we have :

1. S. CECILIA PLAYING ON THE ORGAN, 'Cantate Domino, &c. Francisco Fernando Imperiali pinxit Romæ. Alex. Baillie delineavit et sculpsit 1764. Sold for the Author, at J. Boydell's engraver and printseller,' &c. *h.* 14½, besides margin. *w.* 11½.
2. THE HOLY FAMILY; also after Imperiali: 'Ecce mater virgo, &c.' 1764.

WILLIAM BAILLIE,  
b. 1723. d. 1810.

This gentleman, best known in this country under the appellation of Capt. Baillie, was a native of Ireland, and is said to have been educated in Dublin under Dr. Sheridan. He entered the army when a very young man, and served many years, first as an officer of infantry, and afterwards in the cavalry; after which he had the good fortune to procure a civil situation under government. Captain Baillie holds a distinguished rank among our amateur artists. A few of his smaller pieces are etched by him after his own designs; but by far the larger portion consists of plates executed in a mixed manner, partly with etching and the dry point, and partly in mezzotinto, after the pictures or drawings of eminent masters of the Dutch and Flemish schools, among which those from Rembrandt are some of the most estimable. The plates of Capt. B. first appeared separately, as they were done. They were afterwards collected together, and published in two volumes by Boydell.

PIECES AFTER HIS OWN DESIGNS.

1. THE PORTRAIT OF 'WILLIAM BAILLIE,' half-length, in an oval frame; with broad-brim'd hat and fur cloak. Two children, one on each side, drawing back a curtain. The whole within a square border. *l.* 10½. *h.* 9½. Chalk manner; supposed to be by Capt. Baillie's own hand.
2. A GRENADIER PERFORMING HIS EXERCISE; a small piece, dated 1753.



3. THE FRENCH FLEET OVERTAKEN BY A STORM. Engraved in 1759, with dedication in Italian to Lord Anson, 'per il suo humil<sup>mo</sup>. servo W. Baillie 3<sup>o</sup>. Reg<sup>o</sup>. Cavall<sup>ria</sup>. legiera.' l. 8. h. 5 $\frac{1}{2}$ , including margin.
4. A WHOLE-LENGTH FIGURE OF AN OFFICER; in the distance, an engagement of cavalry. At top: 'Spectemur Agendo,' and at the right corner his mark with date 1760. At bottom: 'Il mio Alphere, (in Greek characters,) Delineato & inciso in Quatr' ore, W. Baillie Cap<sup>o</sup>. di 3<sup>o</sup>. Reg<sup>o</sup>. Caval. Legiera.' h. 6, including margin. w. 3. Very spirited.
5. A SHELL; a small piece, in the manner of Rembrandt; 1761.
6. ST. PETER, with the Tiara; dated May 4th 1761.
7. ST. PETER, with the keys, in his left hand, walking towards the right. Small fol. No artist's name or mark.
8. AN ENGAGEMENT OF CAVALRY; 'W. B. 1762,' l-w. in fol., in the manner of Rembrandt.
9. A LANDSCAPE, with the Ruins of a Temple, and some figures in Oriental costume; in the style of Claude Lorrain. No mark, small fol. l-w. Subsequent impressions are marked: 'W. B. in. sculp. 1762.'
10. A LARGE LANDSCAPE, in which is a stone bridge, leading to a town. This plate is said to have been destroyed.
11. THE SACRIFICE OF ABRAHAM: 'And Isaac said, behold the fire and the wood, &c. W. B. inv. et sculp. 1765.' In the manner of Rembrandt. in 4to.
12. A MAN LEADING A WILD HORSE, with Minerva in the clouds, offering him a bridle. Latin verses in the margin. Engraved in 1770, as a Frontispiece, to Berenger's work on Cavalry. In 4to. Scarce.
13. PORTRAIT OF 'COL. WM. KELLETT, Lt. Col. of 39 Regt. of Foot, &c. Drawn & Engraved by his old Friend and Brother Officer, W. Baillie, 1786.' half-length. Oval. h. 7 $\frac{3}{8}$ , including margin. w. 6.
14. TWO GENII in the clouds, supporting an open book. large 4to. This plate was first entitled: 'Les Amusemens de L'art;' but was afterwards used as a Frontispiece to the collection of the artist's works, with the inscription: 'Amusements of Capt. W. Baillie.'
15. BUST OF AN OLD MAN stooping, and seen in profile. He has a square beard, and wears a small cap, and a gold chain. A small oval, in the manner of Rembrandt, without name or initials. THE SAME, engraved on a larger plate, but without the chain.
16. ANOTHER OLD MAN, half-length; in the manner of Rembrandt. 8vo.
17. A STUDY OF SEVERAL FIGURES; amongst them a Persian, seen in a back view; in the style of Rembrandt.

PIECES AFTER VARIOUS MASTERS.

18. 'SOFONISBA ANGUSCIOLA PITTRICE, Di cui Van Dyk ebbe,' &c., sitting, and painting the Virgin. 'Ipsa Pinxit. W. B.' h. 14, including margin. w. 10.
19. A LANDSCAPE WITH CATTLE, and the Ruins of an old Castle and Bridge; dated 1772. 'From a drawing by Berghem, &c. W. Baillie sculp.' l. 9. h. 7 $\frac{3}{8}$ , besides margin.
20. A GROUP OF ANGELS: 'From a drawing by Corregio;' or rather Porde-none. At top: 'W. Baillie August 1st 1777.' Chalk manner. l. 8 $\frac{1}{2}$ . h. 6 $\frac{1}{2}$ , besides margin.
21. A MOONLIGHT; after Cuyp. 1773. l-w. in fol.
22. 'THE ANXIOUS MOTHER AND SICK CHILD;' a design representing various women and children; in the chalk manner, after Dominiquino; dated 1773; in 4to.
23. A LANDSCAPE; after Dormer: 'Engraved by Capt. W. B. 1764.' fol. l-w.
24. A MAN SEATED AT A DESK, mending a Pen; after Gerard Douw. upr. fol.

25. A YOUNG GIRL READING, seated in a chair, and seen to the knees; after the same. An *upr.* oval.
26. AN INTERIOR, WITH A GIRL MAKING LACE, by the light of a candle; after the same. large fol. *l-w.* 1773.
27. A WOMAN AT A WINDOW, a half-length figure, with a lamp; after the same. 1771. *upr.* 4to.
28. THE AGED MOTHER OF G. DOUW, sitting with her hands on her knees; engraved after a drawing by G. Douw, dated 1638; in the chalk manner. 1775. Oval in fol.
29. TWO CAVALIERS, diverting themselves by tickling the nose of a girl, who is asleep in a chair; after the same; 1774. in fol.
30. A PEASANT STANDING, and pouring beer from a bottle into a glass; and A PEASANT SITTING ON A BARREL, smoking his pipe. Two pieces on one plate. On each: 'Corn. Dusart fe. 1689. *W. B. sc.* 1767.' *h.* of each, 4½, besides margin. *w.* 2½
31. 'CLARISSIMUS VIR GASPAR GEVARTIUS, &c.,' half-length, engraved, in the chalk manner, 1773. 'Van Dyk del. *W. Baillie ft.*' *h.* 14, including margin. *w.* 12.
32. PORTRAIT OF GEORGE VILLIERS, DUKE OF BUCKINGHAM, half-length; after the same. 4to.
33. SUSANNAH AND THE ELDERS BEFORE DANIEL: 'Convicerat enim Daniel &c. Eckhout pinxt. *W. Baillie sculpt.* 1764.' In the manner of Rembrandt; one of his best prints. *l.* 15¾. *h.* 13¾, besides margin. The plate was re-touched in 1774.
34. TWO CEILINGS; in the one, Apollo; in the other Bacchus and Ariadne; after Franceschini. Two circular pieces, in the chalk manner. 1772.
35. FOUR OFFICERS IN A ROOM; two of them playing at backgammon, the others looking on; an etching, after Gerards. Large 4to. Scarce.—THE SAME PIECE in mezzotinto.
36. VIEW OF THE VILLAGE OF ALPHEN, near Leyden, with several figures; engraved in the wash manner after Van Goyen. 1771.
37. THE VILLAGE OF ZEEDORP; after the same. 1777. fol. *l-w.*
38. JOSEPH, a half figure, with the Infant Jesus. Chalk manner, 'From a drawing by Guercino.' 1771. '*W. Baillie f.*' *l.* 10¾. *h.* 9, besides margin.
39. A SYBIL, head and hand; 'From a Painting by Guido. *W. Baillie Sculpt.*' 1771. *h.* 9¾, including margin. *w.* 6½.
40. APOLLO IN HIS CAR, surrounded by the hours; after the well-known fresco of Guido. The figure of Aurora omitted. Oval. 1785, in the manner of chalk. *l.* 11. *h.* 7¾, besides margin.
41. TWO CUPIDS, one of whom has the club of Hercules. Chalk manner, after the same. large 4to. 1777.
42. PORTRAIT OF FRANK HALS, 'Franciscus Halls Pictor,' half-length, in a broad-brim'd hat: 'Se ipse Pinxit. *W. Baillie sc.*' In mezzotinto. An impression of this print before the addition of the mezzotinto shading, has: '*W. Baillie sculpt.* 1765. Fr. Halls pinxt.'
43. THE PORTRAIT 'JAS. TURNER, a Beggar who valued his time at a shilling an hour in the year 1750.' Bust, seen in front, with white hair and beard. Oval, after a miniature by Nathaniel Hone. *h.* 3. *w.* 2½. There exists an impression before the inscription with the date 1762.
44. 'THE PIPING BOY;' in *mez.* after the same. fol. 1771.
45. PORTRAIT OF LORD MOUNT-STUART, half-length; after the same. Oval in fol. 1779.
46. THE MADONNA AND CHILD; after a drawing by B. Lutti. Oval *l-w.* in 4to. 1767.
47. A GROUP OF SHEEP AND LAMBS; in the wash manner, 'From a Drawing

- by Vander Meer junr. *W. Baillie sculpt.* Published 1773. *l.* 10 $\frac{1}{4}$ . *h.* 7 $\frac{1}{8}$ , besides margin.
48. PORTRAIT OF FRANCIS MIERIS, from a drawing by himself; chalk manner. 1777. in 4to.
49. A BACCHANAL OF CHILDREN: 'Quo me Bacche, &c. Aurel<sup>o</sup>. Milani del. *W. Baillie Sculp.*' a slight etching. *l.* 7 $\frac{1}{8}$ . *h.* 5 $\frac{3}{4}$ , besides margin.
50. A PEASANT WITH HIS FAMILY, at table, saying grace; after Molenaer. fol.
51. A GENTLEMAN PLAYING THE GUITAR, and another the violin; in presence of two ladies; after the same. in fol. 1774.
52. A LANDSCAPE, with two waggons; 'From a Drawing by Modyn. *W. Baillie sculpt.*' In the chalk manner. 1773. *l.* 12. *h.* 7 $\frac{1}{8}$ , besides margin.
53. A LANDSCAPE, with a peasant driving cattle; after Ditto; same manner. 1774. fol. *l-w.*
54. ANOTHER LANDSCAPE, with peasants attending cattle, and a large clump of trees in the background, 1654. 'Engraved by Capt. Baillie from a drawing of Modyn, &c.' 1777. *l.* 9. *h.* 7 $\frac{1}{8}$ , besides margin.
55. TWO CHILDREN, inscribed: 'Parish Orphans;' after Le. Nain. fol. 1771.
56. JAMES DUKE OF MONMOUTH, on horseback; a battle in the distance; after Netscher. The first impressions have 'meseranter' instead of 'miseranter,' in the Latin inscription below. large fol. *l-w.*
57. PORTRAIT OF 'CORS. DE WITT;' half-length, in an oval frame. 'Sævo furor, &c. Netscher Pinxt. *W. Baillie sc. June 17th 1774.*' *h.* 9, including margin. *w.* 7.
58. A PEASANT AT A WINDOW, with a pipe and a jug. 'From a picture by A. Van Ostade, in the possession of Wm. Baillie Esq. Engraved by *W. Baillie,*' 1774. *h.* 11 $\frac{1}{2}$ , including margin. *w.* 9 $\frac{1}{4}$ .
59. A PEASANT LAUGHING; and another Peasant enjoying himself; after the same. Two pieces, etched in 1775. in 4to.
60. INTERIOR OF A COTTAGE, with eight peasants drinking and smoking; after the same. 1767. in fol.
61. ANOTHER INTERIOR, with a peasant reading the newspaper: 'A Ostade. *W. Baillie Sculp.* 1768.' *h.* 9 $\frac{3}{8}$ , besides margin. *w.* 8.
62. ANOTHER INTERIOR; with a peasant standing with his back to the fire, and another sitting. 'A. Ostade Pinxt. *W. B.* 1765.' *h.* 7 $\frac{3}{8}$ , besides margin. *w.* 6 $\frac{1}{4}$ .
63. INTERIOR OF A CABARET, with four men and a woman, drinking and smoking at a table; after the same. 1765. in fol.
64. A VILLAGE SCHOOL, after the same. *l-w.* in fol.
65. THE MADONNA, half-length, with the Infant Jesus, who is holding a bird; 'From a Painting by Parmegiano. *W. Baillie sculpt.* 1769.' *h.* 10, including margin. *w.* 8.
66. THE MADONNA, half-length, with the Infant Jesus, and Joseph. In the chalk manner, after the same. 1771. 4to.
67. FIVE CUPIDS PURSUING A HARE; entitled: 'Cupids Hunting:' after N. Poussin. Oval, *l-w.* 1779.
68. 'THE QUARREL OF CUPID AND PSYCHE. Engraved by Capt. Baillie from a most beautiful cabinet picture by Nicolo Poussin.' Chalk manner, 1778. Oval. *l.* 8. *h.* 7, besides margin.
69. CHRIST HEALING THE SICK; commonly called the Hundred Guilder Print. This, the original plate by Rembrandt, but much worn, having fallen into the hands of Capt. Baillie, he retouched it with great care. After a limited number of impressions had been struck off, the plate was cut into four pieces, which were printed separately. *l-w.* in fol.
70. THE BURIAL OF CHRIST: 'From a capital Drawing by Rembrandt in the

collection of Mr. Hudson. *Engraved by Ct. Baillie.* A composition of many figures, one of them holding a torch. *l.* 12 $\frac{3}{4}$ . *h.* 9 $\frac{3}{4}$ , besides margin. This piece is said to have been re-engraved in 1774, with alterations.

71. CHRIST AND THE TWO DISCIPLES AT EMAUS: 'Et adaperti sunt, &c.?' after Rembrandt, but without his name. fol. 1760. The plate was afterwards worked upon in mezzotinto.
72. 'L'HISTOIRE TOUCHANTE,' a young man reading to an elderly gentleman and a woman; after Rembrandt; 1767. *l-w.* in fol.
73. THE PORTRAIT OF UTENBOGARDUS, commonly called the Gold-Weigher; being the original plate of Rembrandt; retouched by Capt. Baillie. *upr.* 4to.
74. A JEW RABBI; half-length, seen in front. 'Rembrandt 1646. *W. Baillie* 1765. Agli Dilitanti, &c.' Dry point; rich effect. *h.* 9 $\frac{5}{8}$ , besides marg. *w.* 7 $\frac{5}{8}$ .
75. AN OLD MAN, half-length, with long hair, and square beard; his hands hid in the sleeves of his great coat: 'Dilator, spe lentus, &c. *W. B.* 1761. Rembrandt.' Dry point and mez. *h.* 5 $\frac{5}{8}$ , including margin. *w.* 4 $\frac{1}{4}$ .
76. BUST OF AN OLD MAN, in a cloak; seen in profile and looking up to the right. At the left corner, at top: '*W. B.* 1761.' *h.* 5 $\frac{1}{8}$ . *w.* 3 $\frac{3}{8}$ . Without the name of Rembrandt.
77. AN OLD MENDICANT AND HIS WIFE, receiving alms from a gentleman who stands at his door; from and etching by Rembrandt.
78. AN ELEPHANT; engraved after a drawing by the same, by: '*W. B.*' fol. *l-w.* 1778.
79. A BATTLE-PIECE. '*W. B.* 1762.' Said to be after Rembrandt. The earliest impressions are without the clouds and dark shadows. *l.* 13 $\frac{3}{4}$ . *h.* 8.
80. A LANDSCAPE; an open barren scene; the stump of an old tree in the foreground; after a drawing by Rembrandt. In the margin: 'Tacet et loquitur,' with dedication to N. Hone. *l-w.* in fol.
81. ANOTHER LANDSCAPE, a barn with trees, copied from an etching by Rembrandt.
82. 'EVENING;' a flat River-View, with two windmills on the left. 'Rembrandt delt. *W. B. Leyden* 1765.' *l.* 10 $\frac{7}{8}$ . *h.* 5 $\frac{5}{8}$ , besides margin.
83. THE MARRIAGE OF ST. CATHARINE; after Romanelli. In the chalk manner. Oval in 4to.
84. A VETERAN WARRIOR; half-length, with light hair and beard, holding the hilt of his sword with his right hand. 'Painted by Salv. Rosa; engraved by Ct. Wm. Baillie 1763;' dry point and mez. *h.* 8 $\frac{1}{2}$ , including marg. *w.* 6 $\frac{1}{4}$ .
85. THE MADONNA, presenting grapes to the Infant Jesus; chalk manner; after Rothenhamer and Breughel. 1774. Oval *h.* 8 $\frac{3}{8}$ , besides margin. *w.* 7 $\frac{1}{4}$ .
86. CHRIST WASHING THE FEET OF THE APOSTLES; a lamp hanging from the ceiling of the room: 'Petrus dixit, &c. Drawn by Mr. P. Tassaert. in the year 1764; engraved by Capt. Wm. Baillie in the year 1787. The original Picture by Rubens is in the Cathedral Church of St. Rombout at Mechlin.' *l.* 19 $\frac{5}{8}$ . *h.* 16 $\frac{3}{8}$ , besides margin.
87. AN INFANT, IN THE CLOUDS, BLOWING BUBBLES: 'Engraved from a Painting by Rubens. *W. B.*' *h.* 6, including margin. *w.* 4 $\frac{1}{2}$ .
88. THE AMBASSADOR OF SIAM to the court of Charles I.; whole-length, after a drawing by Rubens. 1774. large fol.
89. PORTRAIT OF A SIAMESE PRIEST who accompanied the above Ambassador. After the same. Same size.
90. THE MADONNA AND CHILD; after a chalk drawing by Sabbatini. 1773. 4to.
91. THE HOLY FAMILY AND THE LITTLE ST. JOHN; 'From an original Picture by Bart. Schidone. *W. B.*' fol.
92. A DUTCH ALCHYMIST, half-length, in his laboratory; after Teniers. small fol. *l-w.*

93. INTERIOR OF A CABARET, with peasants drinking and playing at cards ; after a painting by Teniers in the collection of Baron J. Lowther. 1771. fol.
94. A PHILOSOPHER MEDITATING ; a book lying open before him on a table : ' Engraved chiefly by memory from a Picture of Terburgh. *W. Baillie.*' *h.* 11 $\frac{1}{2}$ , including margin. *w.* 9 $\frac{3}{8}$ .
95. WILLIAM PRINCE OF ORANGE (father of William III.) on horseback ; accompanied by his equerry, and a dog. A fine etching, done chiefly with the dry point, after the same. 1771. in 4to.
96. SOLDIERS QUARRELLING OVER THE DICE ; after Valentino. *l.* 14 $\frac{3}{8}$ . *h.* 10 $\frac{5}{8}$ , besides margin.
97. A SEA VIEW with four vessels sailing : ' From a drawing by van de Velde.' 4to. *l-w.*
98. A CALM AT SEA ; with men of war. In the wash manner, after a drawing by the same. fol. *l-w.*
99. SHIPS IN A GALE OF WIND ; in the wash manner, after the same. 1772. in 4to.
100. AN OLD PEASANT, half-length, carrying a basket ; from a chalk drawing by Zucchero, 1777. in fol.

PIETER BAILLIU, or BALLIU.

1643—1650.

This artist is said to have been born at Antwerp, about the year 1614, and having acquired the first principles of engraving in his native city, proceeded to Italy to perfect himself in his studies. Whilst at Rome, he was employed, with other artists, by Sandrart, to engrave the Justiniani Gallery ; after which he returned to Antwerp, where he worked, with success, after the great masters of the Low Countries. Bailliu, although he had not the power of Vorstermans, Bolswert, and Pontius, may nevertheless claim a rank among the good engravers of his time. The following list of his prints is chiefly from Huber.

PORTRAITS.

1. LOUIS PEREIRA, Envoy at the treaty of Munster ; no painter's name, 4to.
2. CLAUDE DE CHABOT, another envoy at Munster. 4to.
3. JEAN LEUBER, Counsellor of Dresden, also envoy at Munster. fol.
4. ' HENRICUS HERDINGH, Hæreditarius in Hiltorff, &c. 1650 ;' bust in an ornamented oval : ' Anselmus van Hulle pinxit. *Pet. de Bailliu sculpsit.*' *h.* 11 $\frac{3}{4}$ . *w.* 7 $\frac{1}{2}$ .
5. ' ANTONIUS BOURBONIUS, Comes Moretanus, &c.' half-length : ' Antonius van Dyck pinxit. *Petrus de Ballu sculpsit.* Joannes Meysens excudit Antverpiæ.' *h.* 9 $\frac{3}{8}$ , besides margin. *w.* 7 $\frac{1}{4}$ .
6. ' ILLUSMUS, DOMINUS HONORIUS URFEIUS, &c.' half-length : ' Antonius van Dyck pinxit. *Pet. de Baillue sculpsit.* Joannes Meysens excudit.' *h.* 9 $\frac{3}{8}$ , besides margin. *w.* 7 $\frac{3}{8}$ .
7. JACOB BACKER, a Flemish painter : ' Se ipse del.' 4to.
8. JOHAN BYLERT, a painter of Utrecht : ' Se ipse pinx.' 4to.
9. POPE URBAN VIII, seated, giving the benediction. ' *P. de Baillu exc.*' fol.
10. ALBERT, PRINCE AND COUNT D'ARENBERGHE, on horseback : ' Ant. Van Dyck pinx.' large fol.
11. LUCY PERCY, Countess of Carlisle : ' A. V. Dyck pinx. J. Meysens excudit.' fol.

## SACRED AND DEVOTIONAL PIECES, &amp;c. AFTER VARIOUS MASTERS.

12. HELIODORUS DRIVEN FROM THE TEMPLE by two Angels; after the painting by Raffaele in the Vatican, but without the Pope and his guards; engraved on two large plates, from the drawings of P. van Lint. Twelve Latin verses and dedication; a very large print *l-w*. Rare.
13. THE DEAD BODY OF CHRIST supported on the lap of the Virgin. On the left are two little angels, one of whom is supporting the hand of Christ, while the other points to the crown of thorns, which lies on the ground. 'Ite meae Lacrymæ, &c. Anibal Cars. pinxit. *P. de Baillu fecit et excudit.*' *h.* 21½, besides margin. *w.* 15¾. Very rare.
14. ST. MICHAEL, after the celebrated picture by Guido in the church of the Capuchins at Rome. large *upr.* fol.
15. THE RECONCILIATION OF JACOB AND ESAU; after Rubens: '*P. de Baillu sc.* Romboudt Van de Velde ex.' The second impressions have the address of 'Gas. de Hollander.' large fol., almost square.
16. CHRIST PRAYING IN THE GARDEN; after the same: '*P. de Baillu sculp.* F. van Wyngaerde ex.' *upr.* fol.
17. MARY MAGDALEN DYING supported by two Angels: 'Gloriosus Obitus Beatæ Mariæ Magdalenaë. P. P. Rubbens pinxit. *Pet. de Baillieu sculpsit.* Franciscus vanden Wyngaerde excudit.' The impressions with the address of Moermans, are posterior. *h.* 11¾? besides margin. *w.* 10¾?
18. THE BATTLE BETWEEN THE CENTAURS AND THE LAPITHÆ: 'Duxerat Hypodamen, &c.' after the same: '*P. de Baillu sculp.* Nic Lauwers ex.' large fol. *l-w*.
19. CHRIST KNEELING IN A DUNGEON, with angels bringing before him the instruments of his passion: 'Ecce flagellatum, &c. Joannes Thomas invenit. *Petrus de Baillu sculpsit.*' *h.* 14½, besides margin. *w.* 12.
20. 'S. ANASTASIUS' seated in a vaulted chamber, reading; 'Rembrandt van Ryn inv. *Petrus de Baillu sc.* C. Danckerts exc.' fine effect. fol.
21. THE MADONNA AND CHILD, with the little St. John, and St. Elizabeth; after Theodore Romboudt. fol. *l-w*.
22. CHRIST ON THE CROSS; and below, on the right, the Madonna, St. John, and Mary Magdalen, and on the left St. Francis. In the margin a short Greek inscription and six Latin verses: 'Nate! Dei Soboles, &c.' with date 1643. 'Antonius Van Dyck pinxit. *Petrus de Baillu fecit et excudit.*' *h.* 19¾, besides margin. *w.* 14.
23. THE MADONNA IN THE CLOUDS, with the Infant Jesus standing, near whose feet is a globe and a serpent; after the same: 'Jesus Maria. *Petr. de Baillu sc.* C. Danckerts exc.' large fol.
24. S. CÆCILIA standing; her left hand resting on an organ. 'Antonius Van Dyck pinxit. *Pet. de Baillu fecit et excudit.*' *h.* 10. *w.* 5½.
25. RINALDO sleeping, and bound with wreaths of flowers, by Armida assisted by cupids. Six Latin verses: 'Sopit ut Arnaldum, &c. Antonius Van Dyck pinxit. *Petrus de Baillu sculpsit et excudit.*' (Its companion representing Rinaldo surprised by Armida, is engraved by P. de Jode.) *h.* 23, besides margin. *w.* 16½.
26. SUSANNA IN THE BATH, with the two Elders in the distance; after Martin Pepyn: '*P. de Baillu sc.* Gill. Hendrix exc. Antwerp.' fol.
27. THE FLAGELLATION OF CHRIST; after Diepenbeck. Large fol.
28. CHRIST CROWNED WITH THORNS; after the same. Large fol.
29. THE BURIAL OF ST. PETER; a composition of five figures; after P. van Lint. 'Corpus Bi. Petri aromatibus, &c. *P. de Baillu sculp.*' and on the left a cypher composed of the letters P. V. L. reversed. *h.* 11½, besides margin. *w.* 8¾.
30. THE FINDING OF THE TRUE CROSS, in the presence of St. Helen; after P. van Lint. Large fol.

31. THE EMPEROR THEODOSIUS BEARING THE TRUE CROSS BEFORE St. AMBROSE; after the same. Large fol.
32. CHRIST, AS A CHILD, STANDING IN THE CLOUDS, with the globe of the universe in his right hand, and in the left a sceptre. 'P. de Balliu exc. Quilinus In.' h. 9 $\frac{3}{4}$ ? w. 5 $\frac{1}{2}$ ?

BERNARD BAILIU, or BALLIU,

1670.

It is uncertain whether this engraver was of the same family as the preceding. The plates I have seen by him appear to have been all done at Rome, and are engraved in a formal style with hatchings crossing each other at right angles. He may be classed among the inferior imitators of Corn. Bloemart.

PORTRAITS.

1. FRATER, VINCENTIUS MARIA URSINI; afterwards Pope Benedict XIII. Dated 1672. fol.
2. CANUTE KING OF DENMARK: 'C. Panig pinx.' fol.
3. 'EMANUEL THEODOSIUS S. R. E. Presbiter Cardinalis Bnglionns Gallus, creatus v. Augus. MDCLXIX.' Bust in an oval: 'Bern. Balliu Sculp. Jo. Jacob. de Rubeis formis Romæ,' &c. h. 7 $\frac{1}{2}$ . w. 5 $\frac{1}{8}$ .

MISCELLANEOUS PIECES.

4. THE MADONNA, a half-figure, standing, with the infant at her breast: 'O clementissima, &c. B. Balliu Sculp. Roma Superiorem permis. 1669.' h. 12, besides margin. w. 10.
5. THE MADONNA AND CHILD appearing to St. Peter of Alcantara, who is on his knees: 'Sanctus Petrus de Alcantara. Lazarus Bald. In. et del. Bernard Bailiu sculp. Jo. Jacob de Rubeis formis Romæ.' h. 16 $\frac{3}{8}$ , besides marg. w. 11.
6. CHRIST STANDING between St. Peter of Alcantara and St. Mary-Magdalen dei Pazzi. 'Lazaro Baldi pinx. B. Baillu sc.' fol.
7. ST. MARY-MAGDALEN DEI PAZZI, before the Madonna, after the same. fol.
8. THE FIVE SAINTS, CANONIZED BY POPE CLEMENT X. in 1671, ranged, side by side, in one large oblong sheet: 'Cyrus Ferrus inv. Franciscus Brunies del. Bernard de Balen sculp.' (1) St. Cajetan, with an open book. (2) St. Francis Borgia, with the Eucharist. (3) St. Philip Benitus, holding a lily. (4) St. Louis Bertrand, with a pistol, surmounted by a crucifix. (5) St. Rosa, with the Infant Jesus in her arms.

DAVID BAILLY.

b. 1588. d. 1638.

A painter, born it is said at Leyden, and who studied some time in Italy. Brulliot states that he etched in the manner of Tempesta; and that he marked his plates with the initials 'D. B.' but without citing any authority for the assertion, or even describing one of his prints. Heinecken mentions a set of small pieces, entitled: 'Bambocci diversi,' bearing the name *David Bagli*, which he seems to think may be by him, or after his designs.

J. BAILLY,

c. 1660?

Strutt observes that he 'found the name of this artist to some very spirited etchings from Callot, in which the style of that

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master was exceedingly well imitated; but without a date.' He is probably the same with Jacques Bailly, a painter of Paris, who was born, according to Heinecken, in 1629, and died a member of the academy, in 1682. The following small piece by him is before me :

A TROOPER ON FOOT, in the act of drawing his sword, the handle of which he holds with the left hand; skirmishes of cavalry in the distance; a very masterly copy, in a reverse direction, from an etching by Callot. It is marked on the left, in light cursive characters: '*Bailly fecit.*' h. 5 $\frac{5}{8}$ . w. 3 $\frac{3}{4}$ . (O.)

### J. BAILY, or BAILEY.

1767—1700.

An engraver of maps, views, and antiquities, of moderate talent, said to have been a native of Durham, or its vicinity, and who, among other things, as I learn from Mr. Dodd, engraved several plates for Dr. Ducarel's Anglo-Norman Antiquities published in 1767, in folio.

### NICOLAS BAILLY,

c. 1680?

This artist, according to Heinecken, was the son of Jacques Bailly, and practised landscape painting at Paris. He also engraved after his own designs :

A SET OF TEN VIEWS OF THE ENVIRONS OF PARIS, of which two are now before me; they are etched in the formal manner of Le Clerc, but without that artist's taste, and are marked on the left, in the margin: '*N. Bailly invent. fecit.*' l. 7 $\frac{3}{8}$ . h. 4.

### FERIGO BAISCH,

An unknown artist of whom Heinecken met with the following piece, bearing his name :

MARY MAGDALEN, half-length, meditating on a crucifix, which she holds in her arms: '*Ferigo Baisch pinxit et excudit. Campodunum.*' A print l-w.

### S. BAKER,

c. 1690.

A very indifferent English engraver, (Mr. Dodd calls him Samuel Baker) by whom we have a set of costumes à la mode, or part of a set, copied I believe from a French work. The following specimen is before me :

'THE MORNING HABBIT,' a man standing, wrapped in an embroidered morning gown. '*S. Baker fecit.*' h. 8 $\frac{1}{2}$ , besides margin. w. 6 $\frac{3}{8}$ .

### J. BAKER.

c. 1790.

An English artist who appears to have resided at Islington, and was much employed in book-plates, which he engraved very neatly. The two following pieces by him are before me :

I. BACCHUS AND ARIADNE, 'N. Neughels pinxit. J. Baker sculpt.' l. 5. h. 4.



2. THE MUSE URANIA; 'engraved by J. Baker Islington.' h. 5¼. w. 3¾.

## LUDOLPH BAKHUYZEN.

b. 1631. d. 1708.

This eminent marine painter was born at Embden in Westphalia in the year 1631, and died at Amsterdam in 1708. He is said to have assisted his father, who held the office of public secretary, till the age of eighteen; when the beauty of his writing, and his ability in keeping accounts, caused him to be engaged in the office of a merchant at Amsterdam. It was not till the age of nineteen that he thought of drawing, and then he made use of the instrument he was most accustomed to, the pen; nature being his instructor. Amsterdam presented to his view, a port, constantly full of shipping; and the drawings which he made from such scenery, he is said to have sometimes sold for a hundred florins, and more. Having been recommended to practise painting, he placed himself for some time under Aldert van Everdingen, who instructed him in the mechanism of the art, after which he resumed with eagerness the study of nature. Determined that no striking effect should escape him, he did not hesitate to face the greatest dangers, and from a frail boat, studied tempests in the midst of the sea. From these hazardous expeditions the sailors, seized with alarm, frequently brought him to shore, against his will; when he would run directly to his study, and there transfer to the canvas the horrors which he had just witnessed. The etchings of Bakhuyzen are far from numerous and are highly prized.

1. HIS OWN PORTRAIT; seen in front, to the breast; though he looks rather upwards, to the left, and the body is turned towards the right. He appears at about the age of 40, wears a long flowing wig and large bands, with two tassels hanging below them; and between and below the bands are also seen the buttons of his dress, over which he wears a loose cloak. The light comes from the left. It is very delicately etched, and worked upon in parts with the dry point. The background at top has a few horizontal lines. The dress is less finished than the face and hair. h. 11¾, besides margin. at bottom 3½. w. 9½. (B. 13.) Two impressions of this plate, the only ones said to be known, are now before me. One impression has: 'L. Bakhuyze, Ipse fec. aqua forti' at top in the margin on the left; and lower down in the middle: 'Ludolf Bakhuyzen;' both in pencil. The other is worked up with Indian ink, and has: 'Ludolf Bakhuijsen Pictor;' written in large characters with a pen. The inscriptions on both are by the hand of the artist himself. (S.)
2. A GALE ON THE SEA-COAST; on the left a bold shore, with towards the middle a rocky promontory on which is a round tower. On the right is a large vessel at anchor, her stern to the spectator, and beyond is another going out to the sea. On the left, a third ship is represented beating out of the harbour, ('L. BAKHUI:' reversed, on a flag at her mast), and beyond are three vessels at anchor. This piece is less bit with the aquafortis than those of the set No. 4, and has consequently more delicacy of effect. l. 15½. h. 10. (B. 11.) Very rare. (S.) It may be proper to observe in this place, that No. 12, in Bartsch's catalogue, is not by Bakhuyzen, but by L. Braser.
3. A VIEW ON THE SANDS, the morning after a storm: At a distance, on the left, is a large vessel, wrecked on a sand-bank. On the right are two boats which appear to have just arrived from the vessel with goods and passengers.

A man is seen wading through the water with a woman on his back, and another with a child. In the middle a cart with two horses, guarded by soldiers, appears ready to receive the goods saved, and on either side in the foreground are other guards and spectators. The figures on each side in the foreground are in shadow, and the effect of the whole is very good. *l.* 6½, *h.* 4¾, besides ½ an inch margin, blank. (S.) Not in Bartsch, but certainly by Bakhuyzen.

I place the following well-known set of etchings last in the present list, because they were probably the artist's last performances in this way; having been done by him at the advanced age of seventy.

4. RIVER AND SEA-VIEWS, WITH SHIPPING; Scenes on the Y; ten pieces, including the frontispiece; *l.* 9 to 9¾, *h.* 6½ to 7½. Prefixed to this set of prints is commonly found an oval mezzotinto portrait of the artist, probably by Gole: 'L. Bakhuyzen ont 71. jaar,' and upon a marginal plate, added below, four Latin verses 'Aemula naturae,' &c. Also an engraved title without ornament: 'D V. Stroom, en Zee gezichten, &c. Anno 1701. In Amsterdam,' &c. There exists another leaf, not so commonly met with, containing a copy of Dutch verses in praise of Ludolf Bakhuyzen printed in two columns, and at bottom: 'Dijt het Latyn van den Heere Joan van Broekhuizen.'

Bartsch remarks that of seven of these prints there exist impressions numbered in the middle at bottom, but that the first impressions are without the numbers. This is an error. In the celebrated collection, now belonging to the Arch-Duke Charles, at Vienna, is a complete set of these etchings before the inscriptions, and also the seven pieces numbered, as described by Bartsch, which are (*b* to *k*) in the following list. One of these, at least, I am assured, is unfinished. The numbers in fact appear to have been very soon taken out. The 10 etchings are as follow:

THE FRONTISPIECE, OR TITLE, (*a*) represents the genius of Amsterdam under the figure of a female seated in the car of Neptune, who stands behind her with his trident. The car, drawn by a sea-horse and a unicorn, moves to the right. In the background on the right is the stern of a man of war, and beyond, in the middle and on the left, are other shipping and part of the city. In a narrow margin on the left: 'L. Bakhuyzen fecit et exc. cum Priv. ord. Hollandiæ et West-Frisiæ,' which inscription is also on all the others; and on a separate plate at bottom, six Dutch verses: 'Zoo bouwt,' &c.—(*b*) A VIEW ON THE SHORE. In the foreground a group of four figures, *viz.* a fisherman, two women, and a little boy, and a dog. In the background on the left, a hovel with a flag-staff, and on the right a ship, an anchor, and a sailing boat; the sea is nearly calm. On the right, within the coil of a cable, is the date 1701; reversed.—(*c*) VIEW ON THE Y; a light breeze. On the left a sloop firing a cannon; in the foreground on the same side three figures, two cows, a sheep, and a dog; and in the background a view of Amsterdam.—(*d*) VERY DISTANT VIEW OF AMSTERDAM; a breeze. Near the middle, nearest the spectator, a row boat with six men. Beyond, on the right, a ship of war bearing down towards it; on the left a floating buoy, and three smaller sailing vessels.—(*e*) DISTANT VIEW OF AMSTERDAM; a breeze. In the left corner at bottom, some posts and weeds, with date 1701, reversed, upon a cross rail. Near the middle, a ship of war bearing down a little towards the right; nearer the spectator, on the right, a small boat with one mast, at anchor; the letters L. B. on the lee-board.—(*f*) A SEA-VIEW, from the coast; a fresh breeze. Towards the right, a vessel sailing from the spectator, out of harbour; a flag at her stern on which is a lion with the letters L. B.—(*g*) A CALM, WITH VESSELS IN HARBOUR. On the left a ship on her beam ends, undergoing repair; at the left bottom corner a loaded boat with one figure, near a post for mooring vessels; and towards the middle a small floating buoy with date 1701, reversed.—(*h*) A COAST SCENE, a breeze, with men endeavouring to float a fishing vessel. Various other figures on shore; among them a gentleman on horseback, and a little boy flying a kite. In the foreground at the right bottom corner: 'L BAKH,' 17(1), reversed.—(*i*) VIEW OF A LANDING-PLACE IN THE PORT, with many figures, some of them persons who have just landed; in the middle a porter wheeling luggage; and on the left a small office for the examination of baggage. On the left: 'L B. 1701.'—(*k*) A STORM; on the right a round tower on a rock, on part

of which is 'L B. 1701.' On the left a large vessel at anchor, in danger of drifting on the rocks; and on the right three packages floating.

BAKKER, See BACKER.

ANTOINE BALDAUF.

b. 1777. d. 1812.

A designer and engraver of Germany, said to have been a scholar of Fuger, and who died at Vienna in 1812. It is stated that he etched, and also engraved in the dotted manner. The following print by him is mentioned in a German catalogue :

MINERVA, WITH ATTRIBUTES, as the protectress of painting, after Fuger. *t-w.* in fol.

DON JUAN DE BALDES (or VALDES) LEAL,

b. 1630. d. 1691.

A Spanish painter of some eminence, who was born at Cordova, but afterwards appears to have settled at Seville. The 'Diccionario, &c. de Bellas Artes,' &c. mentions the following etchings by his hand :

1. THREE SMALL PLATES, representing three divisions of the famous SILVER TABERNACLE, constructed by Juan d'Arfe in the church at Seville; and a FOURTH giving a general view of the whole. These were etched by him in 1668, by order of the authorities.
2. A LARGE PLATE OF THE POMP displayed in the Cathedral of Seville, on the canonization of S. Fernando; which he himself had planned, in conjunction with the sculptor Bernardo Simon de Pineda. Etched in 1671.
3. THE INSIDE VIEW OF THE PRINCIPAL ENTRANCE TO THE CATHEDRAL, as it was decorated on the above occasion. At bottom, in an oval tablet between two children: 'Puerta Principal dela Inglesia que sale gradas en frente del Trunfo. *Ju. De Baldes Leal F. A. 1672.*' Very masterly. *h.* 16 $\frac{3}{4}$ . *w.* 11 $\frac{3}{8}$ . (O.)

DON LUCAS DE BALDES.

1672.

It is asserted, in the 'Diccionario, &c. de las Bellas Artes,' that he was born at Seville in 1661, and was a son of the last mentioned artist. It is added that, like him, he was by profession a painter, and occasionally employed himself in etching. If there be no error in the above date, and if Lucas de Baldes was not very much assisted in the four following etchings by his father, he may well claim a place among artists of precose genius; since they are very spirited, and according to the inscriptions upon them, must have been done by him at the early age of ten or eleven years.

1. FOUR PLATES OF DEVICES, descriptive of the Virtues of Saint Fernando, in the book entitled: 'Fiestas de Sevilla á la Canonizacion de S. Fernando;' for which work (as has been shewn) Francisco and Matias Arteaga also did some plates. Two of these pieces by L. Baldes are now before me, each divided into four equal compartments. Both have inscriptions on scrolls; the first: 'Manibus date Lilia, &c. Simile The, &c. Hac itur ad astra. Vincula Decorant.;' and at bottom: 'Lucas Baldes F. A. 1671,' *h.* 8 $\frac{1}{2}$ . *w.* 6 $\frac{1}{2}$ . The other has: 'De Forti, &c. Certat ter, &c. Arma militiae, &c. Vincens

## B A L

ut Vinceret.' and in the middle: 'A. 1672. *Lucas Baldes Fa.,*' &c. h. 11. w. 7 $\frac{3}{8}$ . (O.) The 'Diccionario' also mentions by him:

2. THE PORTRAIT OF FATHER FRANCISCO TAMARIZ, taken by him after death, in the Convent of the Jesuits, on the 15th of April 1707.
3. S. FELIX DE CANTALICIO receiving the Infant Jesus from the hands of the Virgin, who is seated in the clouds, and surrounded by angels.
4. THE MADONNA OF THE GENET (Hiniesta), which is venerated in the Church of St. Julian at Seville; and other devotional pieces.

### DON JUAN DE BALDES.

1732—1734.

He was a son of the last-mentioned artist, and appears to have been by profession an engraver. According to the 'Diccionario,' &c. above cited, he engraved various Frontispieces, Portraits, and Devotional Pieces at Seville, with sufficient correctness of drawing and neatness of execution; among them the following:

1. THE IMMACULATE CONCEPTION, with many angels, &c. Engraved in 1732.
2. THE PORTRAIT OF FR. TOMAS DE SANTA MARIA, a Franciscan; half-length. Engraved in 1734.—That of the REV. P. CONTRIRAS; and—S. FRANCISCO DE BORJA adoring the Eucharist, with a glory of angels.

### LAZZARO BALDI.

b. 1624. d. 1703.

A painter of some eminence who was born at Pistoia in 1624, and died in 1703. He appears to have made Rome his chief place of residence, and was one of the scholars of Pietro da Cortona. The first of the following etchings (for I have not seen the other) is I believe justly ascribed to his hand.

1. THE CONVERSION OF ST. PAUL. He has fallen from his horse, and is lying on his back on the left of the print. In the sky, on the right, is seen the Saviour, supported in the clouds by angels. In the margin: 'De Saulo. Paulus. et. Doctor. Gentium. *Lazzerus Baldus. Pistoriensis. Invenit et Excudit.*' h. 9 $\frac{1}{8}$ , including margin. w. 7 $\frac{1}{2}$ . (O.)

Huber, in his catalogue of the Winckler collection, attributes to this master a print representing:

2. THE CIRCUMCISION OF CHRIST, a fine composition, etched, and marked: '*Laz. Bal.*' fol. l-w.

### ANTONIO BALDI,

1738—1760.

A native of Cava in the state of Naples, who studied painting for some time under Solimena, but afterwards applied himself to engraving under Andrea Magliari; which art he practised at Naples. I shall mention only a few of his plates.

#### PORTRAITS.

1. THE EMPEROR CHARLES VI, in an oval, with arms below. fol.—DON CARLOS KING OF THE TWO SICILIES. Oval. fol.—MARIA-AURELIA CARRACCIOLA, a Nun. Oval, with arms at bottom. fol.—'D. DIEGO, PIGNATELLI CORTES D'ARAGONA, &c. &c.' with bag-wig and robes. Oval, with arms

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below: 'Domenico Mondo dipinse. Antonio Baldi incisè.' It is engraved with sufficient neatness; the face is in great part finished with dots. *h.* 9 $\frac{1}{2}$ . *w.* 6 $\frac{3}{8}$ .

### VARIOUS SUBJECTS.

2. S. IGNATIO LOYOLA; an oval, with attributes: '*Ant. Baldi ex Prototypo.*' THE COMMUNION OF S. MARIA EGYPTIACA: '*Divæ Mariæ. A. Baldi del. et sc.*'—S. FILIPPO NERI in Heaven, before the holy Trinity: '*Cui nomen dedit alma Trias.*'—ST. EMIGDE IN HEAVEN, before our Saviour: '*Ad augendam Divi Emigdi religionem.*'—ST. EMIGDE INTERCEDING FOR THE NEAPOLITANS: '*Divo Emigdo in terræ motum et Neapolis Patrono.*' Two pieces in fol.—ST. GREGORY the martyr; with subjects of his miracles around 'A.D. 1738. *Ant. Baldi fec. Neapol.*' a large piece dated 1738. Zani appears to have seen a print of Baldi's with the signature: '*Ant. Baldus ad vivum faciebat. Neap. An. 1760.*'

### CARLO BALDI,

c. 1746.

A Neapolitan artist, of whom, says Heineken, I know nothing, except that he is said to have engraved after Solimena.

### BACCIO BALDINI.

1460—1490?

All the information we possess concerning this ancient artist, is contained in a short passage of Vasari, in the introduction to his account of Marc' Antonio, and other engravers; where, after speaking of the discovery made by Finiguerra, of the method of taking impressions from engraved plates of metal, (of which something will be said in the proper place), he states that: 'He (Finiguerra) was followed by Baccio Baldini, a Florentine goldsmith; who, not being a very skilful designer, engraved all that he did from the inventions and designs of Sandro Botticelli.' '*Fu seguitato costui da Baccio Baldini Orefice Fiorentino, il quale non havendo molto disegno, tutto quello, che fece, fu con inventione, e disegno di Sandro Botticelli.*'

This scanty account ought not I think to be taken in a rigidly literal sense. It is not probable that Botticelli, who was a painter of eminence, should have found time on all occasions to make drawings for Baldini to engrave from; and, indeed, he was sometimes employed for long periods at a distance from Florence; as in the years 1473-4, when he superintended and assisted in the execution of a large series of fresco paintings, in the well-known chapel, shortly before erected by Pope Sixtus IV., in the palace of the Vatican. Nor can the expression, that Baldini was not a skilful designer, justify our supposition that he was extremely defective in a part of the art which, at all times, it was the pride of the Florentine school to excel in. Perhaps Vasari meant only to say that Baldini was inferior in design and invention to many other artists of the time; and that, therefore, for many of his principal works of engraving, he availed himself of the designs of Botticelli and other masters.

Vasari, in his short account of the infancy of chalcography, prefixed to his 'lives of Marc' Antonio and others,' betrays evident impatience to proceed. Finiguerra, Baldini, and Mantegna, are indeed the only ancient Italian engravers he there mentions; although in other parts of his work he speaks of the engravings of Pollajuolo, Botticelli, and Gherardo. It seems therefore reasonable to conclude, from his notice of Baldini in this place, that that artist held an eminent rank among the professional engravers of Florence of his time; that his works were numerous; and that, when Vasari wrote, they were well known. It is to be regretted that very few of the early Italian engravers marked their plates either with their names or initials; and that no piece bearing the signature of Baldini is known. But we possess no inconsiderable number of engravings which, while they bear every characteristic mark of the Florentine school of this early period, have so much of the same style of execution as to justify the belief that many of them, at least, (for I will not answer for all) are by the same hand; and as the name of no other artist presents itself, to whom they can with apparent propriety be attributed, it may not unreasonably be conjectured that those pieces were really done by Baldini. In the plates thus ascribed to this early artist, the outlines, for the most part, are strongly marked, though not very tastefully; and the shadows are done with fine strokes of little or no curvature, laid close to each other, and crossed by other strokes, often at nearly a right angle.

I commence the following catalogue of Baldini's supposed works with a notice of twenty-four pieces, which were formerly in the cabinet of the Baron de Stosch, who met with them during his residence at Florence, and which after his death were purchased by a Mr. Otto of Leipsig. Heineken and Huber ascribed them to Maso Finiguerra; but Bartsch, who saw a duplicate impression of one of them (No. 4.) assures us that they are by the same engraver who executed the set of fifty prints known in Italy under the title of 'Il Giuoco di Turocchi;' or rather, he should have said, a set of copies from them; for I am quite satisfied that those which Bartsch describes as the copies are the true originals.

PIECES OF A CIRCULAR OR OVAL FORM, LATELY IN THE POSSESSION OF MR. OTTO OF LEIPSIG.

Heineken observes of all these prints, that they do not appear to have been taken off with a press; but, in the manner described by Vasari, by the application of a common roller, moved backwards and forwards.

1. A FEMALE, IN GREAT PART NAKED, PERHAPS INTENDED FOR VENUS. She is lying on the ground, her head to the left, and with her right arm embraces a scroll, which extends itself above her figure, and on which is this inscription: 'AMOR. VVOLVE. EDOVE. FENONNE. AMOR. NONPUO.' Oval, l.  $3\frac{3}{4}$ . h.  $2\frac{1}{8}$ .
2. A YOUNG MAN AND A YOUNG FEMALE, STANDING; the former on the

right, the latter on the left; with between them a circular shield supported upon a vase, and surmounted by a basket filled with apples. The man has an apple in his right hand; the female has one in her left, and in her right a wreath of laurel. They seem as if about to throw their apples at each other. Upon this impression, the arms of the Medici family appear sketched with a pen; and, further, over the man is written: '*piglia qua,*' and over the woman: '*ó amore le ga;*' which may be translated: '*take this,*' and: '*Oh! Love, do you guide it.*' A circle. *diam.* 4 $\frac{3}{8}$ .

Heineken has given copies of the above two pieces, in his '*Neue Nachrichten;*' and they are repeated at pp. 353, 354, of my '*Inquiry into the Origin and Early History of Engraving.*' He says that they appear to have been engraved on the tops of boxes; an assertion which seems ill to accord with the circumstance of the inscription upon No. 1 being in its proper direction. It is possible that Heineken's engraver worked from a finished tracing, and that, not being aware of the peculiar nature of the original print, he thought he did rightly in so engraving his copy, as that the inscription should be read as usual from left to right.

3. A CIRCULAR PIECE, WITH A LARGE BORDER, composed of eight bunches of fruit, tied together; and in the middle a half-length figure of a corpulent young man, who wears a garland of vine-leaves, has a parroquet on his shoulder, and is playing the guitar. *Diam.* 7 $\frac{1}{4}$ .
4. CUPID BOUND TO A TREE, AND MENACED BY FOUR FEMALES. He is represented naked, with a bandage over his eyes, and his arms tied over his head to a tree, to which he is also bound near the feet and at the waist. On each side of him are two females, richly dressed in the fashion of the time; the first, on the left side, menaces him with her fan; the second, with two arrows and a broken bow; the third, on the opposite side, holds a quiver, and threatens him with a spindle, and the fourth advances towards him with a knife. A circle, *diam.* 7 $\frac{1}{2}$ .
5. ANOTHER SIMILAR DESIGN. Cupid is here represented with his eyes bandaged, his wings extended, and his hands tied behind his back. On each side of him, as in the piece last described, are two women: the first seizes him by one of his wings; the second pulls him by the ribbon which supports his quiver, and menaces him with a battledore; the third is going to strike him with a large sword, and the fourth has a pair of scizzors. A circle, *diam.* 6 $\frac{1}{2}$ .
6. ANOTHER CIRCULAR PIECE, surrounded by an ornament of foliage, wherein are introduced eight ovals, each containing a beautiful little figure of a Cupid playing upon a musical instrument. In the round space within this border are two heads in profile, a man and a woman, looking at each other. *Diam.* 7 $\frac{1}{4}$ .
7. ANOTHER CIRCLE, with a border of foliage, in which are six upright ovals, each containing a Cupid playing on a musical instrument. At bottom, in an oval lengthways, a man lying on the ground, with a naked female, to whom he presents a carnation. In the circle in the middle are a gentleman and lady dancing. *Diam.* 8.
8. ANOTHER CIRCLE, with a border of fruits. In the middle a landscape, in which is seen a bear attacked by five dogs. Above, between two orange-trees, are two cartouches, upon which the arms of the Medici family are sketched with a pen, as in No. 2. *Diam.* 8.
9. A CONCERT, IN A GARDEN. In the near-ground, a cavalier playing on the guitar, seated by a lady finely dressed, who has a garland in one hand, and in the other a rose; between them, another lady standing, playing on a small harp; and above, near an enclosure, two lovers caressing each other. On the right is a table laid out with fruit. A circle, *diam.* 6 $\frac{1}{2}$ .
10. ANOTHER CIRCLE, with small border of foliage. In the middle a monstrous face seen in front, with large eyes, and hands which open the mouth with two fingers, so as to shew all the teeth. *Diam.* 7 $\frac{1}{2}$ .
11. ANOTHER CIRCLE, with border of laurel. In the middle a cartouch, and on each side, attached to it by ribbons, a medallion within a border of laurel. That on the left contains the half-length figure of a young man in profile,

with a flower in his hand; that on the right, a lady seen in front. Above, are seen a dog attacking a stag, and a hare running away; below, a dog is seizing a wild boar, and another is devouring a hare. *Diam.* 6.

12. A LADY SEATED, WITH A UNICORN between her knees, which she caresses with one hand, whilst, with the other, she holds a collar to put about its neck, that she may tie it to the trunk of a tree which is behind her. She wears a garland of flowers, at her feet is a little dog, and on each side is a tree from which hangs a tablet. A circle, *diam.* 6¼.
13. JUDITH WITH THE HEAD OF HOLOFERNES. She is standing, dressed in the antique costume; and holds the head of Holofernes with her left hand, whilst with the right she brandishes a large sabre over her head. The dead body is behind her on the ground, and on each side is a tree, to the trunk of one of which is affixed a cartouch. A circle, *diam.* 5¾.
14. THE SAME SUBJECT. Judith is standing; she holds the head of Holofernes with one hand, and with the other a large sabre, with its point downwards. She is richly dressed, and wears a crown; and behind her on the ground is the dead body. A circle, *diam.* 5¼.
15. A GENTLEMAN AND A LADY, promenading in a landscape in which are three cypresses, and in the foreground a young man playing on the pipe and tabor. A circle, *diam.* 5¾.
16. JASON AND MEDEA. In the middle is a space apparently intended to contain armorial bearings; on the right is a young warrior with a scroll in his left hand, on which is written: GIANSON. With his right hand, he sustains a large ornamental vase, assisted by a young female, dressed in the ancient costume, who is placed on the other side of the print, and also holds a scroll on which is inscribed: MEDEA. Beneath is a small figure of a ram. A circle, *diam.* 6.
17. A CAVALIER AND A LADY SUSTAINING A SPHERE. He is standing upon a piece of rock, on the right, and has in his right hand a scroll containing these words: 'AMOR VUOL FE, E DOVE FE NONNE:' the lady stands on another rock, on the left; she is dressed after the antique costume, and holds a scroll whereon are the words: 'AMOR NON PUO.' A cherub's head serves as support to a circle in the middle, which is left empty. A circle, *diam.* 5¾.
18. A CAVALIER AND A YOUNG LADY HOLDING A CROWN OF LAUREL OVER A GLOBE; the gentleman being on the left, the lady on the right. Cupid is seen in the air, shooting an arrow at the cavalier, and beneath is a dog asleep upon some herbage. A circle, *diam.* 4¾.
19. A MAN WITH HIS ARMS BOUND TO A TREE, and a female who is shewing him the Heart, which she has just torn from his bosom. On each side is an escutcheon suspended from a tree. A circle, *diam.* 4.
20. THE GUARDIAN ANGEL. He has large extended wings, is dressed in a pontifical habit and a mitre, and is leading an infant by the hand: the background is a landscape. A circle, *diam.* 4.
21. A LITTLE CUPID STANDING, HIS EYES BANDAGED, AND HIS WINGS EXTENDED; with his bow in one hand, and an arrow in the other. This figure is within a circular border of fruits and flowers, which is supported by two other cupids by ribbons. An oval, *l.* 8¼. *h.* 4.
22. A PROCESSION OF CUPIDS. In the middle is represented a car, surmounted by a trophy of gabions which throw out flames; the car being drawn by cupids, some playing on musical instruments, others carrying torches. The procession is opened by a cupid who bears a standard ornamented with flames, on which is inscribed: 'PURITA;' and is terminated by another cupid with a similar standard, inscribed: 'AL FUOGEDIL.' An oval, *l.* 9¼. *h.* 4.
23. TWO FEMALES, ELEGANTLY DRESSED, seated in a landscape; and supporting a border formed of two cornucopia. The circular space in the middle is empty. An oval, *l.* 7¾. *h.* 2¾.
24. TWO WARRIORS, EACH WITH ONE KNEE ON THE GROUND, who support an escutcheon of an octagon form, on which is a female figure, with her hands raised towards heaven. An oval, *l.* 6¾. *h.* 2¾.



Among the first uses to which the new art of chalcography appears to have been applied at Florencé, was that of making Almanacks. Strutt first described an engraving of this kind, accompanied by seven others, representing the planets with their attributes. They were then in the collection of Dr. Monro, and are now in the British Museum. These pieces much resemble in manner the three prints, hereafter to be noticed, in the 'Monte Santo di Dio;' though as the impressions appear to have been taken off after the plates had been worn by repeated use, and rudely retouched all over, they want much of that softness and delicacy which, no doubt, the early impressions possessed. Still they appear to be unique. I shall speak of them in the words of Mr. Strutt.

THE SEVEN PLANETS, WITH AN ALMANACK.

A Set of eight plates; *h.* 9 $\frac{3}{4}$ , including margin. *w.* 7.

25. 'THE ALMANACK' (1) exhibits a calender of the Saints' days, and a calculation of the day on which Easter would fall, from 1465 to 1517 inclusive. Upon twelve small circles in the middle of the plate, are represented the employments for the twelve months of the year, with the zodiacal sign belonging to each month; and the gradual increase and decrease of the days is expressed by the extent of the shadow upon the border, within which these delineations are inclosed. They are as follow: JANUARY. An elderly gentleman seated at a table, spread with provisions, near the fire, holding a glass with liquor in his hand. FEBRUARY. The gardener digging his ground. MARCH. The employment of the two figures represented in this compartment is rather obscure; probably the man is planting shrubs or herbs in the garden, according to the direction of the lady who is standing by him. APRIL. Hawking, and hunting the hare. MAY. Running at the ring. JUNE. Mowing. JULY. Gathering in corn, and thrashing. AUGUST. Sickness: the doctor is examining the urinal. SEPTEMBER. Gathering grapes. OCTOBER. Making wine. NOVEMBER. Ploughing. DECEMBER. Killing of Swine, and providing good fare for Christmas.

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

26. 'VENERE.' (2) This plate represents the planet Venus: she appears in the clouds, riding in her chariot drawn by doves, accompanied by Cupid, who has just discharged an arrow at one of the ladies standing in a balcony: at a distance we see an unfortunate lover upon his knees, invoking the assistance of the deity: the rest of the figures appear to be immediately under the direction of her powerful influence. On the wheels of her chariot are represented the Bull and the Balance, with these inscriptions: 'TORO' and 'BALANCE,' the signs of the zodiac over which this planet was supposed to preside.

'At the bottom of this, and the six other plates, are inscriptions, importing the properties of the planets represented upon them. I shall give the following entire, as a specimen for the whole:

'VENERE. E SEGNO. FEMENINO. POSTA. NEL TERZO. CIELO. FREDDA. E VMIDA. TENPERATA LA QUALE. AQVESTE. PROPRIETA. EAMA BELLI. VESTIMENTI. ORNATI DORO. E DARGENTO. E CHANZONE E GAVDII. E GVOCHI. ET. E LACIVA. ET HA DOLCE PARLARE. EBELLA NELLIUCHI. E NELLA. FRONTE. E DI. CORPO. LEGGIERI. PIENA. DI CARNE. E DI. MEZ-ZANA. STATVRA. DATA. A. TVTTI. OPERE. CIRCA. ALLA. BELIZZA. ET. E SOTTO POSTO. ALLEI. LOTTONE E. IL. SVO. GIORNO. EVENERDI E LA. PRIMA. HORA. 8. 15. ET 22. E. LA. NOTTE. SVA. E MARTEDI. E IL. SVO. AMICO. E GIOVE. EL NIMICO. MERCVRIO. ET. HA. DVE HABITATIONNI. EL. TORO. DI. GIORNO. E LIBRA. DI. NOTTE. E PERCONSIGLIERE. EL. SOLE. E

LAVITE. SVA. EX ALTATIONE. EIL PESCE, ELA MORTE EDVMILIAZIONE. E VIRGO. E. VA. IN 10 MESI. 12 SENGI. INCOMINCANDO. DA. LIBERA. E IN 25. GIORNO. VA VNO. SENGNO, EIN. VN GIORNO. VA VNO GRADO. E 12 MINVTI. E. IN VNA ORA. 30 MINVTI. [Strutt has given copies of this piece, and the Almanack, in his ' Dictionary of Engravers. ']

27. ' GIOVE,' Jupiter. (3) He is seated in his chariot, in the clouds, with a crown upon his head, and a dart in his left hand; before him is represented Ganymede, kneeling, with a small vase in one hand, and a cup in the other. The chariot is drawn by two eagles; and on the wheels are the two signs, Sagittarius and the Fishes, with the words ' SAGITARIO' and ' PISCE.' The distance is a mountainous country, with figures, on horseback and on foot, hunting and hawking; in the foreground, towards the right, we see an emperor upon his throne, with figures doing him homage; and to the left three figures, representing (as it is supposed) Boccace, Dante, and Petrarch, seated in an alcove, &c., with the inscription underneath, beginning thus:

' GIOVE. EPIANETA MASCVLINO. POSTO. NEL SESTO. CIELO. CALDO. E HVMDO. TEMPERATO. DI NATVRA. DARIA. DOLCE. SANGVIGNO. SPERANTE,' &c.

28. ' SOLE,' the Sun. (4) He is represented splendidly armed, with a crown upon his head, and seated in his chariot, drawn by four horses; upon the chariot wheel is the Lion, inscribed beneath, ' LEO.' In the background, we see a castle upon an hill, and some figures shooting at a mark with cross-bows; near them are two men, praying to a crucifix; others are diverting themselves with mock fights, and a laughable figure of a dwarf is standing by them with a sword under his arm; others again are throwing stones and wrestling; whilst in the front an emperor is seated, and three tumblers are depicted before him, exhibiting their feats of activity. The inscription begins in this manner:

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

29. ' MARTE,' Mars. (5) He is seated in his chariot, drawn by two horses, and represented completely armed, with wings upon his head, and a sword in his right hand: upon the wheels of the chariot are expressed the Ram and the Scorpion, two signs of the zodiac, and under them is written: ' ARIETE,' and ' SCARPIONE.' At a small distance is a castle, with figures fighting before it, and a man is represented ringing the alarm bell; in the foreground, a foraging party of soldiers are seen falling upon a company of herdsmen, and seizing their cattle. The inscription begins in the following manner:

' MARTE. ESENGNO. MASCVLINI. POSTO. NEL QVARTO. CEILO. MOLTO. CALDO. FOCOSO. ET HA QVESTE. PROPRIETE. DAMARE. MILIZIA. BATTAGLE. ET VCCISIONI. MALIGNO. DISCORDINATO,' &c.

30. ' SATVRNO,' Saturn. (6) He is seated in his chariot, drawn by two dragons; in his right hand he holds a scythe, and upon the wheels of the chariot are two signs, the Goat and the Water-Bearer, inscribed: ' CAPRICORNO,' and ' AQVARIO.' The distant country is bounded with mountains and with castles, and a figure is represented hanging upon a gallows, holding a cross in his hands: near to the spectator is seen a man ploughing with two oxen, in a large space overflowed with water, and other men are thrashing corn in the open field. Towards the left appears an hermitage surmounted with a cross, and the hermit is seated at the door, near which is a man cutting wood, and two other labourers with their tools. In the foreground, to the right, is a prison, and before it a man seated with his legs and arms in the stocks, and two grotesque figures are standing in the front; towards the left are men killing hogs, one of which is hanged upon a tree. The inscription at bottom begins as follows:

' SATVRNO. E PIANETA. MASCVLINO. POSTO. NEL SETIMO. CIELO. FRIDDO. E SECHO. MA. ACCIDEITALMENTE. HVMDO. DI NATVRA. DI TERRA.' &c.

31. ' MERCVRIO,' Mercury. (7) He is represented in his chariot, holding his caduceus, and drawn by two birds like hawks; on the wheels of his chariot are two zodaical signs, the Virgin and the Twins, inscribed ' VIRGO,' and

'GEMINI.' We are here presented with the inside of a city; in the background is a view of a street, and in the front, towards the right, a large building, which the workmen are decorating with ornaments; below appears the potter with a variety of small vessels, and in front the sculptor carving a head in stone; above him are two philosophers holding a celestial sphere, and near them a table covered with viands; in the building towards the left, we see a musician playing upon an organ; it is singular enough that the bellows, by means of which the instrument is supplied with wind, resembles the common bellows which we have in our houses at this day: in a compartment below, are two figures at a table writing, and a third is regulating a clock. The perspective, in which science the artist had here an opportunity of shewing his abilities, is most dreadfully defective. The inscription at the bottom begins in this manner:

'MERCVRIO. E PIANETA. MASCVLINO. POSTO NEL SECONDO. CIELO. ET SECHO. MA PERCHE. LA SVA. SICCITA. E MOLTO PASSIVA LVI. E FREDO,' &c.

32. 'LUNA,' the Moon. (8) She is seated in her chariot, drawn by two females, holding a bow in her left hand, and a dart in her right; upon the wheel of the chariot is the zodiacal sign of the Crab, with the Latin name 'CANCER,' written underneath it. The distance represents a mountainous country, with a castle and a town, very rudely executed. Nearer the eye is a fowler setting his nets, figures fishing in a boat, and a man shooting at a flock of birds with a bow and arrow; near him, some people are seated at a table playing at dice; in the foreground, towards the left, is a water-mill, part of the wheel of which appears, and a bridge over the river, upon which we see a man on horseback, and an ass fallen down under his load; beneath the bridge are naked figures in the water fishing with a net. The inscription at the bottom of the plate begins as follows:

'LA LUNA. E PIANETA. FEMININO. POSTO. NEL PRIMO. CIELO. FREDA. E. VMIDA. FLEMATICA. MEZANA TRA EL MONDO. SUPERIORE ET LO. INFERIORE. AMA. LA GEOMETRIA,' &c.

The directions for finding Easter, in the Almanack, No. 1 of the above set of prints, begin, as we have seen, from the year 1465; and hence Strutt insists that the work must have been executed as early as the year 1464: for the artist, he observes, would never have ante-dated it; as 'the almanack of course became less and less valuable every year.' This reasoning seems fair, and would be conclusive, could we be sure, that the calculation for finding Easter for fifty-two years, from 1465 to 1517, had been made expressly for this engraved plate, and that the said directions had not been copied from another almanack, done some time before. I make this remark, because as a general rule it would not be safe to rely upon the date of a calendar, as furnishing the true date of a printed book or manuscript; though I am far from desiring to disturb the particular date in question, which is probably the true one.

#### ANOTHER SET OF THE PLANETS:

Seven pieces, *h.* 12 $\frac{3}{4}$ , including margin. *w.* 8 $\frac{3}{4}$ .

Two prints of this series were described by me at pp. 368—373 of my 'Inquiry.' A complete set has since found its way to England, and another set 'is said to be in the Royal Collection at Paris, but wholly retouched.' It is observed by the gentleman from whose elegant volume ('A Catalogue Raisonné of the select Collection of Engravings of an Amateur, London, 1828') I have taken the liberty to extract the present interesting notice of them, that, 'as both are without the Almanack, it probably did not form a part of this set.'

## B A L

The subjects introduced in the many sets of the Planets, which appear to have been engraved in the fifteenth and sixteenth centuries, in Italy, Germany, and elsewhere, appear to have been conventional; so much so, that a set of wood prints of the seven Planets, in my possession, probably executed in Nuremberg, about 1520, might be described in nearly the same words as were used by Strutt in describing the above set in the British Museum. The designer, it is true, often varied the arrangement of the several compositions; but the general occupations of the chief groups represented in these sets of the Planets, appear to have been for the most part strictly adhered to.

The set now to be spoken of is, I think, decidedly older than that in the British Museum, which appears to have been copied from it with variations.

33. 'VENUS.' (1) The goddess appears in the clouds, riding in her chariot towards the left of the print, drawn by doves. In the front stands Cupid, who has just discharged an arrow at one of the lovers on the right. On the opposite side is a battlemented building, with a gate and a balcony over it. In the balcony are three ladies dropping flowers on the group below, while another lady on a rampart beyond, is holding a wreath, to which a lover is extending his hands. Over the gate is written 'OMNIA VINCIT AMOR.' In each corner, to the right and left, is a pair of lovers seated; a lady, standing near them, is placing a wreath on the head of a cavalier, beside whom are two others, one playing on the guitar. In the middle is a couple dancing to the sound of the tambourine, played by a female on the right. Behind these is a large table, with part of a banquet, and further in the background a covered bath, where three persons are bathing. On the chariot-wheels are the bull and the balance, inscribed 'TORO,' and 'BILANCE,' the signs of the zodiac under this planet's influence.

'At the bottom of this, and the six other plates, is an inscription of ten lines, importing the qualities of the planet represented. The following portion is given as a specimen of the whole :

'VENERE ESEGNO FEMINIA POSTO NEL TERZO CIELO EFREDDO EVMIDA  
TENPERATA LAQVALE AQVESTE PROPIETA AMA BELLI VESTIMENTI ORNATI  
DORO EDARGENTO E CHANZONE EGAUDI E GVCHI ET E LASCIVA EA DOLCE  
PARLARE E BELLA NEGLOCHI E NELLA FRONTI EDICORPO LEGGIERI PIENA  
DI CARNE EDIMEZANA STVRA,' &c.

'Throughout this, and the remainder of the inscription (as well as in the other prints of the set), the letter S is reversed, and the letter Q is formed by turning the letter P.

### *'Differences in the Print of the same Planet at the British Museum.'*

'As a preliminary observation it should be remarked, that the planets themselves, in all these copies or imitations, are placed in the same direction as in the larger prints, that is, looking towards the left; although the subjects (below) are in almost every case reversed. In consequence of this, Cupid here appears to shoot at the ladies in the balcony. The bull's head on the chariot is reversed, and the word '*Bilance*' is wanting. Instead of the battlemented building, is one with a pent-house roof; and two figures only are dropping flowers, instead of three. There is no inscription over the gate. The front only of the bath is seen, with two persons bathing, instead of three. On the left, instead of the two lovers, is a lady seated playing on the tambourine. The dress of the dancing female, too, is wholly different, and the table is scarcely seen. In the inscription (in the margin), for 'POSTO,' we read 'POSTA,' for 'EFREDDO,' 'FREDDA; for 'PROPIETA,' 'PROPRIETA; for 'GVCHI,' 'GVOCHI,' &c.

34. 'JUPITER.' (2) He is riding on the clouds in his chariot, drawn by two eagles, dressed in a robe, and with a cap on his head, and a sceptre in his left hand. Ganymede is kneeling before him, with a basin in one hand and a vase in the other. On the wheels of the chariot are the signs Sagittarius and Pisces; a scroll under the former is without inscription; that under the latter bears the word 'PISCE.' In the distance is a mountainous landscape, with figures on horseback and on foot, hunting and hawking. A young man of quality, with a falcon, is particularly remarkable. On the right, immediately opposite, under a large rock, is a man holding in two dogs, and to his left is a

dwarf with another dog. In the foreground, to the right, is an arbour, in which are seated Dante, Petrarch, and Boccaccio; and to the left, at the side of the arbour, is a king or emperor on his throne, to whom five persons, three of them kneeling, are doing homage. The inscription commences thus :

‘ GIOVE EPIANETA MASCVLINO POSTO NEL SESTO CIELO CALDO E VMIDO  
TENPERATO DI NATVRA DARIA DOLCIE SANGVIGNO SPERANTE ALLENGNO,’  
&c.

‘ *Differences in the Print of this Planet at the British Museum.*

‘ The throne and dress of Jupiter are different. The word ‘ *Zagitarie*,’ which in the print above described is wanting under the sign, here appears. The arbour is totally different, and the group doing homage consists of only four persons: instead of the large rock in the background, is a town or city on a hill. In the inscription, the word ‘ VMIDO,’ is written ‘ HVMIDO;’ for ‘ TENPERATO,’ we read ‘ TEMPERATO;’ for ‘ DOLCIE,’ ‘ DOLCE;’ for ‘ ALLENGNO,’ ‘ ALLEGNO,’ &c.

35. ‘ SOL. (3) He is represented, splendidly armed, with a crown upon his head, and seated in his chariot, drawn by four horses: upon the chariot-wheel is the zodaical sign of the Lion, inscribed: ‘ LEO.’ In the background is a castle upon a hill, and some figures are seen shooting at a mark with cross-bows; near them are three pilgrims at a splendid shrine of the virgin, over which is written: ‘ AVE REGINA.’ Several persons are engaged in pitching stones, in mock fights, and wrestling; near one of these, a dwarf is standing, with a sword under his arm. In the front, an emperor is seated on a throne surmounted by cupids, before whom three tumblers are exhibiting their feats of activity. Close by the emperor are three attendants, richly dressed; on the thigh of the one on the left of the throne, are the words: ‘ DROIT MANT.’ The inscription under the print begins :

‘ SOLE E PIANETA MASCVLINO POSTO NEL QVARTO CIELO CALDO E SECHO  
INFOCATO CHOLERICO DI COLORE DORO CVPIDO DI REGNARE DISIDEROSO,  
&c.

‘ *Differences in the Print of this Planet at the British Museum.*

The name of the planet is written above, which in this plate of the larger set is wanting. The chariot is different; and instead of the three men praying at the shrine, are two figures kneeling at the foot of a crucifix on a rock. The king (emperor) wears a crown, instead of a regal cap; has two attendants only, instead of three; and the cupids under the throne, which is altogether different, are wanting. The word ‘ DISIDEROSO’ (in the inscription in the margin) is written ‘ DISEROSO.’

36. ‘ MARS. (4) He is seated in his chariot, drawn by two horses, and represented completely armed, with wings upon his head, and a sword in his right hand; upon the wheels of the chariot are the Ram and the Scorpion, and under them are written the words ‘ ARIETE,’ and ‘ ISCARPIONE.’ At a small distance is a castle, before which peasants are fighting with the military, and a man is represented ringing the alarm bell; while outside the walls a soldier is leaning on his shield. To the left are hay-ricks and a farm-house. A party of soldiers is seen falling upon the peasants, seizing their women, and driving off their cattle. From the left, a troop of knights in armour is arriving; and below these, on the right, are two frightened children. The inscription begins thus :

‘ MARTE E SEGNO MASCVLINO POSTO NEL QVINTO CIELO MOLTO CALDO  
FOCOSO EA QVESTI PROPRIETA DAMARE MILITIA BATTAGLIE ET VCCISIONE  
MALIGNO DICORDINATO,’ &c.

‘ *Differences in the Print of the same Planet in the British Museum.*

‘ The car of the god is in the greater part white, instead of being richly worked, and the castle is totally different; there is a less number of armed knights; the figure resting on his shield is wanting, and there is neither the farm-house, nor the party of men near it, and only one frightened child. The word ‘ QUINTO’ (in the inscription) is abbreviated thus: ‘ QTO,’ which led to Strutt’s error, in calling it *quarto*. In almost every case the letter S is

placed in the ordinary direction, while in the larger print it is invariably reversed.

37. 'SATURN. (5) He is seated in his chariot, drawn by two dragons, and in his right hand he holds a scythe: upon the chariot wheels are the signs of the Goat and the Water-bearer, inscribed; 'CAPICORNO,' and 'AQVARIO.' The distant landscape consists of mountains crowned with castles; and a figure is seen hanging from a gallows, on the top of which is a cross. Nearer, is a man ploughing with two oxen, while three men and a woman are thrashing corn in an open field, and a man is turning the corn with a fork. To the left is a monastery, at the door of which a monk is seated, who, as well as several others nearer the spectator, is at work. Two of these monks are making baskets, and a third is chopping wood on a block. Near them is a man cutting down a tree on the bank of a river, on the opposite shore of which is a party of men, the first of them holding a brush and a long broom, the second a bucket on a pole, and the third a long ladle. In the foreground, to the left, is a prison, and before it a man is seated with his legs and arms in the stocks: just beyond, are several figures, and among them a woman with a child. Close in the left corner, are three other figures, a cripple, a woman, and a monk with a kettle of soup. In the middle of the print is a man with a long stick in one hand, and a basket in the other; and to the right are men killing hogs, one of which is hanging on a tree. The inscription begins as follows:

'SATVRNO E PIANETA MASCVLINO POSTO NE SETTIMO CIELO FREDDO E SECHO MA ACCIDETALMENTE VMIDO DI NATVRA DI TERRA MANICONICO DI NATVRA DI PIONBO,' &c.

*'Differences in the Print of this Planet in the British Museum.'*

'The word 'CAPICORNO,' under the wheel of the chariot, is properly spelt 'CAPRICORNO;' the car is different, but the man ploughing is turned to the left, as in the larger print. Only three persons are thrashing, and there is no forker; the woman with the child is wanting; but one beggar appears with the monk in the left corner; the convent is different, and instead of three monks at work, there is only one. In the inscription, instead of 'DI NATVRA DI PIONBO,' we read 'DI COLORE DI PIONBO;' &c.

38. 'MERCURY. (6) He is seated in a chariot, holding the caduceus, and drawn by two hawks; on the wheels of the chariot are the signs Virgo, and Sagittarius, but the scrolls underneath are without the names. The inside of a city is represented, with the view of a street; and in the front, to the left, is a large building, which an artist is apparently decorating in fresco, while another is grinding colours on a stone. Below is a goldsmith's shop, with three persons behind the counter; one of whom, in a cap, is examining a niello, or even possibly a print or a copper-plate, through a glass: a man in the street is handing a vase to one of the shopmen. Nearer to the left corner, is a bust on a corinthian capital. In the centre, are four philosophers, one holding a celestial sphere; and below there is seen a table with provisions, at which are seated a youth of quality, and a sturdy peasant or beggar, in conversation. In a building to the right, is a musician playing on an organ to two persons, while the instrument is supplied with wind from a common bellows, blown by an old man. Below this group are two men of science, reading, amidst a pile of books, while a third is regulating a clock. The inscription begins:

'MERCVRIO E PIANETO MASCHVLINO POSTO NEL SECONDO CIELO ET SECHO MA PERCHE LA SVA SICITA E MOZTO PASSIVA LVI E FREDDO,' &c.

*'Differences in the Print of this Planet in the British Museum.'*

'The signs under the chariot, instead of Virgo and Sagittarius, are 'VIRGO,' and 'GEMINI,' and bear those names. The architecture is all different. There are no listeners to the organ player. At the table, which is not all seen, are two totally different figures; and the background is wholly unlike. In the goldsmith's shop, are only two persons, instead of three, and no man looking at a niello or plate. In the inscription, the word 'PIANETO,' is written 'PIANETA;' 'MASCHVLINO,' 'MASCVLINO;' &c.

39. 'LYNA. (7) She is seated in her chariot, drawn by two females, holding a bow in her left hand, and an arrow in her right: upon the wheel of her chariot is the sign of the Crab. The distance represents a mountainous country, with a castle and a town. To the right, on the bank of a river, are fowlers setting their nets, three of whom are concealed in an arbour. Two figures are fishing from a boat, while others are swimming near; and there are two men with bows, one of whom is shooting. Near these, eight persons at a table are looking at the feats of a juggler in a fool's dress, with an ape at his feet. In the foreground, to the right, is a water-mill, part of the wheel of which appears: there is a bridge over the river, with a sun-dial in the centre. Upon the bridge, are a man on horseback, and an ass fallen under his load, while two men are striving to raise him. Below the bridge, naked figures are in the water, fishing with nets; and from a pier of the bridge one is angling with a line. Quite in the corner, to the right, the miller is tying a sack; and near him is a naked man, plunging into the river. On the opposite bank, an old man, richly dressed, is holding a fish. The inscription begins:

'LA LVNA E PIANETA FEMININO POSTO NE PRIMO CIELO FREDA HE VMIDA ET FLEMATICA MEZANA TRALMONDO SVPERIORE ET LO INFERIORE AMA LA GEOMETRIA,' &c.

'*Differences in the Print of this Planet in the British Museum.*

'Underneath the sign of the zodiac, is written its name 'CANCER.' Instead of two men with bows, only one appears; and one person only in the arbour, instead of three. There are only six spectators round the juggler, and but one man to raise the fallen ass. On the shore is a person with a cap, fishing. There are but two men with nets, and the sun-dial and the figure holding the fish are wanting. In the inscription, we read, instead of 'NE,' 'NEL;' instead of 'HE VMIDA,' 'E VMIDA;' the word 'ET,' before 'FLEMATICA,' is omitted; and 'TRALMONDO,' is written 'TRA EL MONDO,' &c. (T. W.)

I now come to speak of a series of fifty prints, commonly said to have been intended for playing-cards; and which are called, by the Italian writers, 'Il Giuoco di Tarocchi,' and, sometimes, 'Il Giuoco di Mantegna'; from a vulgar notion that they are by the hand of that great artist. Any person conversant with the known engravings of Mantegna will, however, immediately perceive that these fifty pieces are of a very different character of design, and wholly unlike them in execution. We have two different sets of them, both engraved in the fifteenth century in Italy; the one copied, with occasional variations, from the other; besides a third set, copied, towards the middle of the sixteenth century, by one Johan Ladenspelder, an artist of Westphalia, and of which I shall here make no further mention.

The original set, I am of opinion, (though I once thought differently) was engraved at Padua, after the designs of an unknown master of considerable merit, who was probably one of the numerous scholars of Squarcione; for I consider the designer and engraver to have been without doubt two distinct persons.

By the favour of Mr. S. Woodburne, I have now before me a quarto book containing twenty-six pen drawings on vellum, representing for the most part groups of figures, which bear in point of costume, choice of attitudes, and many other particulars, so striking a resemblance to the figures in the 'Giuoco di

Tarocchi,' as to convince me that the person who made those drawings, was also the author of the designs from which the prints in that work were engraved; and it is remarkable that one of these drawings is a study for part of a very beautiful composition, representing 'the Death of Orpheus,' of which a print exists, engraved, with great delicacy, by the same artist who engraved these fifty prints.

The set of copies is engraved much in the manner which we ascribe to Baldini, and was probably done at Florence. Bartsch considers this set the original; but after a very careful comparison of the two sets together, I am quite satisfied that he is wrong. Strictly speaking, perhaps, the Florentine copies, only, ought to be placed here; but as the name of the original artist is unknown; and as even single specimens of these ancient prints are very rare, I shall probably best consult the wishes of the curious reader by taking the present opportunity of describing both the sets.

#### IL GIUOCO DI TAROCCHI

A set of fifty pieces; *h.* 7. *w.* 3 $\frac{1}{4}$ .

This series of prints is divided into five classes, of 10 pieces each; though the whole are numbered, 1 to 50, without interruption; first in Roman numerals, immediately after the titles, and, again, in Arabic figures, at the right bottom corner, in the margin. Each Class is distinguished by a capital letter, at the left bottom corner. In the original set, the prints of the First Class are marked E; those of the Second, D; the Third, C; the Fourth, B; and the Fifth, A. In the set of copies, the First Class is distinguished by an S, instead of an E; but the other classes are marked as they are.

Zani, informs us in his 'Materiali,' p. 149, 'that he has found these letters thus interpreted: A. Tutto; B. Bastone; C. Coppe; D. Danari; E. Spade.... The S, in the set of copies,' he observes 'will do perfectly well for Spada: must we, therefore, read the E, in the original set, *Epée*, in French? This conjecture does not seem very reasonable: it is more probable I think that the artist was accustomed to write the word Spada with the redundant E, *Espada*; in the same manner as we have seen the redundant I used in *Iscarpioni*, in the print of the Planet Mars above described.

Bartsch in his 13th volume, has given separate catalogues of both these sets of the Giuoco di Tarocchi; but does not appear to have seen either set entire. The following descriptions were made with a complete set of the originals before me; *viz.* that formerly in the collection of the Cav. Seratti, and afterwards in that of Sir M. M. Sykes; and a set of the copies, wanting only three. The Florentine set is less neatly and expertly engraved than the other. It is not a servile copy: several of the figures are a good deal altered, and some of them improved in the drawing. One figure indeed is entirely different.

*Class I.*—The ten pieces of this class represent different states and conditions of men. In the original set, as has been said, they are distinguished by an E; and in the other set (*a*) are marked S.

40. 'E. MISERO I. 1.' A poor man almost naked, resting on his stick; the figure turned towards the left. Below are two dogs, one of which is threatening to bite his leg.—(*a*) S. Wanting in the set before me. The figure according to Bartsch is turned towards the right.

41. 'E. FAMEIO II. 2.' A servant carrying a dish with a cover, as if to an entertainment. He is dressed in a short habit, which reaches to the middle of the thigh only, and has a long napkin hung over his right arm and left shoulder. His head is uncovered, and he walks towards the left.—(*a*) S. In the reverse direction, the servant is walking towards the right. The dra-  
pery or habit does not reach quite so far over the thigh.



42. 'E. ARTIXAN. III. 3.' A goldsmith in his shop, seated at work, on the right of the print. He appears hammering something on a small anvil; on the table before him are two hammers, compasses, and other tools; and on the left is a forge, with a pair of bellows. Behind him, on the right, is a boy, looking over his shoulder.—(a) S. The goldsmith, in this print is seated on the left, though his figure is turned in the same direction as in the other. He is using the hammer, but the anvil is not seen. The tools on the table are differently disposed, and amongst them is only one hammer. The boy standing behind him is on the left; and his hands are seen, which is not the case in the other. The furnace is on the right, and the top of the print, within the usual border, is arched.
43. 'E. MERCHADANTE IIII. 4.' The merchant is dressed in a loose gown, with large sleeves and a girdle; and wears a cap made of cloth, the folds of which hang down over his right shoulder as far as his waist. He is reading a letter, which he holds in both hands, his head being turned a little towards the left.—(a) S. The figure is in a reverse direction. The actions of the fingers are different.
44. 'E. ZINTILOMO. V. 5.' The gentleman is dressed in a jacket, folded in stiff perpendicular plaits, with a border, reaching half way down the thigh. He is walking towards the right, bearing a falcon on his left hand, and having the thumb of his right hand thrust into his belt. Behind him is a lad, with a brace of small hounds, which he holds by a cord attached to their collars. (a) S. In this piece, the gentleman has a small stick in his right hand; but he holds a falcon with his left hand, and is walking towards the right, as in the other. The boy behind him, has a sword suspended from his girdle, which is not the case in the other print.
45. 'E. CHAVALIER. VI. 6.' The cavalier has a dagger, which he holds with both hands; his figure is turned a little towards the right, but he looks towards the left. Behind him, on the left, is a page, with his sword under his right arm.—(a) S. The principal figure, is much the same as the other; but it looks towards the right; and the page is on the right.
46. 'E. DOXE. VII. 7.' The Doge of Venice, in his cap and robes, standing, turned towards the left.—(a) S. As nearly resembling the other as may be; but in a reverse direction.
47. 'E. RE. VIII. 8.' A king, seated on his throne, with a sceptre in the right hand, and his other hand resting upon his haunch. He wears a crown, and is seen quite in front; his knees are asunder and his right foot is a little drawn back. The design of this figure, though exactly in the same style as the rest of the set, is entirely different from that in the corresponding piece of the other series.—(a) S. A king seated on his throne, with a sceptre in his right hand. He is seen in a three-quarter point of view, and is a little turned towards the left; his left foot being somewhat extended forwards. He is dressed in armour, over which he wears a mantle, and his whole figure resembles a Roman emperor. This figure with respect to its costume and general character, is so unlike the others, as only to be accounted for, I think, by the supposition that this piece was wanting in the set from which the Florentine artist copied; and that he was therefore obliged to have recourse to his own invention, or to that of some friend, in order to make good the deficiency.
48. 'E. IMPERATOR. VIII. 9.' An emperor seated on his throne, holding a globe in his right hand, and having the thumb of his left hand thrust into his belt. He wears a crown, and is turned a little towards the left, his right leg crossed over his left. At his feet, on the right, is a small eagle. A copy of this piece is given in my 'Inquiry.'—(a) S. The figure, at first sight, appears the same; but reversed. There are however two considerable variations; first, he holds a sceptre in the right hand, and secondly, the legs are crossed differently.
49. 'E. PAPA. X. 10.' The Roman pontiff seated, and seen in front; holding the keys in his right hand, and resting his left on a large book. This piece is copied in Mr. Singer's work upon playing cards.—(a) S. The

figure in this piece differs from the other in having less hair. In other respects, it is as nearly as possible the same.

*Class II.*—Marked in both sets with the letter D. The figures of this class represent Apollo and the nine Muses.

50. 'D. CALIOPE. XI. 11.' She is seen in front, her right leg, which is foremost, being uncovered. She blows a long trumpet, the end of it downwards, and has a globe, which is left white, immediately behind her left foot. In the background, on the right, is a fountain, the stream of which issues from a rock, and falls into a basin of ornamental sculpture.—(a) The figure and background are nearly the same, but reversed. The form of the sculptured basin, however, is different, and the globe is placed at the right hand bottom corner of the print.
51. 'D. VRANIA. XII. 12.' An easy, graceful figure. She has a pair of compasses in her right hand, and in her left, which is elevated, a globe, or plain circle. Her right leg is uncovered; her body is a little turned towards the right, and her head towards the left.—(a) The whole is nearly the same, but reversed.
52. 'D. TERPSICORE. XIII. 13.' She is seen in front, her head a little reclining to the left, and holds, with her left hand, a small guitar, which she plays on with her right. She has very long hair, part of which is seen on the left, falling down her back as low as to her knee. The background represents a large river, or arm of the sea; and at her feet, behind her on the left, is a globe, or plain circle, as in the two last.—(a) The name in this piece is spelt 'TERSICORE,' and the figure is somewhat different. She is playing on the guitar, her body being seen in front, and her head turned towards the left. The globe or plain circle is behind her feet, on the right. The background is the same, but reversed.
53. 'D. ERATO. XIII. 14.' She is playing on the tambourine, and is represented in profile, walking, or rather dancing, towards the right. On the right, behind her left leg is a plain globe or circle.—(a) The figure is nearly the same, and in the same direction; but the situation it occupies is somewhat different. In the piece above described, the tambourine touches the border of the engraving on the right; whereas, in this, there is an interval of a quarter of an inch between the tambourine and the border.
54. 'D. POLIMNIA. XV. 15.' Her body is turned a little towards the right, but she looks towards the left. She is playing on a small organ or rigals. Behind her on the right, is a globe, or plain circle. (a) Her head is turned towards the right. The figure, at first sight, appears merely the reverse of the other, but it is not exactly so. She touches the notes of the instrument, in both prints, with the right hand. The globe here is on the left.
55. 'D. TALIA. XVI. 16.' She kneels with her right knee on the ground, and is playing on the violin. She holds the bow in the right hand, and turns her head towards the left.—(a) The figure is nearly the same as in the other, but reversed: she holds the bow in the left hand.
56. 'D. MELPOMENE. XVII. 17.' The lower part of her figure is seen nearly in front, but her face and the upper part of her body are turned towards the left. She blows a horn, and at her feet, on the left, is a plain globe, or circle.—(a) Reverse of the above; the figure being turned towards the right.
57. 'D. EYTERPE. XVIII. 18.' She is playing on a double pipe; her back resting against a tree. Her figure is turned towards the left, and at her feet, on the left, is a globe, or plain circle. The design is altogether very pretty. (a) The same reversed, the figure being turned towards the right.
58. 'D. CLIO. XVIII. 19.' She is standing on a swan, which is swimming in the water. Her body is turned a little towards the right, but she looks upwards, towards the left, and her right hand is elevated, in an action expressive of admiration. With her left hand, she holds up her drapery, which is much in the taste of the antique, and extremely elegant. Part of her long hair, which reaches to her legs, is seen behind her figure on either side.

The whole is very graceful. — (a) The same reversed, with little or no variation.

59. 'D. APOLLO. XX. 20.' He wears a crown, and is seen in front, seated upon a throne formed of two swans, placed back to back; his feet resting on a celestial globe. His right leg is uncovered, and he has a wand in his right hand, which is pointed downwards, and a branch of laurel in the left. (a) In this piece, the left leg, and not the right, is uncovered; but the hands are employed as in the other.

*Class III.*—The ten pieces of this set represent the liberal arts, and some of the sciences. They are marked, in both sets, with the letter C.

60. 'C. GRAMMATICA. XXI. 21.' Grammar is represented under the semblance of an old woman with a hood; she is turned towards the left, and has a file in the right hand, and a vase in the left.—(a) The figure is reversed: nevertheless, she holds the file in the right hand, and the vase in the left.

61. 'C. LOICA. XXII. 22.' She is turned towards the right, her face in profile, and appears looking at a dragon covered by a veil, which she holds in her left hand. The right hand is in an attitude expressive of admiration. (a) The same figure reversed.

62. 'C. RHETORICA. XXIII. 23.' Rhetoric is represented by a female figure of dignified and commanding deportment; she wears a helmet surmounted by a regal crown, and has a naked sword in her right hand. She is seen in front, and on each side of her is an infant, or genius, with wings, blowing a trumpet. That on the right of the print has the trumpet elevated. A copy of this piece will be found in Mr. Singer's work on playing cards.—(a) The design, generally, is reversed; still the principal figure holds the sword in the right hand.

63. 'C. GEOMETRIA. XXIII. 24.' A female figure in the clouds, seen only to a little below the middle. The figure is turned a little towards the left, her face in profile, and with her right hand she appears tracing geometrical figures. Underneath is a landscape. It may be proper to observe that, in this print, the engraver appears, originally, to have engraved a wrong distinguishing letter; viz. an E, instead of a C, and afterwards to have corrected his error, not by erasing the E, but by engraving a C. over the lower part of it; so that both letters appear: in consequence of which some writers have spoken of this print as bearing the monogram of the artist.—(a) The general design is reversed; but still she is made to trace the geometrical figures with the right hand; which occasions her attitude to be somewhat different.

64. 'C. ARITMETRICA. XXV. 25.' A female of grave demeanour, seen nearly in front, her head a little inclined to the left. She has a girdle round her waist, and on her head a thin drapery covered by a mantle. She appears counting money from the right hand to the left. Around her head are rays. (a) The figure is much the same, save that the hands are differently employed. She holds a tablet in the left hand, on which are the figures from 1 to 10, as well as the number 14,085, and points towards it with the right.

65. 'C. MUSICA. XXVI. 26.' A young female, dressed in the antique costume, her arms naked to the shoulders. She is seated on a semicircular chair without a back, and is playing on a pipe, which she stops with some of the fingers of both hands. By her side, on the left of the print, is a swan, and at her feet are a small portable organ, a lute, and other musical instruments.—(a) The whole nearly the same, but reversed.

66. 'C. PŒSIA. XXVII. 27.' She is seated on the ground and turned towards the right. Her dress is a tunic, over which is an ample mantle, and upon her head is a garland. She is playing on a pipe which she holds in the right hand, and in her left hand is a vase. In the background, on the right, is a fountain. The design is altogether very beautiful.—(a) The whole is, as nearly as may be, the same, but reversed.

67. 'C. PHILOSOFIA. XXVIII. 28.' She is standing, her body turned a little towards the left; but she looks over her shoulder towards the right. She wears a breast-plate, has a shield ornamented with a gorgon's head, on

her left arm; and rests with her right upon a lance or long arrow.—(a) The figure, generally, is reversed; but still so managed, that she holds the lance with the right hand, and the shield with the left.

68. 'C. ASTROLOGIA. XXXVIII. 39.' So numbered by error, in the original print; for the number is right in the copy. Astronomy is represented by a graceful female figure standing, and beautifully draped and with wings to her shoulders. She is crowned with stars and turned to the right; her face is seen in profile, and she appears contemplating a circle, filled with stars, which is placed opposite to her in the sky. In her left hand is a book, and in her right a wand, which she points downwards.—(a) The figure is nearly the same, but reversed; the wings, however which in the original are extended upwards, have their points downwards; and the hands are altered: she still holds the wand in the right, and the book in the left, but the wand is pointed upwards.

69. 'C. THEOLOGIA. XXX. 30.' Theology is represented by a female figure with two faces, like the god Janus. One of these faces is that of a woman, and looks upwards towards the left; the other is that of a man with a long beard, and looks downwards to the right. The upper half only of the figure is seen, the rest being hid by a large globe, covered with stars.—(a) The same, reversed.

*Class IV.*—The ten pieces of this class represent astrology, chronology, cosmology, and the four cardinal, and three christian virtues. They are marked, in both sets, with the letter B.

70. 'B. ILIACO. XXXI. 31.' Astrology is represented by a winged genius, examining the face of the moon which he holds in his right hand; his figure being turned towards the left.—(a) The same figure in a reversed direction.

71. 'B. CHRONICO. XXXII. 32.' Chronology is represented by a winged genius, holding a dragon with its tail in its mouth, the emblem of eternity, in his right hand. His left hand rests upon his haunch. The figure is turned towards the left.—(a) The figure is, as nearly as may be, the same, but in a reversed direction.

72. 'B. COSMICO. XXXIII. 33.' Cosmology is represented under the figure of a winged genius, holding in his right hand a globe, half terrestrial, and half celestial. He is seen in front and his left hand rests upon his stomach. (a) The figure is nearly the same, but reversed.

73. 'B. TEMPERANCIA. XXXIII. 34.' An elegantly draped female pouring liquid from one vase into another. She is turned a little towards the left, and is attended by a small animal resembling a pig, which is looking at itself in a mirror placed on the ground, on the left of the print.—(a) The same, reversed.

74. 'B. PRVDENCIA. XXXV. 35.' Prudence is represented by a woman with two faces, *viz.* That of a female, and that of an old man with a beard; the figure turned towards the right. With the female face, she is looking at herself in a mirror, which she holds in the left hand. She has a pair of compasses in the right hand; and at her feet, on the right, is a cockatrice or dragon.—(a) Reverse of the above, with little or no alteration.

75. 'B. FORTÉZA. XXXVI. 36.' Fortitude. She has her head covered with the skin of a lion, and has an iron mace in her right hand, whilst with her left she is breaking a column. Behind her, on the left, is a lion.—(a) In this piece the head of Fortitude is covered with a helmet, and the lion is on the right. She holds the mace however with the right hand; and the figure is seen in the same direction as in the original print.

76. 'B. JVTICIA. XXXVII. 37.' She is seen in front, and has a pair of scales in her left hand, and a sword in her right. Below, on the right, is a crane.—(a) In this piece, according to Bartsch, the head of the female is seen in a three-quarter view, and turned towards the right; whereas, in the original, the head is seen in front.

77. 'B. CHARITA. XXXVIII. 38.' A standing figure seen in front, dressed in a loose robe with a girdle, and over it a large mantle, fastened at the breast,

by a gem. In her right hand, she holds an inverted purse, from which drop pieces of money: whilst, with the left, she exposes her bosom, from whence issue flames. Below on the left, is a pelican, nourishing her young.—(a) She holds the purse in the right hand, as in the original print, but the pelican, beneath, is on the right.

78. 'B. SPERANZA. XXXVIII. 39.' Hope is represented by a dignified and graceful female, standing, with her eyes looking towards heaven, and her hands raised in an attitude expressive of prayer. The figure is turned towards the left; on which side of the print, on the ground, is a phoenix standing in the midst of the flames.—(a) Reverse of the above, with little or no variation,

79. 'B. FEDE. XXXX. 40.' Faith. A female figure seen in front; her eyes directed towards a chalice, with the host upon it, which she holds elevated in her right hand. In her left hand is a cross, and at her feet, on the right of the print, is a little dog.—(a) The figure is reversed, and the dog is on the left. She holds the chalice elevated, however, in the right hand, and the cross in the left.

*Class V.*—The ten pieces of this class, represent the planets, &c. They are marked, in both sets, with the letter A.

80. 'A. LVNA. XXXXI. 41.' Diana in her car, drawn by two horses; their course directed to the left. Below is seen a bay of the sea.—(a) The whole reversed, with little or no alteration.

81. 'A. MERCURIO. XXXXII. 42.' He is represented playing on a pipe, which he holds in the left hand: having in his right the caduceus. A cock, and the head of Argus, are at his feet. The figure is in profile, and turned towards the left.—(a) The figure is reversed; but nevertheless he holds the caduceus in the right hand, and the pipe in the left. The cock, which is on the left in the former print, is on the right, in this.

82. 'A. VENVS. XXXXIII. 43.' The goddess is bathing herself in a rivulet, on the banks of which are three nymphs, and a Cupid with his eyes bandaged; the former on the right, the latter on the left.—(a) The composition in this piece is reversed.

83. 'A. SOL. XXXXIII. 44.' Phaeton falling from the chariot of the sun, the course of which is directed towards the right. The chariot is drawn by four horses, and guided by a winged genius, who holds the orb of day in the right hand and the reins in the left.—(a) Reverse of the above.

84. 'A. MARTE. XXXXV. 45.' Mars is seated on his throne, (or rather his chariot, for wheels are attached to it) with a sword in his right hand. He is dressed in complete armour, and at his feet is a dog.—(a) The design is much the same, though the figure is of a different character. The helmet of Mars is here decorated by wings, which is not the case in the original print.

85. 'A. JVPITER. XXXXVI. 46.' He is represented seated within a glory of an oval form, with a javelin in his right hand. At the top of the glory is perched the eagle; below is seated a small draped figure, and on the ground are several small figures, warriors in armour, lying dead.—(a) The head of the eagle at top of the print is turned to the left, whereas, in the above described, it is turned towards the right. The design in other respects, is much the same, except that the dead figures below, are only five in number.

86. 'A. SATVRNO. XXXXVII. 47.' He is standing and turned towards the left; having in his right hand his scythe and a dragon with its tail in its mouth. In his left hand he holds one of his children, which he is about to devour; and below are seated four other children.—(a) Reverse of the above, with little or no alteration.

87. 'A. OCTAVA SPERA. XXXXVIII. 48.' A winged female, beautifully draped, supporting, with both hands elevated, a large circle filled with stars. The figure is turned towards the left, and the left leg is uncovered.—(a) The whole reversed.

88. 'A. PRIMO MOBILE. XXXXVIII. 49.' A winged female, with beautiful drapery, and full of spirit. She supports a large globe with both hands,

and appears as if about to spring from the earth, which she touches only with her left foot. The figure is seen in profile and turned towards the left.—(a) The figure is turned towards the right.

89. 'A. PRIMA CAUSA. XXXXX. 50.' The globe of the earth surrounded by the seven planets, in circles, &c.—(a) It appears from Bartsch's description of this print, that, in addition to the circles, the symbols of the four Evangelists are introduced at the four corners. (O.—S. W.)

Mention has been already made of an unique print of great beauty, by the hand of the unknown artist who engraved the original set of the 'Giuoco di Tarocchi,' just described; and which was without doubt designed by the same person who designed those. Under these circumstances it may be objected to its insertion in this place, that it more properly appertains to the ancient school of Padua than to that of Florence. Still, as I may otherwise find no fair opportunity of describing it, I place it here.

90. THE DEATH OF ORPHEUS. Orpheus is represented on the ground, in the centre of the piece, resting on his right hand and right knee. His left hand, with which he holds a part of his mantle, is raised to his head, as if for its protection: he is looking up towards the right, and seems imploring pity of one of the two nymphs who are beating him to death with long clubs. The nymph on this side is seen in a back view; the other, on the left, is seen in front. Both these figures are covered by beautiful drapery. The figure of Orpheus, except the mantle on his shoulders, is naked. A little to the left of the nymph which is seen in a front view, a child appears running away terrified; and, immediately behind the child, is a tree which rises to the top of the print. Behind the group is a rocky mount, perpendicular on the right, and surmounted by a walled city with a high tower. The lyre, or rather the guitar of Orpheus, is lying before him on the ground. This little print is shaded with cross hatchings in various directions, like the pieces already described. The whole is designed with much elegance, and finished throughout with the greatest delicacy. Being, moreover, perfectly well printed, and in excellent preservation, it may justly be termed a most interesting specimen of early Italian engraving. Over the figure of Orpheus is introduced a singular scroll, or flourish, the meaning of which I am unable to explain, and which is faithfully copied at page 404 of my 'Inquiry.' l. 8½. h. 5½. (T.W.)

THREE PLATES IN THE 'MONTE SANTO DI DIO;' PUBLISHED AT FLORENCE, BY NICOLO. DI LORENZO DELLA MAGNA, IN 1477.

It is probable that these plates, at least the first and second, were engraved after the designs of Sandro Botticelli.

91. THE MOUNT OF HOLYNESS. This piece occurs on the reverse of the last page of the Index, opposite the first chapter of the work. A rocky mountain rises with a rapid ascent, and in a pyramidal form, to more than two-thirds the height of the print. Upon the summit stands the figure of Christ, enveloped in glory, and surrounded by eight cherubim; the clouds on either hand being also interspersed with the heads of cherubs, ranged symmetrically at regular distances. From the middle of the print, at bottom, a ladder rises to the top of the mount, which a good friar is represented as beginning to ascend. On the ground, at bottom, is written: 'HVMILTA,' and upon the steps of the ladder are inscribed: 'PRVDENTIA. TEMPERANTIA. FORTEZZA. IYSTITIA. TIMORE. PIETA,' &c. Half way up the mount, is a figure of Christ on the cross, near which are written the words: FEDE, and CARITA. The friar on the ladder addresses his prayers to this crucifix in the following words, inscribed on a label which proceeds out of his mouth: 'TIRAMI DOPPO TE.' At the bottom of the mount, on the left, is the figure of a young man, richly dressed in the fashion of the time, standing, his eyes elevated towards

heaven, and his left hand raised over his head, as if to prevent his being overpowered by the brilliancy of the glory above. The following ejaculatory inscription is on a scroll near him: 'LEVAVI OCVLOS MEOS I MONTES VNDE VENIAT AVSILIVM MICH I AVSILIVM MEVM A DOMINO. (the letter S sometimes reversed.) On the left leg of this young man is a bandage, inscribed CECITA, which is held by a demon at bottom, who has also a long iron hook, with which he assails his desired victim. Parts of this plate are copied at p. 375 and 377 of my "Inquiry." The whole measures, *h.* 9 $\frac{7}{8}$ . *w.* 7.

92. CHRIST IN GLORY. This, the second plate, is inserted opposite the first chapter of the second book of the work, which treats of the glory of Paradise. It represents a majestic figure of Christ, standing in a glory of flames, of an oval shape, but pointed at top and at bottom; the glory being supported by six angels and ten cherubim, which are placed at regular distances around. The Saviour is represented with his left hand on his bosom, and his right hand elevated, as if in the act of giving the benediction. The whole measures, *h.* 10 $\frac{1}{2}$ . *w.* 7. Dr. Dibdin has inserted a copy of the Christ and two of the angels, in the 4th volume of his 'Bibliotheca Spenceriana.'

93. HELL. The third and last print in this curious volume, is introduced at the bottom of the page, at the end of the second book. It differs in shape from the two others, and is of smaller dimensions; measuring, *l.* 6 $\frac{3}{4}$ . *h.* 4 $\frac{3}{4}$ . The centre represents a colossal figure of Lucifer, standing up to his middle in a large basin, cut in the rock. He is seen in front and has two horns and two large ears; his shoulders are furnished with bat's wings, which rise to the top of the print, and his body and arms are covered with hair. He has three mouths, with which he is devouring the wicked; two of whom he grasps in his hands. On either side of Lucifer are three caverns, in which the reprobate are tormented in various manners. In the upper cavern, on the right, one man has his entrails torn out by a devil; a second, whose body is surrounded by a serpent, appears hanging, with his head downwards; and a third, whose head has been cut off, is holding it in his hands. In the cavern immediately underneath, four culprits, amongst whom is a bishop, are placed around a table covered with viands, of which they are not allowed to partake; and in the bottom cavern, three men are immersed up to the neck in a cauldron of boiling fluid. In the upper cavern, on the left, one of the wicked is tormented by a devil with a flaming torch, and a second is cut with an axe. In the cavern underneath, are three of the damned, one of them with a regal crown, enveloped in flames, and beaten by a devil with a rod. In the lowest cavern, on this side, a devil is seen pouring melted gold down the throat of a miser, and another is emptying a large bag of money into a vase. In a seventh cavern, which is seen at top, between the wings of Lucifer, is a monstrous dragon's head, into the mouth of which a devil is thrusting another of the wicked.

Further mention will be made of Baldini in our account of Sandro Botticelli; where two or three sets of prints, supposed to be their joint work, will be described. I now proceed to notice some single pieces, which seem to be by the former artist, and shall close this article with the account of a few others, interesting from their rarity, by unknown Italian engravers of the time.

94. THE CRUCIFIXION; a composition of numerous figures. The lower part of the print represents Christ bearing his cross, followed by the three Maries, to whom, turning his head round, he seems addressing himself, and accompanied by many horse and foot soldiers. The procession issues from the gate of the city, on the right, and by a bending course ascends the mount; where, at the top of the plate, the Saviour is again represented hanging on the cross, whilst preparations are making for the crucifixion of the two malefactors, whose crosses stand one on each side. Against the cross on the right is placed a ladder, on which are seen an executioner busy at work, and the criminal, who is to suffer on it, standing with his arms bound behind him. As a correct copy of this ancient print has been published in 'A Collection of

Fac-similes,' &c. (Longman and Co. 1826, in fol.), it becomes unnecessary to describe it more particularly. I shall only, therefore, add that it is engraved much in the same manner as the Planets, and that, as far as I can learn, it is unique. In the invention and arrangement of the groups there is much to admire; in several of the figures, especially those of the Maries, we trace much of the same general character which we observe in the *pax* of 'the Assumption,' by Maso Finiguerra; and, on the whole, it seems not improbable that the plate may have been engraved by Baldini after a design of Finiguerra, who is commonly thought to have been his friend, and to have first initiated him into the mystery of chalcography. *h.* 12. *w.* 8 $\frac{1}{4}$ . (S. W.)

95. **DEAD CHRIST IN THE LAP OF THE VIRGIN.** She is seated, her arms extended, and seen in front. The body lies on its back, upon her knees; the head hanging down on the right, and the legs on the left. Behind her is the cross, and under it stand four saints, two on each side; their names inscribed on their diadems or glories: 'MADALENA; IACOMA; SALOME; and GIOVANNI.' Below is an inscription of four lines: 'IESVS. NAZARENVS. CRISTVS. CRVCIFISVS. RE IVDEORVM. LIBERA,' &c. All the S's, except one, are reversed. *h.* 5 $\frac{1}{8}$ , including margin. *w.* 3 $\frac{5}{8}$ . (S. W.)
96. **ST. SEBASTIAN,** bound to a tree pierced with many arrows; the guardian angel with young Tobit standing below, on the left, and St. Rock on the right. Above, are two angels holding a crown over the head of St. Sebastian, each having also a palm in his hand. In the sky behind the figures are five lines of inscription; and in the margin at bottom are four other lines: 'ANGELVM. NOBIS. MEDICVM. SALVTIS,' &c., the S always reversed. This piece appears intended as a companion to the last. *h.* 5 $\frac{1}{4}$ , including margin. *w.* 3 $\frac{3}{4}$ . (S. W.)
97. '**S. CHATERINA DA SIENA.**' This inscription, in which the S's are reversed, is on the semi-circular pediment, or top, of the ornamented niche in which the saint stands. She is seen in front, having a lily, a palm, and a crucifix, in her right hand, which is extended; whilst with her left she supports a church. Under her feet is a hideous, prostrate devil. On the right and left, are two small square representatives of stories of her life and miracles. Those on the left represent her compassionating souls in purgatory, and hearing mass; the two on the right shew her curing a possessed girl, and her death. At top, on either side, are three trees. The figure is very indifferently drawn. She has a large circular glory, and above it, as if hanging in the air, a large crown. The print has a narrow twisted border, and is engraved in the manner of the planets, though more coarsely. *h.* 9 $\frac{7}{8}$ . *w.* 7 $\frac{3}{8}$ . (S. W.)
98. **HELL;** after a Fresco in the 'Campo Santo' at Pisa; painted in the 14th century by Bernardo Orcagna; who is said to have taken for his model the description of Dante. A large hideous figure of Lucifer, having three faces, with the mouths of which he is devouring the wicked, fills the centre of the plate. At the bottom of his abdomen is another face, out of the mouth of which a minor devil is pulling the undigested body of Simon Magus, whose name in characters reversed is inscribed on a label, in order that he may be again eaten. He grasps two other men in his hands, who, at the same time, are bitten by serpents which twist round his arms. The remainder of the plate is divided horizontally into four compartments, wherein the reprobate are tormented in various manners, according to the nature of their crimes; but as the plate is still, or was until lately, in existence, and as an impression of it may be seen in Morrona's 'Pisa Illustrata,' it is unnecessary to describe it more in detail. At each upper corner of the print is a small hole through the plate, and on the left is this inscription: 'QVESTO. ELINFERNO. DEL. CHAPOSANTO. DIPISA.' *l.* 11. *h.* 8 $\frac{5}{8}$ .
99. **ST. JEROME.** He is kneeling on the right, before a crucifix, which is fixed in the earth. His figure is turned towards the left; he uncovers his bosom with the right hand, and has a large stone in the left, with which he is about to beat himself. In the foreground on the left is a lion biting a lioness, and towards the middle, a lion's cub couching. The background on the left represents a seaport view, with two large ships at anchor. This print is of exactly the same dimensions as the last described; and has the same holes at



the two upper corners. I have little doubt that it is taken from an engraving executed by the same ancient artist on the back of the same plate. (O.)

100. THESEUS AND ARIADNE. The left side of the composition represents the labyrinth, a circular edifice of masonry, reaching more than half way up the print, and upon it is written: 'ABBERINTO.' On the right are Theseus and Ariadne, standing: she in profile, turned to the left; he in front. He is dressed in complete armour, and rests his right hand on his club. She is draped in the antique costume, and has wings to her head: she appears offering him three balls, which she supports in her drapery. Under his figure, upon a scroll: 'TESEO' (S reversed); under her's upon a scroll: 'ADRIANNA.' Immediately behind the figure of Theseus, he is represented again, entering the door of the labyrinth. The distance represents an arm of the sea, extending across the print. Ariadne is represented on the left, standing upon a rocky promontory, a staff with a drapery tied to it in her hands, which she holds up to make a signal to Theseus, whose ship is sailing off in the middle. Under her figure is her name, which is also repeated twice upon scrolls in the water; as is also her figure; once with her legs only seen, she having precipitated herself into the sea; and a second time with Jupiter: 'GIOVE,' who naked, and with wings like a cupid, has descended to her succour, and is also represented a second time, in the sky, bearing her up to heaven. On the right is a castle from which a king has just thrown himself into the sea. The character of the figures quite like those in the planets. The plate is strongly shaded, chiefly with diagonal hatchings, and with very few cross strokes. The S's in the inscriptions are reversed, as is also the diagonal stroke of the letter N. *l.* 10 $\frac{1}{4}$ . *h.* 7 $\frac{7}{8}$ . (S. W.)

101. BACCHUS SEATED WITH ARIADNE IN A CAR, which, except the wheels, is formed entirely of vines, whose branches, loaded with grapes, fill the top of the print. The car moves towards the left, and is drawn by two Centaurs, one of them playing on a pipe, the other upon a lyre. Upon the forepart of the car are two infant satyrs; above them is an old satyr pulling grapes; and behind the car is a bacchante, who appears pushing it forward, and holds in her left hand the skin of a hog. This piece is full of spirit, and in respect of invention and composition would do no discredit to a Michelangiolo or a Raffaele; still it is engraved exactly in the same manner as the Planets, and was probably designed, in a happy moment, by Sandro Botticelli. It appears not to have been known to Bartsch, and is perhaps unique. *l.* 10 $\frac{7}{8}$ ? *h.* 7 $\frac{1}{2}$ . (O.)

102. A SHIP ON THE SEA, sailing towards the right, with a lady seated at the stern; the sail of the vessel being held by Fortune, who is represented as a naked figure, standing. In the sea below are two winds, blowing upwards against the ship; and in the sky, on the left, are two others blowing to the right, forwarding the course of the vessel. In the middle, at top, is the sun, and on the right is seen cupid with a torch. In the sky is an inscription of two lines, part of it damaged and lost, though I venture to restore it: 'I MI. LASO. POR (tar dal vento) ALFIN. DAVER. (il mio i) NT (ento). This piece is engraved much in the manner of the St. Catherine: the naked figure is very ill drawn. The S and N are both in the right direction. *h.* 10. *w.* 6 $\frac{5}{8}$ . (S. W.)

103. A BEAR HUNT. This piece represents a hunter, who, with his five dogs, is attacking and subduing a bear. The bear is turned towards the right, and has hold of one of the dogs with his paws and teeth: meanwhile two other dogs are biting his head; a fourth has seized him by the thigh, and the huntsman, who is behind the bear, on the left, is piercing the animal with his spear. Beyond the group, near the centre of the print, is a large palm tree; and further off is seen a broad river, winding among rocks. *h.* 11 $\frac{1}{4}$ . *w.* 8. (S. W.)

104. A LADY PLACING A GARLAND ON THE HEAD OF A YOUNG MAN. The gentleman is represented in profile, kneeling on his l. knee, and turned towards the l. He looks up respectfully at his mistress who is standing. Part of the orb of the sun is seen above. A circle, *diam.* 2 $\frac{1}{2}$ . (S. W.)

105. A CUPID RIDING ON A DOLPHIN, which moves towards the r. A circle, *diam.* 2 $\frac{1}{2}$ . It is copied at p. 333 of my 'Inquiry,' &c. (O.)

106. A CUPID, WITH HIS EYES BANDAGED, his arms tied behind him, and

his wings extended, seated on a rock in the midst of the sea. A circle, *diam.* 2 $\frac{1}{4}$ . (O.)

107. VARIOUS PIECES OF ORNAMENT; 4 pieces. (a) A TRIPOD SUPPORTING A VASE, whence springs an ornament of foliage, which, passing through a small crown, rises to the t. of the print. *h.* 4 $\frac{7}{8}$ . *w.* 1.—(b) ANOTHER ORNAMENT; *same size*. The foliage rises from a sort of candelabrum, composed of three parts: *viz.* the base, seen at an angle; the body; and a vase at top.—(c) ANOTHER; *l.* 4 $\frac{1}{8}$  *h.* 1 $\frac{1}{8}$ . In the centre, something like a pine apple, in the midst of four large leaves. The foliage passes through four rings, two at either end of the plate.—(d) ANOTHER ORNAMENT, *same dimensions*, in which a cupid is introduced among the twistings of the foliage. Copied at p. 334 of my ‘Inquiry.’

The following I conceive to be not by Baldini.

108. HELL. The composition a good deal like the two pieces already described at Nos. 93 and 98. The engraving is perhaps not quite so old. It has various inscriptions, in capitals, on labels: ‘LVCIFERO, BRVTO, CHASSIO, TOLOMEO, ANTEOR, &c. LVSVRIA, AVARITCIA,’ &c.; the S not reversed. *h.* 11 $\frac{7}{8}$ . *w.* 8 $\frac{5}{8}$ . (S. W.)
109. A PEDLAR ASLEEP UNDER A TREE; his basket of wares, behind him on the l. being assailed by numerous monkeys; several of which have climbed the tree, and are amusing themselves with its various contents. *h.* 10 $\frac{1}{4}$ . *w.* 7 $\frac{3}{8}$ . (S. W.)
110. SINGLE FIGURES, HEROES, HEATHEN GODS, &c.; eight pieces (though perhaps the set may consist of more). *h.* 5 $\frac{5}{8}$ . *w.* 2 $\frac{7}{8}$ . They appear to be very ancient, and each has a simple dark border a 16th of an inch broad. (a) A WARRIOR ON HORSEBACK, turned to the l. The horse is rearing its forelegs, not seen. The warrior has an oblong shield on his l. arm, and upon the ground, on the l., is a circular shield. At t. r.: ‘SARAFINO.’ (S. W.)—(b) A FEMALE SEATED ON A THRONE, and turned to the r. She wears a crown, has a large mace in the r. h., and elevates the l. At t. r.: ‘PALAS.’ (S. W.)—(c) A WARRIOR ON HORSEBACK, turned to the l. He wields a long sword with both hands. At t. l. ‘AMONE.’ (S. W.)—(d) A FOWLER. He is standing, and turned to the r. He has a small bird in his l. hand, and upon a perch on the r., is a hawk. No inscription. (S. W.)—(e) A YOUNG MAN STANDING, seen in profile, and turned towards the l. He raises his r. hand, and appears admiring a vase which stands on a pedestal. (No inscript.) (O.)—(f) A KING SEATED ON A THRONE, and turned towards the r. Upon the ground on the l. is a vase with a cover. Towards t. r.: ‘LVCIO CECILIO. R.’ (O.)—(g) A FEMALE, WITH A CROWN ON HER HEAD, SEATED ON A CAR, and turned towards the l. The back of the car is formed of two dolphins. Before her on a pedestal is a vase with two handles, one of which she holds with the r. hand. At t. l.: ‘POLISENA.’ (O.)—(h) A MAN WITH WINGS AT HIS SHOULDERS, seated on a horse and turned to the r. He holds a helmet with both hands. At t.: ‘NATANABO.’ (O.)

## VITTORIO BALDINI.

1599.

A printer of Ferrara, who, according to Papillon, occasionally practised wood-engraving. He mentions having seen an edition of the ‘Aminta’ of Tasso, published by him in 1599, in which are the portrait of that poet, very well engraved in wood, and five vignettes, one prefixed to each Act, the second of which is marked ‘BF,’ for *Baldini fecit*.

## FILIPPO BALDINUCCI.

b. 1597. d. 1669.

A Florentine writer, well known by his extensive work of

the Lives of the Painters. According to Heinecken he engraved or etched ;

THE PORTRAIT OF FATHER BENEDICTUS BACCIUS, a half-figure, before a crucifix.

JOHN BALDREY,

1781—1787.

An English engraver in the dotted manner, by whom, among other pieces, we have the following :

1. 'THE YOUNG FLORIST. *J. Baldrey fecit, 1781*;' and, 'AFFECTION. *J. Baldrey 1782*;' two pieces, oval, in fol. after Dr. John Gardincr.
2. 'CECILIA,' a portrait, h-l., after Hopner, 1782. 'EVELINA,' h-l. Painted by I. Hopner. 'Engraved by *J. Baldrey.*' Published 1787. 4to.
3. 'FRANCIS, LORD RAWDON. Sir J. Reynolds pinx. *J. Baldrey fec. 1784.*' Oval, small 4to.
4. ROBERT FOSTER, a Barber at Cambridge; two different prints, whole-lengths. 1785. 8vo.
5. 'THE RAPACIOUS QUACK,' and 'THE BENEVOLENT PHYSICIAN,' two pieces. 'Ed. Penny pinx. *J. Baldrey fec. 1784.*' In fol.
6. DIANA AND NYMPHS. 'C. Maratti pinx.' 1783. Oval l-w.
7. THE FINDING OF MOSES. 'S. Rosa pinx. *J. Baldrey sc. 1785.*' fol.
8. 'PEASANTS OF THE VALE OF LLANGOLLEN,' two plates with same title. 'H. W. Bunbury del. *J. Baldrey.*' 1787. Circles, in fol.

HANS BALDUNG GRUN.

1510  1534.

The above cypher or monogram, has, by some writers, been ascribed to Hans Grunewald ; and by others to one Hans Bressang, an artist of whose existence, according to Bartsch, we possess no record. There appears to be no doubt that it is the mark of Hans Baldung. Bartsch noticed, in the collection of the Duke Albert de Saxe-Teschen at Vienna, an impression of No. 7, in the following catalogue, on which is written in an ancient hand : 'Hans Balde groen dit gedaen en goet scildervan estime;' that is to say : 'This was done by Johan Baldung Grun, a good and esteemed painter.' Huber, in his 'Manuel' (T. 1. p. 141) states that this artist was a native of Gamund in Suabia, and that he did many works for Switzerland, and for Strasburg, and the places in its vicinity. He adds that some of his most capital pictures are in the Cathedral of Fribourg ; and that one of them has this inscription : 'Johann Baldung, Cog. Grien, Gamundianus, Deo et Virtute Auspibus faciebat, 1516.' And Bartsch informs us, that in a Journal of Albert Durer of his travels, preserved by De Murr, is this passage : 'Ich hab Maister Joachim des Grün Hansen Ding geschenkt;' that is to say : 'I have presented to Master Joachim (Patenier) the works of Johann Grun.' All this sufficiently proves the identity of Johann Baldung Grun. I shall only add, that the following prints shew him to have been a bold designer, and to have possessed no small share of imagination.

ENGRAVINGS ON COPPER.

1. CHRIST AT THE COLUMN. He is seen in profile, turned towards the r., and appears fainting from weakness. Mon. l. near b. A circle, *diam.* 2. (Bartsch 1.)
2. A GROOM WITH A HORSE TO WHICH HE IS ABOUT TO PUT THE BRIDLE. The horse is seen in profile and turned to l.; the man stands on the further side of him, having the bridle thrown over l. arm. He holds the horse's mane with l. h., and his nose with r. Mon. (the letter G reversed) upon a paper attached to a piece of wall, m. r. (B. 2.) This piece is executed with the burin, in a manner not unlike the less finished works of Albert Durer. It was probably done by some professed engraver after a drawing of Baldung. It is very rare. *h.* 13. *w.* 8½. (T. L.)

ENGRAVINGS IN WOOD.

1. THE PORTRAIT OF CHRISTOPHER, MARGRAVE OF BADEN; bust, nearly in profile, turned to the r. He wears a cap, and a loose coat, fastened at the breast by a button. The head is full of character. At b., in white letters upon a dark ground: 'CRISTOFERS. MARCHIO. BADENSIS.' At top, mon. 1511. *h.* 6¾. *w.* 4. (B. 59.)
2. THE TRANSGRESSION OF ADAM AND EVE. The serpent, coiled round the tree, in m. of the print, appears addressing Adam, who standing on the l. has an apple in his l. h. Eve standing on the other side, is plucking an apple with the r. h. Mon. r. b. *h.* 8¾. *w.* 6½. (B. 1.)
3. THE SAME SUBJECT. Eve is standing with her back to the tree, having an apple in each hand, and seen in front. Adam, to whom she seems speaking, stands behind her; resting his l. h. upon her l. shoulder. The mon. r. b. date 1519. l. *h.* 10. *w.* 3¾. (B. 2.)
4. THE SAME SUBJECT. Eve is represented presenting the forbidden fruit to Adam, who caresses her with the l. h., and extends the r. in order to pluck more. From a branch of the forbidden tree hangs a tablet, inscribed: 'Lapsus humani generis.' The serpent is seen twisted round another tree, on the r. Tablet with mon. 1511. l. b. Clair-obscur of two blocks. *h.* 14¾. *w.* 10. (B. 3.)
5. ADAM AND EVE DRIVEN FROM PARADISE. The angel, with a flaming sword, is on the l.; our first parents direct their steps to the r. Tablet with mon. suspended from the branch of a tree, m. t. *h.* 8¾. *w.* 6½. (B. 4.)
6. CHRIST EXPIRING ON THE CROSS. His face is turned upwards towards the l. On the left is the Madonna, standing, enveloped in an ample drapery, which conceals every part of her figure, except the face and part of the l. h., which she places on her bosom. St. John, looking up, with his hands clasped together, stands on the other side. The impression before me is without the mon. of Baldung; but it is undoubtedly by him, and is perhaps, on the whole, his finest production. The naked figure of Christ is admirably drawn and full of expression. *h.* 9¾. *w.* 6½. Not in Bartsch. (O.)
7. THE MADONNA, MARY MAGDALEN, AND ST. JOHN, WEEPING OVER THE DEAD BODY OF CHRIST, at the foot of the Cross. A very fine design; the Christ boldly foreshortened. Mon. r. b. *h.* 8¾. *w.* 6½. (B. 5.)
8. THE BODY OF CHRIST supported against a column by a little angel, his hands and feet bearing the marks of his crucifixion. At bottom, is a scourge, and the crown of thorns. Tablet, with mon. 1517, l. near b. A very fine design. *h.* 8¾. *w.* 6. (B. 42.)
9. THE DEAD BODY OF CHRIST, supported in the air, upon a drapery, by four little angels. On the right, another, holding the crown of thorns. Mon. l. near b. A very striking design. *h.* 8¾. *w.* 6. (B. 43.)
10. THE DEAD BODY OF CHRIST, a half figure, wearing the crown of thorns, and attended by six little angels; two of which, at top, hold a label, inscribed: 'ECCE HOMO. 15011' (1511.) Mon. r. c. b. *h.* 4¾. *w.* 3¼. (B. 41.)
11. THE CONVERSION OF SAINT PAUL. Three figures, and three horses,

very spirited. Christ holding the cross is seen in the clouds, on the left.  
Mon. l. b. *h.* 11 $\frac{3}{4}$ . *w.* 7 $\frac{3}{4}$ . (B. 33.)

12. CHRIST AND THE TWELVE APOSTLES, whole-length figures, standing. *h.* 8 $\frac{1}{2}$ . *w.* 5. (B. 6—18.)—(a) CHRIST, in a glory of angels; holding the globe in the l. h., and giving the benediction with r. Mon. r. b.—(b) ST. PETER; seen nearly in profile, and turned towards l.; in his hands, a large key. Mon. m. l.—(c) ST. ANDREW; seen in front, supporting his cross with the r. h., and having in l. a book. Mon. r. b.—(d) ST. JAMES THE ELDER; turned a little towards r. He has a staff in the l. h., and holds up his mantle with r. Mon. r. b.—(e) ST. JOHN; turned a little towards r.; in his l. h. a chalice, in which is a serpent. Mon. r. b.—(f) ST. PHILIP; seen in front, an open book in his r. h., and in l. a staff surmounted by a cross. Mon. r. b.—(g) ST. BARTHOLOMEW; seen in front; a sabre in his l. h. Mon. r. b.—(h) ST. MATTHEW; turned a little towards r.; upon his l. arm a book, in which he is reading, and in his r. h. a halbard. Mon. l. t., and the date, 1519, r.—(i) ST. THOMAS; his body turned towards r., and his head a little towards l.; a lance in his r. h. Mon. l. b.—(k) ST. JAMES THE YOUNGER; turned towards l., holding with both hands the instrument of his martyrdom. Mon. r. b.—(l) ST. SIMON; he is seen in profile, turned towards l., and holds a saw. Mon. r. b.—(m) ST. JUDE, turned towards r.; a club in his r. h., and in the other a book, wherein he is reading. Mon. r.—(n) ST. PAUL; seen in front; a sword in the r. h., and an open book in l. Mon. m. r.

13. ANOTHER SET OF THE APOSTLES. 12 pieces. *h.* 2 $\frac{3}{8}$ . *w.* 1 $\frac{3}{4}$ . (B. 19—30.) Bartsch appears to have seen only two of these small pieces, which are marked with the usual monogram.

14. THE ALMIGHTY, seen in front, and surrounded by a glory of angels, holding the globe in his l. h., and with the other giving the benediction. Mon. 1519 r. b. *h.* 4 $\frac{3}{4}$ . *w.* 3 $\frac{1}{4}$ . (B. 40.)

15. THE DAUGHTER OF HERODIAS, with the head of John Baptist on a charger; a half figure, turned somewhat towards the right. Mon. r. b. *h.* 4 $\frac{7}{8}$ . *w.* 3 $\frac{3}{8}$ . (B. 32.)

16. ST. JOHN BAPTIST. He is represented as an old man, and is seated with the lamb in his lap, and an open book in his r. h. Mon. l. b. upon a scroll. *h.* 7 $\frac{3}{4}$ . *w.* 5 $\frac{5}{8}$ . (B. 31.)

17. ST. JEROM. He is kneeling on one knee, m. of the print, having a stone in each hand. His figure is turned towards r., where the lion is seen lying down. Mon. 1511. r. b. on tablet. *h.* 5. *w.* 3 $\frac{7}{8}$ . (B. 34.)

18. ST. JEROM. He is represented, at some distance, in the middle of a rocky landscape, kneeling on both knees, and turned towards r. In the background over his figure is seen a church, and in the foreground, r. is the lion, standing and turned towards the left. Mon. r. upon tablet, in a hole in the rock. *h.* 8 $\frac{3}{4}$ . *w.* 6. (B. 35.)

19. ST. SEBASTIAN, standing and turned towards r., bound to a tree, and pierced with arrows. He is attended by five little angels, of whom one is unbinding his r. arm, whilst two others are extracting the arrows. Mon. 1512, r. b. upon a tablet. *h.* 5. *w.* 3 $\frac{3}{8}$ . (B. 36.)

20. ST. SEBASTIAN, bound to a tree, and pierced with arrows. In the sky various little angels, lamenting. Mon. 1514, r. b. upon a tablet. *h.* 12 $\frac{3}{4}$ . *w.* 9 $\frac{1}{4}$ . (B. 37.)

21. ST. CHRISTOPHER, traversing the river with the Infant Christ on his shoulders; supporting himself with both hands upon his staff, and directing his steps towards l. The hermit with his lantern is in the distance on the r. Mon. l. b. upon tablet. *h.* 15 $\frac{1}{2}$ . *w.* 10 $\frac{1}{4}$ .

22. ST. DOMENICK, a half figure turned a little towards r. Mon. upon a book, which he turns over with the r. hand. *h.* 6 $\frac{1}{2}$ ? *w.* 4 $\frac{1}{2}$ ? (B. 39.)

23. ST. MARY MAGDALEN, CARRIED UP TO HEAVEN BY ANGELS. She is kneeling and turned towards r., and is supported in the air by six little angels. Upon a small rock, at some distance on the r., is an old man standing, who

## B A L

- witnesses her translation. Mon. l. t. on a tablet. Not in Bartsch. *h.* 5. *w.*  $3\frac{3}{8}$ . (O.)
24. **THE THREE FATES.** Mon. 1513. l. t. upon a tablet, hanging from a tree. *h.*  $8\frac{3}{4}$ . *w.* 6. (B. 44.)
25. **BACCHUS SLEEPING BY AN EMPTY BARREL,** surrounded by seven naked infants. Mon. r. t. on a large tablet, shaded with hatchings. *h.*  $8\frac{3}{4}$ . *w.* 6. (B. 45.)
26. **TWO WOMEN ALMOST NAKED, SEATED AMID NUMEROUS INFANTS;** one of which, in the upper part of the print, in the middle, bears on his shoulder a tablet with the monogram. *h.* 5. *w.*  $3\frac{3}{8}$ . (B. 46.)
27. **A COOK DRAWING A HARE** which is fastened to a wall on the r. The background represents a kitchen, with a stove. Mon. l. b. *h.*  $6\frac{3}{4}$ . *w.*  $5\frac{3}{8}$ . (B. 47.)
28. **XANTIPPE RIDING ON THE BACK OF SOCRATES,** who is on all-fours and turned towards the r. She holds the bridle in the l. h., and in the r. a small whip. Mon. '1515,' l. b. on tablet. *h.*  $13\frac{1}{4}$ . *w.*  $9\frac{1}{2}$ . (B. 48.)
29. **FIVE PIECES,** l.  $5\frac{3}{8}$ . *h.*  $4\frac{1}{8}$ . (except the third which is an *upright*) in the work entitled: 'Das Buch der Sünden des Mundes,' by Doctor Geiler of Kaisersberg. Published at Strasbourg, 1518, by J. Grieninger. In fol. (a) **A GERMAN SOLDIER** pointing out a large crucifix, which stands on the l. at the road side, to his two comrades who are on the r. and of which one is drawing his sword. Mon. r. b.—(b) **A MAN SITTING** at the foot of a hill, caressing a young woman who is seated by him on the r. of the print. Mon. l. b.—(c) **AN OLD MAN ON HIS KNEES** adoring the Saviour, who is seen, at half-length, in a cloud on the r. at top. In the background, on the l. four others are seen at their devotions; and in the middle is a column surmounted by an idol. Mon. r. b. *Upright.* *h.*  $5\frac{3}{8}$ . *w.*  $4\frac{1}{8}$ .—(d) **A PRIEST CELEBRATING MASS,** with a man waiting on him, and three others kneeling on the left. Mon. r. b.—(e) **A YOUNG MAN AND WOMAN KNEELING** before an elderly man and woman, who are seated on the left. Mon. m. These five plates were also used in a work entitled: 'Schimpf und Ernst,' in fol. *Sine loco et Anno.*
30. **TWO MEN GOING TO A USURER,** who is seated at a table, on the l., counting his money. Mon. m. b. This print also is found in the work last mentioned. l.  $5\frac{3}{8}$ . *h.*  $4\frac{1}{8}$ .
31. **AN INCANTATION SCENE.** Very spirited. On the r. in the foreground is a sorceress, seated with a pot between her legs, out of which issues a dense column of flame and smoke, which rises on the l. to the top of the piece; on the l. is another, also seated, in a back view, with a cup in her l. h. elevated; and between them is seen an old hag, a front figure, kneeling, with both her hands raised, supporting a dish whereon are reptiles, and a piece of light drapery. Part of a fourth sorceress is seen behind her; and above, in the air, is a fifth, riding on a goat. All these figures are naked. On the r. the stem of a withered tree, with date 1510 engraved on it, and a little above a tablet with mon. hanging from a branch. Chiaroscuro of two blocks. Very rare. *h.* 15. *w.*  $10\frac{1}{4}$ . (B. 55.) (O.)
- Bartsch mentions two copies of this piece, one, reverse, marked with a Gothic L. and the date 1516; the other, the same way as the original, with the mark of Albert Durer and the date 1510. I agree with him in considering Baldung's print as the true original.
32. **GROUPS OF WILD HORSES,** 3 pieces, the background in each a forest. l. 13. *h.*  $8\frac{3}{4}$ .—(a) **SEVEN HORSES;** in the background on the r. an antelope, and on the l. a man standing behind a tree. At bottom a monkey seated with a tablet, inscribed: 'Jo. BALDUNG FECIT 1534.'—(b) **FIVE HORSES,** and in the background on the r. a sixth. Tablet with: 'BALDUNG FECIT 1534.' at r. b. c.—(c) **SEVEN HORSES,** fighting and kicking. Tablet, r. b. inscribed: 'BALDUNG 1534.' These three pieces are very spirited. (B. 56—58.)









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